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Herbert Dicksee, Item 279
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Arts

1. [A sleeping child.]

[Thomas Phillips R.A.] [n.d., c.1815.]

Soft ground etching, 150 x 205mm. 6 x 8". £450

A charmingly intimate and rare plate, according to a pencil note below image etched by Thomas Phillips R.A (1770 - 1845), portrait painter, after his own design. Phillips was a Royal Academy student from February 1791, then briefly assistant to Benjamin West. He was elected R.A on 10th February 1808 and became Professor of Painting 1825-1832.

Probably this is one of the artist's children. He had two daughters and two sons, the elder of whom, Joseph Scott Phillips, became a major in the Bengal artillery, and died at Wimbledon, Surrey, on 18 December 1884, aged 72. His younger son, Henry Wyndham Phillips 1820-1868, born in 1820, was a pupil of his father. He also adopted portrait-painting as his profession, and exhibited first at the Royal Academy in 1838.

Stock: 12252

2. Mr. Liston as Paul Pry. "Well, if ever I do another kind action_ may I_" (Theatre Roy.l Haymarket)

Printed & Pub.d by Ingrey & Madeley Lith.c Office
310 Strand. [n.d., c.1830.]

Coloured lithograph, 270 x 160mm. 10½ x 6¼". £90

Henry Liston (1771-1836) as the titular character in John Poole's 'Paul Pry', which was first performed at the Haymarket Theatre in 1825. It had one of the most successful runs since Gay's 'The Beggar's Opera', and Liston was reputedly paid £100 per week during the original run.

Oxford DNB

Stock: 12181

3. [Design for a frame.] No. 2

Publish'd by F: Vivares Novemr. 1757.

Engraving in red ink on laid paper, sheet 125 x 210mm. 5 x 8¼". £80

From a set of designs by Francis Vivares (1709 - 1780), French-born engraver and publisher who came to London in 1727. He enjoyed a very high reputation in France, where he was regarded as the greatest landscape engraver, and became a key teacher of the British school of line engraving.

Stock: 11926

4. [Design for a frame.] No. 2

Publish'd by F: Vivares Novemr. 1757.

Engraving on laid paper, sheet 105 x 240mm. 4 x 9½".

From a set of designs by Francis Vivares (1709 - 1780), French-born engraver and publisher who came to London in 1727. He enjoyed a very high reputation in France, where he was regarded as the greatest landscape engraver, and became a key teacher of the British school of line engraving.

Stock: 11925

5. Le Marchand De Village. Mon prix est decisif il est de votre gloire...[etc.]

Peint par J.C. Seekaz. Grave a Bale par Romanet. A Paris ches Buldet rue des Gesvres au grand Coeur 1766. A Bale ches Ch. de Mechel graveur.

Engraving, 300 x 215mm. 11¾ x 8½". £110

A family inspects the wares of an itinerant print seller. His dog stands obediently behind his master, a roll of prints around his neck. One villager's interest is taken by a portrait inscribed 'Frederic Roy de Prusse'.

Stock: 12238

6. [The Connoisseur; sometimes called The Connoisseur and Tired Boy.]

[Henry Morland.] [n.d., c.1840.]

Hand coloured aquatint, excised and glued to album page, set into embossed gold leaf frame. Original guard leaf. Frame 245 x 200mm, 9¾ x 8". Cut around image.

£180

A man holds up a candle to light a painted landscape in a heavy frame, which is held up for him by a yawning boy.

After Henry Morland (c.1719 - 1797, father of George), who exhibited the painting on which this is based several times at the Free Society of Artists. In 1775 he published this description of it: 'An Italian Connoisseur and tired boy. The connoisseur is an admirer of no pictures but Italian, therefore his taste is greatly affronted on being shown a Dutch picture; nevertheless his attention is engaged by some effect he sees in the landscape - has forgotten the boy, who is tired with holding the picture in a heavy frame, which he is just ready to drop.'

Stock: 11912

7. [The Connoisseur; sometimes called The Connoisseur and Tired Boy.]

[Henry Morland.] [n.d., c.1840.]

Hand coloured aquatint, sheet 230 x 185mm. 9 x 7¼".
Trimmed to image. £130

A man holds up a candle to light a painted landscape in a heavy frame, which is held up for him by a yawning boy.

After Henry Morland (c.1719 - 1797, father of George), who exhibited the painting on which this is based several times at the Free Society of Artists. In 1775 he published this description of it: 'An Italian Connoisseur and tired boy. The connoisseur is an admirer of no pictures but Italian, therefore his taste is greatly affronted on being shown a Dutch picture; nevertheless his attention is engaged by some effect he sees in the landscape - has forgotten the boy, who is tired with holding the picture in a heavy frame, which he is just ready to drop.'

Stock: 11911

8. Come along!

L. Jimenez pinx. Gauchard sc. Imp. A. Clement. Paul Delarue Editeur, 122, Bd. St. Germain, Paris. [n.d., c.1880.]

Etching on india laid paper, 290 x 215mm. 11½ x 8½".

A young lady is diverted from her admiration of a nude male classical sculpture in a gallery by her governess, or elderly relative.

Stock: **11863**

9. Don Quichotte protège Basile qui Epouse Quiterie par une ruse d'amour.

C. Coypel pin. D. Beauvais Sc. Se vend a Paris chez L. Surugue Montagne Ste. Genevieve avec privilege du Roi. [n.d., c.1725.]

Engraving, 310 x 320mm. 12¼ x 12½". Creases to left edge. £90

A forest clearing with at centre, a seated man and a woman standing beside him and making a gesture of protection as, at left, a man is about to draw his sword. Don Quijote to right with both arms outstretched in front of him, and Sancho Panza protecting his meal behind.

From a series of prints after Charles Coypel (1694 - 1752) illustrating Miguel de Cervantes's 'Don Quijote de la Mancha'. The gentleman, Don Quijote (representing idealism), and his companion, the peasant, Sancho Panza (representing realism), embark on a series of adventures together.

Published in Paris by Louis Surugue (c.1686 - 1762).

Stock: **11854**

10. Le Curé et Cardenio rencontrent Dorothee habillée en Berger. Tom.2e Livre 4. Chapitre Ier.

Peint par Charles Coypel. Grave par Lepicier. A Paris chez Louis Surugue Rue des Noyers vis-à-vis St. Yve. Avec Privilege du Roy.

Engraving, 330 x 345mm. 13 x 13½". £95

A young man, an older man and a priest finding a woman dressed as a shepherd and sitting in the foreground, on the bank of a small stream. In the background, at right, Sancho Panza standing before Don Quijote, who lies on the ground.

From a series of prints after Charles Coypel (1694 - 1752) illustrating Miguel de Cervantes's 'Don Quijote de la Mancha'. The gentleman, Don Quijote (representing idealism), and his companion, the peasant, Sancho Panza (representing realism), embark on a series of adventures together.

Published in Paris by Louis Surugue (c.1686 - 1762).

Stock: **11859**

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

Car. Coypel pinxit. L. Surugue Sc. 1724. Se vend a Paris chez Surugue au bas de la Montagne Ste. Genevieve avec Privilege du Roi.

Engraving, 330 x 345mm. 13 x 13½". £95

Elegant interior, with young women dressing Don Quijote with sash and cloak while at left, Sancho Panza bows before two women, with his hat to his chest.

From a series of prints after Charles Coypel (1694 - 1752) illustrating Miguel de Cervantes's 'Don Quijote de la Mancha'. The gentleman, Don Quijote (representing idealism), and his companion, the

peasant, Sancho Panza (representing realism), embark on a series of adventures together.

Published in Paris by Louis Surugue (c.1686 - 1762).

Stock: **11858**

12. Don Quijote est délivré de sa folie par la Sagesse.

C. Coypel inv. et pinx. C.N. Cochin Sculp. a Paris chez Surugue rue des Noyers. [n.d., c.1725.]

Engraving, 310 x 320mm. 12¼ x 12½". Creases to left edge. £90

Wisdom freeing Don Quijote from Madness. He sits on a chair, Sancho Panza standing beside him and watching as, at left, Madness, personified by a woman holding the model of a city, is driven away by Wisdom, who appears among clouds at right.

From a series of prints after Charles Coypel (1694 - 1752) illustrating Miguel de Cervantes's 'Don Quijote de la Mancha'. The gentleman, Don Quijote (representing idealism), and his companion, the peasant, Sancho Panza (representing realism), embark on a series of adventures together.

Published in Paris by Louis Surugue (c.1686 - 1762).

Stock: **11856**

13. Don Quichotte fait demander par Sancho ala Duchesse la permission de la voir.

Car. Coypel pinxit. L. Surugue Sc. 1723. a Paris chez Surugue au bas de la Montagne Ste Genevieve, avec privilege du Roi.

Engraving, 315 x 305mm. 12½ x 12". £90

A forest, with, in the centre foreground, Sancho Panza addressing an elegant woman on horseback whilst pointing at Don Quijote, who stands in the background.

From a series of prints after Charles Coypel (1694 - 1752) illustrating Miguel de Cervantes's 'Don Quijote de la Mancha'. The gentleman, Don Quijote (representing idealism), and his companion, the peasant, Sancho Panza (representing realism), embark on a series of adventures together.

Published in Paris by Louis Surugue (c.1686 - 1762).

Stock: **11853**

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

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

Etching, 205 x 235mm. 8 x 9¼". £75

Denis Diderot (1713 - 1784), French philosopher, art critic and writer, talking to friends around a table in his library.

After Jean-Louis-Ernest Meissonier (1815 - 1891).

Stock: **12081**

15. [Joueur de Flute.]

Eugene Tily [signed in pencil.] [Painted by J. Meissonier.] Published 1928 by The Museum Galleries 53 Shorts Gardens London W.C. Copyright.

Aquatint printed in colours, 345 x 225mm. 13½ x 9".

£130

An 18th century gentleman playing the flute, reading from a musical score on a lectern, a portfolio at his feet.

By Eugène James Tily (1870 - 1937?) after Jean-Louis-Ernest Meissonier (1815 - 1891).

Publisher's blindstamp lower left.

Stock: 12264

Books & Ephemera

16. **The Odyssey of Homer engraved from the Compositions of John Flaxman R.A. Sculptor, London.**

[Parker, Neagle.] London, Printed for Longman, Hurst, Rees & Orme, Paternoster Row, R.H. Evans, Pall Mall, W. Miller, Albemarle Street, & J. & A. Arch, Cornhill, March 1st 1805.

Oblong quarto, marbled boards. 275 x 390mm. 10¾ x 15¼". 34 plates plus title page. Light foxing on all plates. Cover rubbed, binding loose on front cover.

£350

Book of scenes from Homer's Odyssey, with quotations from Alexander Pope's translation into English for each scene.

Stock: 12059

17. **The Kit-Kat Club. 'The Kit-Cat Club Done From the Original Paintings of Sr Godfrey Kneller by Mr. Faber. 1735' [frontice] Edward Hopkins, William Walsh, John Tidcomb, John Churchill, 1st Duke of Marlborough, Sir Godfrey Kneller, Bt, Charles Dartiquenave, Spencer Compton, Earl of Wilmington, James Stanhope, 1st Earl Stanhope, Richard Boyle, 3rd Earl of Burlington and 4th Earl of Cork, Charles Sackville, 6th Earl of Dorset, Jacob Tonson I, Arthur Maynwaring, William Congreve, Edmund Dunch, John Dormer, Abraham Stanyan, George Stepney, Joseph Addison, Sir Richard Steele, Sir Samuel Garth, Sir John Vanbrugh, Robert Walpole, 1st Earl of Orford, Richard Boyle, 2nd Viscount Shannon, John Somers, Baron Somers, John Vaughan, 3rd Earl of Carbery, Theophilus Hastings, 9th Earl of Huntingdon, Thomas Wharton, 1st Marquess of Wharton, Thomas Pelham-Holles, 1st Duke of Newcastle-under-Lyne; Henry Clinton, 7th Earl of Lincoln, Evelyn Pierrepont, 1st Duke of Kingston, William Cavendish, 2nd Duke of Devonshire, Charles Seymour, 6th Duke of Somerset, Thomas Hopkins, William Pulteney, 1st Earl of Bath, Charles Cornwallis, 4th**

Baron Cornwallis, Charles Mohun, 4th Baron Mohun, Richard Temple, 1st Viscount Cobham, Charles Montagu, 1st Earl of Halifax, Francis Godolphin, 2nd Earl of Godolphin, Richard Lumley, 2nd Earl of Scarborough, Charles Howard, 3rd Earl of Carlisle, Algernon Capel, 2nd Earl of Essex, Charles Montagu, 1st Duke of Manchester, James Berkeley, 3rd Earl of Berkeley, Lionel Sackville, 1st Duke of Dorset, John Montagu, 2nd Duke of Montagu, Charles Fitzroy, 2nd Duke of Grafton, Charles Lennox, 1st Duke of Richmond and Lennox.

Sold by J. Tonson in the Strand, & Faber at the Golden Head in Bloomsbury Square

Frontispiece: an oval shield, Minerva on left, Mars on r, Pegasus below, instruments of music, art bunches of grapes and a goblet on r, and sheaves of corn and a scythe on left; lettered state. H. Gravelot inv. et delin / J. Faber Fecit 1735. Dedication leaf and 47 mezzotint portraits, one double-page, tissue guards, light water-staining to upper margin, title and margins a little browned but plates generally clean, the second plate with small marginal tear, contemporary half russia, worn, upper cover detached, folio. £3800

Association of early 18th-century Whig leaders that met in London. Members included the writers Richard Steele, Joseph Addison, and William Congreve and such political figures as Robert Walpole and the duke of Marlborough. The club was the center of opposition during Queen Anne's Tory ministry (1710-14). They first met in the tavern of Christopher Cat, whose mutton pies were called kit-cats, then on the Strand near to where Simpson on the Strand is now. All member portraits were painted at the instigation of the publisher Jacob Tonson (club secretary) who had built a club room for the purpose of their meetings at Barn Elms. These portraits were engraved in mezzotint by John Faber, 1731-4, and published in 1735. 48 portraits engraved on 47 plates, some were left unfinished by Kneller and were thus engraved by Faber, and some appear to be 'replicas' of original portraits, engraved before the collection was made. All shown at a length between HL and TQL, thereafter known as 'Kitcat', with a crest, numbered 1-47 in lower right.

Chaloner Smith 208 (1) - (47). Ex: Collection of The Hon. C. Lennox-Boyd. Carrying a pencil inscription "Horace Walpole's Copy from The Strawberry Hill Collection" (not proven) and library stamp for Vernon James Watney "Vernon J. Watney Cornbury"

Stock: 12080

18. **The life of Masaccio/La vita di Masaccio**

Published in Firenze l'anno MCCLXX.

Lacking title, 4pp. Parallel English and Italian text and Dedication signed: Thomas Patch, Engraved dedication at head and tail-piece, 26 engraved plates by Patch after Masaccio dated 1770-1772. Lightly soiled at

beginning and end, a few plates with slight marginal water-stain, later half calf, joints worn, folio. £3200
Thomas Patch [1725-1782] painter, physiognomist, draughtsman, caricaturist; student of early Renaissance art, in Rome (1747-1755) and Florence (1755-1782). Masaccio (1401-1427?), the first great painter of the Italian Renaissance, whose innovations in the use of scientific perspective inaugurated the modern era in painting.

Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 12078

19. Iliade d'Homere Gravée par Thomas Pirol d'apres les desseins composés par Jean Flaxman sculpteur à Rome

Oblong quarto, in blue binding with purple corners titled 'Flaxman Odissea di Omero, Roma' on front. 340 x 475. 13¼ x 18¾. Foxing throughout. £130

Book of 34 scenes from Homer's Iliad, with descriptions in French and chapter references for each..
For a matching book of engravings of scenes from the Odyssey see 12074.

Stock: 12074

20. Odyssee d'Homere Gravée par Thomas Pirol d'apres les desseins composés par Jean Flaxman sculpteur à Rome

Oblong quarto, 340 x 475mm. 13¼ x 18¾. Foxing throughout. In blue binding with purple corners titled 'Flaxman Odissea di Omero, Roma' on front.' £130

Book of 28 scenes from Homer's Odyssey, with descriptions in French and chapter references for each..
For a matching book of engravings of scenes from the Iliad see 12074.

Stock: 12068

21. Revolutions Francais [stamped in gilt to spine.] Description Abregée des Quinze Estampes sur les principales Journees de la Revolution. An Abridged Description of the Fifteen Engravings on the principal Events of the Revolution.

[Engraved by I. Helman, after C. Monnet.] [Plates published in Paris by Helman, c.1795 - 1805. The letterpress printed by A. Egron.]

Book, large folio (525 x 355mm, 20¾ x 14") contemporary half brown calf over marbled boards. Letterpress contents pages in French and English, French letterpress sheet and 15 engravings, complete as index. Binding generally scuffed, stained and rubbed, calf corners missing. Interior and plates generally good, some light spotting, plates trimmed to lower plate mark to fit binding. Good impressions. £980

An interesting and often dramatic pictorial record of key stages in the French Revolution, according to the French Republican Calendar, a calendar proposed during the French Revolution and used by the French government for about 12 years from late 1793 to 1805. Plates as follows (all titles and inscriptions in French): Opening of the National Assembly at Versailles; Oath of the Tennis Hall; The taking of the Bastille; National Assembly Night Sitting; General Federation of the

Champ de Mars; 10 August; 26 August 1792; January 21st 1793; The Fountain built from the ruins of the Bastille; 16 of October 1793; 9th Thermidor of Year II; 1st Prairial of Year III; 13th Vendemiaire, Year 10; 9th Floreal Year VII; 19th Brumaire Year VIII. After Charles Monnet (1732 - after 1808), engraved and published by Isidor Stanislas Helman (1743 - 1806).

Stock: 11829

22. Fifteen Splendid Portraits of Royal Personages. Engraved in Mezzotinto, by Richard Earlom, Charles Turner, and R. Dunkarton.

London: printed by J. McCreery, Black Horse Court, Fleet Street. 1816. [published by S. Woodburn, No. 112, St. Martin's Lane.]

Folio, 545 x 420mm. 21½ x 16½". Fine calf binding, hinges broken, modern slipcase. Gilt edged pages. Ex libris plate of Joseph Gould, Balliol College inside front cover. £1500

Plates as follows: 1. Queen Elizabeth; 2. Mary Queen of Scots, and Lord Darnley; 3. James the First; 4. James the First and his Royal Progeny; 5. Henry, Prince of Wales; 6. Charles, Prince of Wales, afterwards King; 7. Frederick, King of Bohemia; 8. Oliver Cromwell; 9. Charles the Second, King of England; 10. Christian the Fourth of Denmark, with his Son Frederick; 11. Maximilian, Emperor of Germany; 12. Charles the Fifth, Emperor of Germany; William the First, Prince of Orange; 14. Henry the Fourth, King of France; 15. Henry the Great, King of France, as he lay in State.

Stock: 12084

23. Sketches of Corsica; -or, a Journal Written during a Visit to that Island, in 1823. With an Outline of its History, and Specimens of the Language and Poetry of the People.

By Robert Benson, M.A. F.L.S. London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster Row. MDCCCXXV. [1825.]

Book, first edition, 8vo (210 x 130mm, 8¼ x 5"), hand coloured aquatint and 4 sepia (including frontispiece), wood-engraved vignette titlepage, 195 pp.

Contemporary brown calf with gilt border decoration and gilt stamped banded spine inscribed 'Bensons Corsica'. Spine and extremities of binding scuffed and rubbed. Spotting to plates, generally light, offsetting to coloured plate. Otherwise good. £420

Robert Benson (1797 - 1844), recorder of Salisbury, was the youngest son of the Rev. Edmund Benson, priest-vicar of Salisbury Cathedral, and was born in that city. In 1823 he went to Corsica as one of the commissioners to carry into effect the bequests of General Paoli, and on his return he published this book. Filippo Antonio Pasquale di Paoli (Pascal Paoli, 1725 - 1807), was a Corsican patriot and leader, the president of the Executive Council of the General Diet of the People of Corsica. Paoli designed and wrote the Constitution of this first democratic republic of the

modern age himself. It was a representative democracy asserting that the elected Diet of Corsican representatives had no master.

Abbey Travel: 76.

Stock: **11921**

24. **Portraits Theatres De Paris.**

[Paris: Francisque Noël et Companie, c.1825.]

Book, folio (410 x 270mm, 16½ x 10¾"), original half calf gilt, marbled boards. 70 lithographic plates of French actors in character, complete (though not bound according to plate numbers), after Colin and Marin. Front cover detached. Some spotting to plates. £2000 All plates numbered and captioned with the surname of the actor, the name of the role in which they are portrayed and the title of the play; also the theatre at which they performed. One plate dated 1824.

Baron Northwick bookplate.

Provenance: Ex collection of John Rushout, second Baron Northwick (1769 - 1859), collector and connoisseur.

Stock: **12249**

25. **The Andalusian Annual, For MDCCCXXXVII.**

Edited by Michael Burke Honan, Esq., Author of 'The Court and Camp of Don Carlos.' London: John Macrone, St. James's Square. 1836.

Book, 4to (310 x 245mm, 12¼ x 9¾"), sheet music and lyrics to thirteen Spanish songs and dances with background text, illustrated by 12 fine hand coloured lithographic plates of principal characters by M. Gauci. 162 pp. In full contemporary embossed brown morocco with gilt spine and gilt stamped title with vignette to cover. Very scarce. Spine detached. Binding scuffed and rubbed. Interior good, occasional spotting, plates in vivid colour. £2300

British Library: 004419129.

Stock: **11947**

26. **A Fasciculus of Eight Drawings on Stone of Groups of Birds, &c., By John Hancock. The whole being representations of Specimens Stuffed and Contributed by the Author to the Great Industrial Exhibition of 1851.**

Hullmandel & Walton, Lithog: London. Newcastle upon Tyne; Published by the Author, 1853.

Book, folio (555 x 375mm, 21¾ x 14¾"), first edition, eight black and white lithographs by the author printed by Hullmandel and Walton, together with titlepage and list of subscribers and printed leaf headed 'Notice', as called for. Five plates depict birds of prey, the others stuffed gulls and game birds, and a leopard cub. In original printed wrapper. Wrapper tatty, soiled and foxed. Plates generally good, some light spotting.

Loosely stitched. £680

A rare folio, uncoloured and as issued, by the famous Newcastle ornithologist John Hancock who stole a march on John Gould by placing his specimens in the Great Exhibition.

British Library: 001584194.

Stock: **11979**

27. **Engravings of Lions, Tigers, Panthers, Leopards, Dogs, &c. Chiefly after the designs of Sir Edwin Landseer, by his brother, Thomas Landseer. Printed from the original plates published between 1823 and 1828.**

London: Henry G. Bohn, York Street, Covent Garden. MDCCCLIII [1853.]

Quarto, cloth cover with embossed pattern and gilt title. 335 x 260mm. 13¼ x 10¼". 28pp. and 39 plates as called for. Light foxing on many plates, staining outside printed area on all plates, but only title plate affected within printed area. £360

A book of engravings by Thomas Landseer, including designs after Rubens, Rembrandt, Stubbs, Spilsbury and Reydinger as well as his brother Edwin. Includes a description of each engraving.

Stock: **12057**

28. **Six Engravings in Illustration of The Heart of Midlothian for the Members of the Royal Association for Promotion of the Fine Arts in Scotland.**

1873.

Folio, embossed pattern on cover with gilt title. 440 x 310mm. 17¼ x 12¼". Light foxing on some pages.

£120

Six engravings illustrating scenes from 'The Heart of Midlothian' by Sir Walter Scott, with textual references for each. Plates as follows: 1. The Laird of Dumbiedykes in Deans's Cottage (R. Anderson after Hugh Cameron) 2. Muschat's Cairn (W. Forrest after Sam. Bough) 3. Madge Wildfire before Baillie Middleburgh (John Le Conte after W.E. Lockhart) 4. The interview between Effie Deans and her sister in prison (James Faed after Robert Herdman) 5. The view from Richmond Hill (William Richardson after Sam. Bough) 6. The Death of Sir George Staunton (Thomas Brown after J.B. Macdonald).

Stock: **12088**

29. **Engravings from the Works of Henry Liverseege.**

London. Published by Hodgson, Boys and Graves. Printsellers to his Majesty. Pall Mall. And Grundy and Goadsby, Manchester.

Folio, marble cover, spine in compartment with decorative gilt. 430 x 290mm. 17 x 11½". Some plates foxed. Ex libris plate of John Hall inside cover. £160 Containing 35 engravings from paintings by Henry Liverseege (1803-32). Also contains an engraving of William Bradley's portrait of him. Liverseege was born, and died, in Manchester. He exhibited at the Royal Academy and Royal Manchester Institution amongst other institutions. Many of his works are now in Manchester City Galleries.

Stock: **12090**

30. Engravings from the Works of Thomas Gainsborough, R.A. by J. Scott, G.H. Every, G.Sanders, and other Eminent Engravers.

Published by Henry Graves & Company, Printsellers & Publishers to Her Majesty the Queen, and Their Royal Highnesses The Prince and Princess of Wales. 6, Pall Mall, London. [n.d., c.1880.]

Folio, half morocco binding with gilt spine in compartments. 510 x 370mm. 20 x 14½". Marble paper inside cover, gilt front edge. 125 proof mezzotints interleaved on indian paper. Bookplate of Francis H.D.C. Whitmore inside front cover. Light foxing but images unaffected. £950

Complete volume of 125 engravings from the works of Thomas Gainsborough, divided into portraits, royal portraits and fancy subjects.

Stock: 12075

31. Explanatory Notes of A Pack of Cavalier Playing Cards Temp. Charles II. Forming a Complete Political Satire of The Commonwealth.

By Edmund Goldsmid, F.H.R.S., F.S.A. (Scot).
Edinburgh: E. & G. Goldsmid. 1886.

Rare letterpress pamphlet, 8vo (255 x 165mm, 10 x 6½"), 23 pp., including titlepage and introduction. In original vellum printed wrapper. Extremities chipped and tatty. Covers soiled. Light spotting to all pages.

£420

The significance of all 53 playing cards from a unique facsimile set printed on the 13 sheets that accompanied this guide [missing] is explained. The cards were originally engraved on copper by a Royalist sympathiser during the reign of Charles II. Each card represents a personage or incident during the Civil War.

British Library: 001453612.

Stock: 12312

32. Library Edition of the Works of Sir Edwin Landseer, R.A. Second Series only.

Published by Henry Graves & Company Printsellers to Her Majesty the Queen, and Their Royal Highnesses The Prince and Princess of Wales. 6, Pall Mall; London.

Folio. Morocco binding with decorative gilt on spine in compartments. Marble paper inside cover. 510 x 360mm. 20 x 14¼". 100 plates. Occasional staining.

£650

Large book containing one hundred engravings after works by Landseer by a variety of engravers, with brief comments supplying information about the paintings after which each engraving was produced.

Stock: 12091

33. The Printed Work of Claud Lovat Fraser.

[By Christopher Millard.] London Henry Danielson 1923.

Book, bibliography, 8vo (255 x 155mm, 10 x 6") five plates by Clark including portrait frontispiece, pp. 106.

Quarter black buckram with printed spine label, Lovat Fraser Curwen patterned paper-covered boards. One of a limited edition of 275 copies printed on antique de luxe paper numbered '183' and signed by the author.

With errata slip and extra spine label. A very good copy, uncut, with minor rubbing to extremities. £220
Claud Lovat Fraser (1890 - 1921) was an artist and designer of theatrical characters and scenes, and decorations for chap-books and broadsides, which were published under the title *Flying Fame* (1913). Judged by their imaginative quality, these latter designs are perhaps the most important which he achieved. On the outbreak of the European War in 1914 Fraser joined the army, and in 1916 was invalided home from Flanders. In 1919 he held the first representative exhibition of his work, and established his reputation.

In the next year his designs for the settings and costumes of *As You Like It* and *The Beggar's Opera*, produced at the Lyric Theatre, Hammersmith, brought him unusual fame, and from this time onwards he produced innumerable designs for the theatre. He made a close study also of the various approaches to process-reproduction in colour, and this resulted in a prolific output by him of booklets, rhyme sheets, end papers, trade cards, and similar matter. He had realized early the importance of visualizing design and type together as an inseparable whole; and the methods which he came to employ in his printed and published work exercised a considerable influence. Among the later books which he decorated, *Poems from the Works of Charles Cotton* (1922) and *The Luck of the Bean-Rows* by Charles Nodier (1921) are notable examples. He made designs for other theatrical productions, such as *La Serva Padrona*, *Lord Dunsany's If*, two ballets for Madame Tamar Karsavina, and Gustav Holst's *Savitri*.
Stock: 11922

34. Dedicated to the Ancient & Honble. Society of Free & Accepted Masons.

J. Cole Invt. [n.d., c.1730.]

Hand coloured engraving, dedication page, sheet 200 x 160mm. 8 x 6¼". Creased and soiled. Sheet trimmed.

£90

A frontispiece/dedication page to a book on freemasonry, containing many Masonic symbols. Possibly from 'A book of the antient constitutions of the free and accepted masons', London, B. Cole.
Stock: 12235

35. Dedicatto all illmo. Sigre. padrone Colmo. Nelthorpe

per il Servitore Di. V.S. illma. Dela Cour according to Act of Parliament 1739.

Etched dedication page to a book of ornament prints, 235 x 120mm. 9¼ x 4¾". One small hole to image. Margins chipped at lower left and right corners. £180
An armed putto on top of the lettered pedestal in a landscape; an obelisk/monument to left and classical statue to right behind, buildings in far distance.
By William Delacour (fl.1740 - 1767), portrait, decorative and scene painter; presumably French origins; d. Edinburgh 1767. He is first documented as a scene painter for London theatres.

36. **Wynnstay Theatre.**

[c. 1781.]

Etched admission ticket on laid paper for the theatre at Wynnstay, the private theatre of Sir Watkin Williams Wynn near Wrexham, Wales. 215 x 150mm, 8½ x 6".

£140

A male (drinking) and female figure sit either side of a pedestal with an urn atop, reading playbills.

After Henry William Bunbury (1750 - 1811).

Stock: 11994

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

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

Etching, 185 x 215mm. 7¼ x 8½". A fine impression on laid paper with full margins. £140

The arms are surrounded by five putti, one holding a crown, and an angelic trumpeter.

The Elector of Hanover inherited the throne following the death of Queen Anne under the provisions of the Act of Settlement of 1701, becoming King George I. The fourth quarter of the arms was changed to reflect the new King's domains in Hanover.

By Francesco Bartolozzi (1728 - 1815).

Stock: 12010

38. **[Ticket/Invitation: the three Muses, one playing an organ.]**

Smirk Invt: F: Bartolozzi sculp: [n.d., c.1800.]

Attractive engraved design for a concert ticket or invitation, 220 x 185mm. 8¾ x 7¼". Fine. £140

After Robert Smirke (1752 - 1845).

Stock: 12006

39. **R Collins Principal Enamel & Miniature Painter to the King By His Majesty's special Appointment, removed to No.23 Pall-Mall.**

T. Stothard del. Neagle Sct. [n.d., c.1801.]

Engraved trade card on india laid paper, 165 x 195mm. 6½ x 7¾". £220

Trade card for Richard Collins (1755 - 1831), miniature-painter, with design of the origin of painting. The daughter of Dibutades traces the shadow of her lover on a wall, cupid holding up torch which casts light to form the shadow.

Collins studied enamel-painting under Jeremiah Meyer, R.A. He first exhibited at the Royal Academy in 1777, and continued to contribute miniatures regularly for about thirty years; he exhibited for the last time in 1818. He shared with Richard Cosway and Samuel Shelley the fashionable sitters of the day, and in 1789 was appointed principal portrait-painter in enamel to George III.

After Thomas Stothard (1755 - 1834).

For the watercolour study for this by Stothard see BM: 1900,0824.382.

Stock: 11939

40. **Description de L'Estampe, Représentant La Mort Héroïque du Capitane Espagnol Don Joseph Barboza, à La Sortie faite par la Garnison de Gibraltar, Le 27 Novembre, 1781. Ce Chef-D'oeuvre de gravure en taille douce est exécuté par Guillaume Sharpe, d'après le célèbre tableau original, peint par le Colonel Trumbull, Et vient d'être publié à Londres, ce 1er Mars, 1799, Par A.C. de Poggi, Ancient Membre des Académies de Florence, de Bologne, &c. &c.**

[n.d., c.1810.]

Letterpress, pp. 4, 380 x 230mm, 15 x 9". £220

Letterpress prospectus for the engraving of John Trumbull's painting 'The Sortie made by the Garrison of Gibraltar in the morning of the 27th of November 1781', engraved by William Sharp and published by Antonio Poggi, 1810.

The painting show the British garrison attacking the besieging Spanish and French armies, focusing on the death of Spanish officer Don Jose de Barboza who had been abandoned by his own troops but whose bravery earned the respect of the British, including their commander, General George Elliott.

The original painting, described by Horace Walpole as 'the finest picture [he] had ever seen painted on the northern side of the Alps', is now in the Metropolitan Museum of Art, New York.

Stock: 11852

41. **Christ Rejected. Catalogue of the Picture Representing the Above Subject; Together with Sketches of Other Scriptural Subjects; Painted by Benjamin West, Esq. President of the Royal Academy, & Historical Painter to the King, Now Exhibiting, Under the Special Protection of H.R.H. The Prince Regent, At The Room, Formerly The Royal Academy, No. 125, Pall Mall, Opposite Market-Lane.**

London: Printed by C.H. Reynell, No. 21, Piccadilly, Near the Haymarket. 1814.

Pamphlet, exhibition catalogue, 8vo, (215 x 135mm, 8½ x 5¼"), 15pp., complete but lacking wrappers. £55 With signed pencil note to page 14: 'I saw Mr West at Brewery Hall in 1818'

Benjamin West (1738 - 1820) was President of the Royal Academy from 1792 to 1805 and 1806 to 1820. His painting is now in the Pennsylvania Academy of the Fine Arts, Philadelphia.

Stock: 11913

42. **Les Violettes.**

a Paris chez Faleur, rue St Denis. [n.d., c.1815.]

Hand coloured etching, sheet 220 x 180mm. 8¾ x 7". Trimmed within plate. £110

A puzzle print. A bunch of violets in which are concealed the profiles of Napoleon Bonaparte (1769 –

1821) upper right and his wife Marie Louise of Austria (1791 – 1847), opposite, Napoleon's cocked hat being formed of a leaf. The child in profile to right between and below his parents is Napoleon Francis Joseph Charles (1811 – 1832), King of Rome.

One of many puzzle prints of the same type featuring violets, printed by Bonapartists for fellow sympathizers during Napoleon's exile to Elba and subsequent entry into Paris on 20 March 1815. Napoleon learnt after his return that violets had become a Bonapartist rallying sign: Queen Hortense ('Memoirs', 1926, ii. 170) explained 'that, after he had gone, the soldiers always said he would come back when the violets bloomed and that. . . they always referred to him as Père la Violette. This made him laugh heartily.' Those partisans who were in on the secret of his return to France from his seclusion wore a Violet flower at their breasts.

On wove paper watermarked 'C. Wilmott 1814'. See 11785 for similar item.

Stock: **11784**

43. Lilies of France. Les Lis. Cette Fleur favorite des Francois est dediee aux Amis des Bourbons.

[n.d., c.1815.]

Hand coloured etching, sheet 220 x 190mm. 8¾ x 7½". Trimmed within plate. £110

A puzzle print. A bunch of lilies in which are concealed the profiles of Louis XVIII (1755 – 1824) and other members of the French Royal House of Bourbon.

Printed by a monarchist for fellow sympathizers, probably during the 'Hundred Days' in 1815 when Napoleon Bonaparte returned to France from exile on Elba. Louis XVIII returned to France promptly after Napoleon's final defeat, to ensure his second restoration 'in the enemy's baggage train', in other words with Wellington's troops. He entered Paris on 8 July to a boisterous reception.

Lilies had long been a symbol of Bourbon royal authority. See 11784 for similar item.

Stock: **11785**

44. [A kitten playing with a ball of string.]

[n.d., c.1820s.]

Embossed card with watercolour and bodycolour, sheet 115 x 155mm. 4½ x 6". Vivid colour. Rare. £90
Specially designed for scrap album.

Stock: **11929**

45. [A pheasant standing on a tree trunk.]

[n.d., c.1820s.]

Embossed card with watercolour and bodycolour, sheet 170 x 150mm. 6¾ x 6". Vivid colour. Some light soiling. £80

The impressed verso reveals the impressive level of detail in the bird's feathers and surrounding foliage, from an intricately worked metal die. Specially designed for scrap album.

Stock: **11928**

46. [A peacock standing on a fence.]

[n.d., c.1820s.]

Embossed card with watercolour and bodycolour, sheet 190 x 150mm. 7½ x 6". Vivid colour. Rare. £90
The impressed verso reveals the impressive level of detail in the bird's feathers and foliage beneath, from an intricately worked metal die. Specially designed for scrap album.

Stock: **11927**

47. [A stag in a landscape.]

[n.d., c.1820s.]

Embossed card with watercolour and bodycolour, sheet 130 x 180mm. 5 x 7". Vivid colour. Rare. £90
Specially designed for scrap album.

Stock: **11930**

48. York & Albany. [Frederick Augustus, Duke of York.]

[n.d., c.1820s.]

Embossed card, sheet 155 x 120mm. 6 x 4¾", specially designed for scrap album. Lightly soiled, glued to scrap sheet. £80

Bust in profile of Frederick Augustus, Duke of York and Albany (1763 - 1827), second son of George III and Commander-in-Chief of the Army. Famed as the 'The Grand Old Duke of York'.

Stock: **11931**

49. Wellington. Born May 1 1768. Died Sepr. 14. 1852.

[n.d., c.1820s.]

Embossed card, sheet 115 x 145mm. 4½ x 5¾", specially designed for scrap album. Some foxing, partially glued to scrap sheet. £80

Bust in profile commemorating Arthur Wellesley, 1st Duke of Wellington (1769 - 1852), Field Marshal and Prime Minister. His portrait is surrounded by military standards lettered with his victorious battles; a crown above, Britannia weeping lower right, a recumbent lion at her feet. Also a winged angel of victory laying a wreath to right.

Stock: **11932**

50. Legend of the Devil's Dyke.

[n.d., c.1820.]

Letterpress broadside on yellow paper, sheet 245 x 155mm. 9¾ x 6". Some creasing. Tatty extremities. £75
A local legend telling how the 'Devil's Dyke', a V-shaped valley on the South Downs Way in Sussex, was created by the furious digging of a hellish visitor to a local inn, the 'Jolly Shepherd' in Poynings. See 12321 for related item.

Stock: **12214**

51. London Mechanics' Institution. At a Meeting of the Committee of Managers of the London Mechanics' Institution on Monday the 6th day of June 1825, the Secretary reported that the Hon.ble Ja.s Abercromby, New St.t., Spring Gardens,

had given to the Institution the Sum of Ten Pounds.

Resolved that the Thanks of the Committee be transmitted to the Hon.ble Ja.s Abercromby for his Liberal Donation and that His Name be inserted in the List of Honorary Members. By Order of the Committee, Rob.t Christie, Secretary.

Membership certificate, printed from two engraved plates. 270 x 220mm, 10½ x 8¾". £220

The London Mechanics' Institution, founded by Dr. George Birkbeck in 1823, originally housed at 29 Southampton Buildings, Chancery Lane. It became the 'Birkbeck Literary and Scientific Institution' in 1866 and is now simply Birkbeck, part of the University of London.

A scarce item.

Stock: 12050

52. The Siamese Twins. Aged 18.

[n.d., c.1830.]

Lithograph Sheet trimmed, glued to card. £85
Portrait of conjoined twins Chang and Eng, the original 'Siamese twins', in an oriental landscape, a temple in the distance. The twins were taken out of Thailand by a Scottish entrepreneur in 1829, and were exhibited as curiosities throughout the United States and Europe.

Stock: 11867

53. Presented to William Dickinson Esqre. who during seven successive Parliaments, was one of the Representatives of the County of Somerset, by a large body of his constituents, as a Tribute of their sincere respect, and esteem. 1833.

Executed by Payne & Sons, Bath _ Gold & Silversmiths, to their Majesties, & the Royal Family.

Day & Haghe Lithrs. to the King. 17, Gate St Linc: Inn Fds. [c.1833.]

Lithograph, sheet 360 x 275mm. 14¼ x 10¾". Sheet trimmed. Some minor creasing. £160

A faithful and skilful representation in lithography of the silver or metal chalice presented to William Dickinson (1771 – 1837), Member of Parliament for Ilchester 1796–1802, Lostwithiel 1802–1806 and Somerset 1806–1831, by his grateful constituents.

Stock: 11828

54. [ADVERTISEMENT/TRADE CARD]

The Devil's Dyke... W. Thacker, Dyke House, Respectfully acquaints the Inhabitants and Visitors of Brighton, who purpose visiting that deservedly admired and favoured spot, the Dyke Hill, that they may at all times be supplied with Refreshments Of a choice and varied description...[etc.]

H. Penfold, Printing Works, Market Terrace, Caledonian Road, London. [n.d., c.1840.]

Letterpress broadside advertisement, sheet 250 x 185mm. 9¾ x 7¼". Folds. £120

A rare advertisement for accommodation, stabling and refreshment etc. at the 'Devil's Dyke', a V-shaped valley on the South Downs Way in Sussex. The principal landmarks visible from Dyke's Hill are listed. See 12214 for related item.

Stock: 12321

55. [ALS.] To General Sir H. Fane G.C.B. &c &c &c Sir, / You please to give me leave to thank you, and most humbly beg / to inform your honor, that I am swim, on the Sea of adversity; no any/ one hold up me, therefore I have to give a petition, one of the last Monday, / in the morning...[etc.] I remain to be sir your most obedient humbly Servant, Muddoosoodin Nauth of Calcutta.

[n.d., c.1838.]

ALS, ink on paper, sheet 250 x 205mm. 9¾ x 8".

Glued to scrap sheet, edges overlaid by scraps. £320
Letter from a resident of Calcutta fallen on hard times to General Sir Henry Fane (1778 - 1840) asking for poor relief and/or employment. The correspondent refers to a 'petition' submitted to Fane 'last monday', which the General seems to have simply passed on to one of his staff with little further consideration. A unique and very personal insight into relations between the British administration of the Raj and the Indians they governed.

Made a G.C.B. in 1826, Fane was appointed colonel of the 1st or king's dragoon guards, a colonelcy which ranks next to those of the regiments forming the brigade of household cavalry, on 24 February 1827. In 1829 the Duke of Wellington induced Fane to accept the office of surveyor-general of the ordnance. He re-entered the House of Commons as M.P. for Sandwich, and in 1830-1 was M.P. for Hastings. He went out of office when the reform cabinet of Earl Grey was formed, but continued on intimate terms with the Duke of Wellington, who appointed him commander-in-chief in India during his short tenure of office in 1835. Lord Melbourne's cabinet confirmed the appointment, and Fane took over the command-in-chief from Lord William Bentinck in September 1835, when he found India in a state of profound peace. Fane personally inspected every station in his command in 1836, and an interesting account of this tour of inspection, and of his interview with Ranjít Singh, the famous ruler of the Punjab, was published by his nephew and aide-de-camp, Henry Edward Fane. Towards the end of his period of command there were signs of war upon the north-west frontier, and in 1838 Fane got ready an army to proceed to the relief of Herat, which was then besieged by the Persians, and Lord Auckland and his advisers then began to mature the plans which brought about the first Afghan war. Fane entirely disapproved of this policy, and resigned his office, but the authorities at home took the unusual course of refusing

to accept this resignation in January 1839, on the ground that they could find no general competent to succeed him. On Fane, therefore, devolved the final preparations for the Afghan war, and in 1839 he directed the operations.

His health was by this time completely undermined (the writer mentions 'you was sick') and on his reiterated demand to resign, Major-general Sir Jasper Nicholls, the commander-in-chief in Madras, was appointed to succeed him. He then handed over the command of the expeditionary army against Afghanistan to Major-general Sir John Keane, the commander-in-chief in Bombay, and prepared to leave India. He left that country in the last stage of weakness, and he died at sea on board the Malabar off St. Michael's in the Azores, at the comparatively early age of sixty-one, on 24th March 1840.

Stock: 12208

56. [Lead merchant.] Bot. of Cox Brothers & Co. Lead Merchants & Manufacturers of White Lead, Derby And Nottingham. Red Lead, Litharge Patent Lead Pipe, & Patent Shot.

Derby, 1843.

Engraved billhead & bill, addressed to "Braddock Druggist Oldham" on verso, with one penny stamp attached and postmark dated 20th August 1843. Sheet 170 x 105mm. 6¾ x 4¼". Several folds, two holes.

£120

Featuring vignette of the factory with shipping on adjacent river upper left, inscribed 'Derwent Lead Works' on banner.

From the Blackburn Collection.

Stock: 12079

57. [Trade Card/Advertisement.] Gueusquin Restaurateur, Au Bois D'Aulnay.

Ryikebus. [n.d., c.1840.]

Woodcut, sheet 175 x 110mm. 7 x 4¼". Sheet trimmed. Horizontal creases. £75

A curious tree-house restaurant flying the French flag atop; figures including a waiter in the foreground. Presumably a gimmicky piece of advertising from a periodical for a French restaurant.

Stock: 12207

58. [Draper.] Bot. of H. G. Mc. Tier, Linen & Woollen Draper Silk Mercer, Hosier, Haberdasher and Glover.

Victoria House Marlborough 1848.

Engraved billhead & bill, sheet 170 x 105mm. 6¾ x 4¼". Trace of folds. £80

Featuring vignettes of two plinths, one supporting a bee hive, a female figure standing close by.

From the Blackburn Collection.

Stock: 12077

59. [Pharmacist.] Bot. of George Sewell, Wholesale & Retail Druggist & Grocer. Superior Pickles & Fish Sauces Oils Paints & Colors Genuine Patent Medicines Bleeding & Tooth Drawing Genuine Horse & Cattle Medicines Fancy Snuffs & Cigars Physicians Prescriptions accurately dispensed.

Boston 1849.

Engraved billhead & bill, sheet 160 x 100mm. 6¼ x 4". Vertical and horizontal fold. Chipped at top. £95

Featuring vignette of a Chinese man and cigar crates, and a pestle and mortar.

From the Blackburn Collection.

Stock: 12076

60. The Raging Canal. A Comic Song, Written and Sung by that Most Celebrated Comic Singer, P.Morris, And dedicated to his friends in his native city, New York.

Fleetwood lith. New York, Published by C.G.Christman, 404, Pearl-st. Entered according to act of Congress in the year 1844 by C.G.Christman in the Clerk's office in the district court for the southern district of New York.

Lithograph. Sheet 340 x 250mm, 13½ x 9¾". Old ink mss, small chip in bottom edge, some faint staining.

£40

Song sheet cover for one of the most famous songs about about life on the Erie Canal, comically describing how dangerous it was.

We have located a facsimile of the words and music.

Stock: 11855

61. 4 Logger heads or B--e Triumphant. Received of ['E.W. Martin Esqr' ink mss.] Ten Shillings & Six pence for the first Part of Sketches of Characters. Mr. J. White [signed in ink.]

The remaining parts to be delivered at the same price.

[n.d., c.1840.]

Etched subscription ticket with engraved lettering on india laid paper, completed in ink. 125 x 95mm. 5 x 3¼". A good impression with full margins. £85

A receipt for a subscription to a series of prints, the design after William Hogarth (1697 - 1764).

Stock: 12200

62. Confederate States of America Loan. Authorized by Act of Congress C.S.A. of February 20th 1863. No 10477.

Archer & Daly, Richmond Va.

Engraving. Sheet 420 (at most) x 350mm. 16½ x 13¾". Three of the ten six-monthly interest coupons excised.

Some creasing. £220

A five-year \$100 loan certificate, issued by the Confederate Government in Virginia in 1863, signed by C. Rose for the Register of the Treasury. Interest of 7% would be paid every six months according to the

coupons under the certificate. with seven of the original interest coupons still attached. The next coupon was due July 1st, 1865, nearly four months after the South surrendered.

Stock: 11794

63. Bo.t of Doulton & Watts. Stone Ware Manufacturers. High Street Lambeth, London. Lambeth Pottery. London S.E. 187[-].

[c.1870.]

Engraved receipt on card. Sheet 160 x 225mm, 6¼ x 9". Minor spotting. £220

Receipt from Doulton & Watts, from the studio set up by Henry Doulton (son of the founder John) in Lambeth in the 1870s. The Lambeth factory lasted until 1956, when new clean air regulations stopped the production of salt glaze in urban areas.

Stock: 12049

64. Perspective View of Winter Garden Designed for Sir John Brown, Sheffield.

[n.d., c.1870.]

Chromolithograph. Sheet 180 x 245mm, 7 x 9¾". Trimmed and laid on album paper. £65

A huge greenhouse, built during the vogue created by the Crystal Palace.

Probably published by a builder of greenhouses. See 11843.

Stock: 11842

65. Part of Forcing Establishment, Hooley Hall, Coulsden, Surrey, Heated by one of Weeks & Co's Patent Duplex Upright Tubular Boilers.

[n.d., c.1870.]

Chromolithograph. Sheet 190 x 270mm, 7½ x 10½". Trimmed and laid on album paper; glue stains. £95

A huge series of greenhouses, built during the vogue created by the Crystal Palace.

Probably published by a builder of greenhouses. See 11842

Stock: 11843

66. Supplement To The Isle Of Wight Mercury, March 25, 1878. [&] March 27, 1878.

[Isle of Wight, 1878.]

Two letterpress broadsides, each c.505 x 375mm. 19¼ x 14¾". Folds, tearing in places. Staining and tatty extremities. £120

Two special supplements to a local newspaper describing events surrounding the loss of HMS Eurydice, a 24-gun frigate which was the victim of one of Britain's worst peace-time naval disasters when she sank in a heavy snow storm off the Isle of Wight on 24th March 1878.

The first supplement, issued the following day, describes how the tragedy unfolded, lists some of the dead officers, and quotes eye-witness accounts. The second, two days later, reports on the inquest.

After being recommissioned as a training ship under the command of Captain Marcus Augustus Stanley Hare (1839 – 1878), the Eurydice sailed from Portsmouth on a three month tour of the West Indies and Bermuda on 13th November 1877. On 6th March 1878 she began her return voyage from Bermuda for Portsmouth. Only two of the ship's 378 crew and trainees survived the sinking, most of those not carried down with the ship dying of exposure in the freezing waters. One of the witnesses to the disaster was a young Winston Churchill, who was living at Ventnor with his family at the time. The wreck was refloated later in the year but had been so badly damaged during her period submerged that she was then broken up. Her ship's bell is preserved in St. Paul's Church, Gatten, Shanklin, Isle of Wight.

There is a memorial plaque recording the names of the officers and crew who died in the disaster in St. Ann's Church, Portsmouth.

Stock: 12228

67. [BOOKPLATE] Ex. Libri Carolus Guliemuss Sherborn.

[C.W. Sherborn monogram on scroll lower right.] Ano. Dni. M.D.CCC.LXXVIII. [1878.]

Engraved ex-libris bookplate of Charles William Sherborn (1831 - 1912), engraver, by his own hand. 120 x 80mm, 4¾ x 3¼". A fine impression in near mint condition. £75

The intricately engraved design, showcasing the engraver's talents, features heraldic elements, a unicorn, a butterfly, a naked woman and child, and a skeleton; all are surrounded by dense foliage. Sherborn's finest achievement is a series of over 350 bookplates which he designed and engraved chiefly between 1881 and 1912. They are mostly of the armorial type, but some are pictorial and a few are portraits. His mastery of fine engraving technique was unrivalled among the working engravers of his time, and came into its own in reproducing these formal and intricate designs. He was a regular exhibitor at the Royal Academy and was elected a foundation member of the Society of Painter-Etchers in 1884.

Stock: 12331

68. T.J.Hankinson, Bookseller and Stationer. The Victoria Library, The Square Bournemouth. Calendar 1892.

Marcus Ward & Co Printers.

Trade card. 100 x 120mm, 4 x 4¾". Laid on album paper. £60

Stock: 11845

69. Royal Geographic Society. Nansen Meeting. Albert Hall, 8th February 1897. Sketch Map Showing the Route of the 'Fram' with Nansen's & Johansen's Sledge Journey.

The Edinburgh Geographical Institute.

Leaflet with chromolithographic map, when open 275 x 445mm, 10¾ x 17½". £160

Leaflet map for a lecture about Fridtjof Nansen's Arctic expedition 1893-6, attempting to reach the North Pole. When he realised his ship, the 'Fram', could not reach the Pole, Nansen's & Hjalmar Johansen set out by sledge, reaching 86° 14' N, the highest latitude then attained. After their watches stopped, leaving them unable to calculate their position, they had to build huts to survive the winter, living on walrus blubber and polar bear meat. The following spring, still lost, they encountered the British Jackson-Harmsworth Expedition, who told them they were on Franz Josef Land near Spitzbergen. The pair finally reached Vardø in the north of Norway. The map has a portrait of Nansen within a garland.
Stock: **11846**

70. [TICKET / INVITATION] The Norwich Orpheus Society Requests The Honor of the Company of Mr & Mrs. Clare S. Read at their Entertainment on Friday the 10th Jan'y 1868 at M. Noverre's Rooms at Eight o'clock. An early answer addressed to the Secretary is earnestly requested Mr Banwell(?) Surrey St.

[1867.]
Illustrated lithographic invitation on card, completed and signed in ink. 155 x 230mm, 6 x 9". Slightly stained. £140
A Norwich street scene, the invitation in the form of a poster unveiled in front of a 'Musical Repository', observed by a boy, girl and dog.
Issued to Clare Sewell Read (1826 - 1905), agriculturist and campaigner on farming issues in parliament. In July 1865 he was returned to parliament as conservative member for East Norfolk, which he continued to represent until the Reform Act of 1867, when Norfolk was divided into three constituencies. He sat for South Norfolk from 1868 to 1880, when he was defeated at the general election by one vote. He then declined to stand for North Lincolnshire and Cambridgeshire, but in February 1884 was returned unopposed for West Norfolk, sitting until the dissolution of parliament in 1885, when he retired from the representation of the county.
Stock: **12320**

71. [Rudyard Kipling's Glory of the Garden.]
[Calligraphy by Alfred Sutcliffe.] [n.d., c.1920.]
Calligraphy on vellum, gilt first capital, the rest rubricated. Sheet 360 x 265mm, 14¼ x 10½". £360
Kipling's poem 'Glory of the Garden', first published 1911, here transcribed in the style of illumination by Alfred Sutcliffe, whose name is on verso.
Stock: **11840**

72. [Trompe-l'œil of biscuits on a plate.]
[n.d., c.1850.]
Watercolour. Circular, diameter 165mm, 6½". £90
A competent trompe-l'œil.
Stock: **12094**

73. [Trompe-l'œil of cheese, spring onions and radishes on a plate.]
[n.d., c.1850.]
Watercolour. Circular, diameter 165mm, 6½". £90
A competent trompe-l'œil, with the knife and foliage of the rashies extending off the china plate.
Stock: **12093**

74. [Trompe-l'œil of cherries on a plate.]
[n.d., c.1850.]
Watercolour. Circular, diameter 165mm, 6½". £90
A competent trompe-l'œil of cherries on a china plate.
Stock: **12092**

75. [Trompe-l'œil of a paintbrush, pencil and a sketch on a plate.]
[n.d., c.1850.]
Watercolour. Circular, diameter 165mm, 6½". £120
A competent trompe-l'œil, with the sketch extending off the plate.
Stock: **12095**

Decorative

76. Labor ipse voluptas.
I.C.Philips inc et fecit, 1730.
Engraving. Sheet 155 x 190mm, 6¼ x 7½". Trimmed within plate. £130
Allegorical print, featuring a crest of three pole-axes and three spearheads on a shield supported by two rampant mastiffs, capped with a coronet, with the motto 'Labor ipse voluptas' (Labour itself is a pleasure). Around the armorials are various symbols of British government. In the right background is the City of London, with St Paul's Cathedral.
The arms are apparently those of Peter King (c.1669–1734), 1st Baron King, Lord Chancellor 1725-33. He was the author of the Act which gave English precedence over Latin as the language of the courts (4 Geo. II. c. 26) .
Stock: **11857**

77. Caesar putting away Pompeia, receives Calphurnia as his Wife. César repudie Pompeia, et recoit Calpurnia coimme sa femme. From the Original Painting of Pietro da Cortona, in the Gallery of the Hotel de Toulouse.
Pietro Beretinus Cortonensis Eques Pinxit. Robertus Strange delineavit et sculpsit. Sold at the Golden Head, Henrietta Street, Covent Garden, London.
Lettered in English and French below the image.
Engraving 505 x 392mm. 20 x 15½". Very large margins. Uncut £280
Stock: **11332**

78. Abraham Giving up the Hand Maid Hagar. Abram ancillam Agar Dimittit. From the painting of Jno, Fras, Barbieri,

call'd Guercino, in the Zampieri Palace at Bologna.

R. Strange Bononiae delint, Ao. 1763. Atque Ao. 1767 Aere incidit.

Engraving 490 x 400mm. 15¾ x 19½". Very large margins. Uncut £240

Abraham sends away Hagar and her son Ishmael, with Sarah turning her head to hear the dismissal.

Guercino's painting is now in the Brera Museum, Milan.

Stock: 11333

79. Te Deum Laudamus. From the painting of Carlo Maratt, 2 feet 4 inches high, by 1 foot 11 inches wide, in the Collection of the Right Honble., the Earl of Orford

Carolus Maratt pinxit. Robs. Strange delint. et sculpsit Londini.

In french and English underneath. engraving 418 x 309mm. Very large margins. Uncut £260

Stock: 11334

80. [Christ carrying the Cross.] Qui non accipit crucem suam, et sequitur me, non est me dignus. Matth. 10.

Hieronymus Wierix fecit et excud. Cum Gratia et Privilegio. Bushcere. [n.d., c.1590.]

Engraving, 85 x 50mm. 3¼ x 2". Lightly soiled. £95
Engraved and published by Hieronymus Wierix (1553 - 1619).

Mauquoy-Hendrickx: 310.

Stock: 11920

81. [Virgin and Christ child.]

From a Drawing by Luti. [Inscribed below 'C.W.B.', i.e. Captain William Baillie.] 1767

Etching, 210 x 210mm. 8¼ x 8¼". Later issue c.1800. £130

Etching after Benedetto Luti (1666-1724). Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: 12227

82. Soldiers Quarreling at Dice. From the Original Picture of the same Size, Painted by Valentini, in the Collection of S.r James Lowther, Bar.t

Engraved by Capt.n Baillie. J. Boydell excudit, Mar. 1. 1769.

Etching, 295 x 390mm. 11½ x 15¼". Later issue c.1800. Margins foxed. £130

An argument amongst five soldiers playing dice.

Engraved by Captain William Baillie (1723-1810).

Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking

and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: 12243

83. The Power of Beauty. From the Original Picture of the same Size, Painted by Filippo Lauri, In the Collection of his Grace the Duke of Montagu...[to whom the plate is dedicated by the publisher.]

Filippo Lauri Pinxt. R. Earlom delint. Willm. Walker Sculpsit. Published by J. Boydell Engraver, in Cheapside London, Novr. 24th. 1767.

Engraving, 410 x 510mm. 16 x 20". £320

Venus under a tree gesturing towards a satyr which kneels, gazing infatuated at her while a cherub binds its hands behind it. Another pulls on the satyr's beard, raising an arrow, ready to strike.

Elaborate crest featuring dragons and putti below image.

Numbered 'No.42.' lower left. After Filippo Lauri (1623 - 1694).

Stock: 11773

84. Venus, Cupid and Satyr. From the Original Picture painted by Luca Giordano, In the Collection of his Grace the Duke of Devonshire...[to whom the plate is dedicated by the publisher.]

Luca Giordano Pinxit. R.Earlom delint. J. Boydell excudit 1767. F. Bartolozzi Sculpsit. Published Novr. 24th. 1767. by J. Boydell, Engraver in Cheapside, London.

Engraving, 405 x 510mm. 16 x 20". £320

Venus reclining on a couch embraces the infant Cupid, with a maid to left and a satyr leaning in over the pillows to right. Elaborate crest featuring stags and putti below image.

Numbered 'No.43.' lower left, with dimensions of the original painting, by Luca Giordano (1634 - 1705).

Stock: 11772

85. Clytie. From the Original Picture of the same Size, in the Collection of John Strange Esqr.

Annibale Caracci pinxit. F. Bartolozzi delint. & sculpsit. Published Novr. 26th. 1772 by John Boydell, Engraver in Cheapside, London.

Engraving, 515 x 460mm. 20¼ x 18". £280

Clytie in mythology was one of the daughters of Oceanus and Tethys who fell in love with Apollo, who did not return her affection. Eventually she turned into a sunflower. Here she sits on a rock holding a sunflower and pushing away Cupid with a thorny branch, while he takes her hand, holding a blazing torch. In a roundel.

Putto holding shield with crest below image.

Numbered 'Vol. II. No. 64.' lower left.

After Annibale Carracci (1560 - 1609).
Stock: 11775

86. Timon of Athens. From the Original Picture, painted by Mr. Nathanl. Dance: In the Collection of his Majesty.

N. Dance pinxit. John Boydell excudit 1771. John Hall Sculpsit. Published June 1st. 1771, by John Boydell Engraver, in Cheapside London. Engraving, 560 x 600mm. 22 x 23½". Tear into plate at left. Horizontal crease through lower edge of image. Trimmed along upper plate mark. £260
Timon in the wilderness, sitting with a spade at left and turning away with expression of disgust as he tosses coins towards two prostitutes, one catching them in her skirts, a soldier at right watching the scene with concern, others gathered in the background
Illustrates William Shakespeare's play of the same name.
Numbered 'Vol.II. No.45..' lower left, with the dimensions of original painting, by Nathaniel Dance (1735 - 1811) in the Royal Collection.
Stock: 11774

**87. The School The original Picture is In the Collec.n of And.w Caldwell Esq.r Dublin. Yet nurs'd with skill, what dazzling fruits appear!/
Ev'n now sagacious foresight points to show/
A little bench of heedless bishops here,
And there a chancellor in embryo/
Or Bard sublime, if bard may e'er be so,
As Milton, Shakespeare, names that ne'er shall die!
Tho' now he crawl along the ground so low,
Nor weeting how the Muse should soar on high,
Wisheth, poor star'ling elf!
his paper kite may fly.**

A. V. Ostade pinx.t W. Baillie Sculp.t [n.d., c.1800.]
Etching, 245 x 170mm. 9½ x 6½". Later issue c.1800. Margins foxed. £130
After Adriaen van Ostade (1610-85). Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.
Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography
Stock: 12257

88. The Warm Bath [&] Shower Bath.

H. Green del.t J. Bluck sculp.t [&] J.C. Stadler sculp.t
Pub. 1813 by R. Ackermann, 101 Strand.
Pair of coloured aquatints, each 130 x 185mm. 5 x 7¼". Slight discoloration and staining, "Warm Bath" trimmed at bottom. £90
Two rare bathroom scenes.
Stock: 12173

89. Felicissima Notte. [Happiest Night.]

[n.d., c.1825.]
Lithograph, sheet 260 x 210mm. 10¼ x 8¼". Pin holes to corners, loss of surface in centre £180
Scene depicting prostitution.
Stock: 11918

90. Triomphe De Mardochee. Triunfo De Mardoqueo. Triumph Of Mardochai.

Paris, L. Turgis Jne. Impr. Editeur, r. des Ecoles. et Maison a New-York. [n.d., c.1860.]
Hand coloured lithograph, sheet 495 x 645mm. 19½ x 25½". Some spotting/staining, mostly marginal. £290
Mordecai or Mordechai, is one of the main personalities in the Book of Esther in the Hebrew Bible. The Book of Esther is one of the books of the Ketuvim ('Writings') of the Tanakh (the Hebrew Bible) and of the Historical Books of the Old Testament. Mordecai resided in Susa, the metropolis of Persia. He adopted his cousin Hadassah (Esther), an orphan child, whom he tenderly brought up as his own daughter. When 'young virgins' were sought, she was brought into the presence of king Xerxes, and was made queen in the place of the exiled queen Vashti. Mordecai was then promoted to a position of royal court advisor as a result of ingratiating himself to King Xerxes [known in Hebrew as Ahasuerus]. While holding this office, he discovered a plot of Haman, the King's Viceroy, to put the king to death, which, by his vigilance, was defeated. His services to the king in this matter were duly recorded in the royal chronicles.
Haman had been raised to the highest position at court. Mordecai refused to bow down before him because it is a clear violation of Jewish Law; and Haman, being stung to the quick by the conduct of Mordecai, resolved to accomplish his death in a wholesale murder of the Jewish exiles throughout the Persian empire. Tidings of this cruel scheme soon reached the ears of Mordecai, who communicated with Queen Esther regarding it, and by her wise and bold intervention the scheme was frustrated by distributing arms to the Jews of Shushan and other Persian cities where they lived and clashed with Haman's militia, until the King rescinded the edict to murder the Empire's Jews. The Jews were delivered from destruction, Mordecai was raised to a high rank, donned in the royal bluish cloak, and Haman was executed on the gallows he had by anticipation erected for Mordecai. In memory of the deliverance thus wrought for them, the Jews to this day celebrate the feast of Purim of 'Lots', named after the lots that were drawn by Haman to decide whom he would first murder among the Jewish elders in Persia. From a series of religious illustrations, numbered '6' below image, and '24' upper right.
Stock: 11808

91. Femme de qualité Solicitant un Juge.

Ce vend à Paris chez J. Vander Bruggen. Rue St. Jacques au grand Magazin d'images avec P. D. R.. [n.d., c.1685.]
Very scarce. Etching, image 355 x 395mm. 14 x 15½". Trimmed to plate. Two rust spots to image. £580

An affluent French lady consults a lawyer in a lavish interior; her black servant exits to left as a vessel in the foreground releases perfume.

Published by Jan van der Bruggen (1648/49 - 1690).

From a series of prints illustrating the domestic life of an upper class French woman.

BNF: FRBNF41504489.

Stock: 12315

92. **Femme de Qualité en Déshabillé Sortant du Lit.**

Peint par J. D. de St. Jean. a Paris sur le Quay Pelletier, la Pomme d'or, au premier appartement. Avec privilege du Roy 1688.

Very scarce. Etching, image 355 x 385mm. 14 x 15¼". Trimmed to lower plate mark; vertical centrefold, two closed tears from lower edge. A strong impression.

£550

A black servant respectfully brings a morning letter to his affluent French mistress inside a lavish interior; a man observing from behind a curtain to right.

Published by Jean Dieu de Saint-Jean (c.1655 - 1695) after his own design.

From a series of prints illustrating the domestic life of an upper class French woman.

BNF: FRBNF41096070.

Stock: 12314

93. **Femme de qualitez a sa Toilette.**

[Paris, c.1685.]

Very scarce. Etching, 370 x 400mm. 14½ x 15¾".

£580

A maid dresses the hair of an affluent French lady in a lavish interior, while a singing-master conducts a lesson.

Apparently a copy in reverse of the plate published by Jan van der Bruggen (1648/49 - 1690).

From a series of prints illustrating the domestic life of an upper class French woman.

BNF: Hennin, 5461.

Stock: 12316

94. **[Femme de Qualité.]**

[Paris: Jan van der Bruggen?, c.1685.]

Very scarce. Etching, sheet 340 x 395mm. 13½ x 15½". Trimmed to image; separate ink ruled border attached. Two closed tears and missing lower left corner filled in ink.

£480

A French lady in a lavish interior bathing her feet as she sits on a reclining couch is interrupted by a gentleman entering the room; he covers his face and peers through his fingers.

A poodle sits on the couch next to its mistress.

From a series of prints illustrating the domestic life of an upper class French woman.

Stock: 12317

95. **[Woman in a landscape holding a vessel and polishing it with her dress; in decorative surround.]**

J.. Pillement int. P. C. Canot Sc. Published accordg to Act of Parlt, March 1st, 1759.

Etching Trimmed within plate and to image at top.

£180

Ornament print from a series after Jean-Baptiste

Pillement (1728 - 1808).

Stock: 11823

96. **Sur votre belle Main ce Captif enchante?...[etc.]**

Vanloo pinx. Chereau le jeune sculp. a Paris chez Chereau le jeune rue S-jacques au grand S. Remy.

[n.d., c.1760.]

Engraving, 310 x 220mm. 12¼ x 8¾". Age toning; light foxing.

£220

A young French lady with her pet bird, eight lines of verse below portrait.

After Jean Baptiste Van Loo (1684 - 1745).

Collector's stamp of Alfred Morrison (1821 - 1897) to verso.

Stock: 12215

97. **Le Billet Doux. Dedie a Monsieur Menage de Pressigny, Conseiller Fermier General de Sa Majeste...Par...N. De Launay.**

Peint a la Gouasse par N. Lavreince, Peintre du Roy de Suede. Grave par N. De Launay, de l'Academie Royale de Peinture et Sculpture. A Paris, chez De

Launay, Graveur du Roy, rue de la Bucherie, la porte cochere près la rue des Rats. A.P.D.R. [n.d., c.1778.]

Very fine engraving, 470 x 350mm. 18½ x 13¾".

Faint, mostly marginal, spotting.

£280

A rich interior with musical instruments on the right; a young woman sitting in an armchair with a embroidery hoop on her knees takes a letter from the hand of a young man, preferred furtively behind his back. He diverts the attention of another, older, woman to right by showing her a musical score.

Coat of arms flanked by lions below image.

This print was advertised in the 'Journal des Sciences et des Beaux Arts' on 30 March 1778.

After Nicolas Lavreince (1737 - 1807), Swedish miniature painter who trained and worked in Paris until the onset of the Revolution.

Collection of Alfred Morrison.

Stock: 12145

98. **Etude dessinee par Francois Boucher premier Peintre du Roi,**

Gravee par J. Edme Nochez, Dirigee par Fessard Graveur orde. du Cabinet du Roi, et de l'Academie Royale de Parme. A Paris ches Fessard Bibliotheque du Roi, et rue Se. Anne Butte S. Roch. [n.d., c.1780.]

Engraving, 260 x 320mm. 10¼ x 12½". Some foxing, one rust spot to image.

£230

A reclining female nude in a landscape.

After François Boucher (1703 - 1770).

Stock: 12013

99. **Les Nymphes Des Bois. Les Cerises. The Cherries. Die Kirschen.**

Compose et Lith. par Joseph Felon. London E. Gambart & Co. 25 Berners St. Oxf. St. Imprime par Lemercier, a Paris. [n.d., c.1860.]
Hand coloured lithograph with gum arabic, sheet 325 x 485mm. 12¾ x 19". £190
Two female nudes in a wooded landscape, one offering a cherry to the other.
After Joseph Felon (1818 - 1896), sculptor, painter and lithographer. Born in Bordeaux.
Stock: 11822

100. **[A barn in a landscape; a woman with pig in foreground, a cart and two figures to right; a church and windmill in the distance.]**

P Sandby Invt Sculp. [n.d., c.1775.]
Etching, 190 x 275mm. 7½ x 10¾". A good impression with full margins on laid paper. Slight age toning. £70
From a series of landscape studies by Paul Sandby (1725 - 1809).
Stock: 12015

101. **Eve Eats of the Fruit & gives to Adam. Gen: Chap. III, v.6.**

Arnold Vanhaecken Delin. Jams. Smith Sculp. [Thomas Edlin, n.d., c.1725.]
Etching, 335 x 205mm. 13¼ x 8". £65
Biblical illustration, Eve giving the forbidden fruit to Adam as a winged serpent looks down from the tree.
Stock: 11860

102. **Apollo Pythonem jaculans. [Apollo shooting the Python.] To Dr. Richard Mead Physician to His Majesty. _ This Plate is humbly inscrib'd by his most oblig'd & obedient Servant R. Dalton.**

R. Dalton fecit. [n.d., c.1760.]
Etching, 530 x 375mm. 21 x 14¾". Horizontal crease through title. £280
A classical statue of Apollo wearing a cloak and with a quiver slung on his back, looking to right along his raised left arm. Behind his right hand is a tree-stump around which a snake is entwined. This statue is now part of the collection at the Villa Farnesina, Rome. Today owned by the Italian State, the villa hosts the Accademia dei Lincei, a long-standing and renowned Roman academy of sciences, and the Roman Gabinetto dei Disegni e delle Stampe (print room or Department for Drawings and Prints).
One of a group of prints by Richard Dalton (c.1715 - 1791) and various other engravers, after drawings made by Dalton from antique statues which he saw in Rome, published in the 1740s. Some like this etching bear dedications from Dalton, which suggests that he was involved in the publication. Boydell published a set of twenty plates after Dalton's drawings, in 1770. Richard Dalton began his career as a painter, but then became an antiquarian-dealer, principally through his activities as Librarian to George, Prince of Wales

(subsequently George III). He first travelled to Italy in 1739 to continue his studies, first at Bologna, then at Rome, where he specialised in highly finished red chalk drawings after classical statues. By mid-1741 Dalton had also become active as a dealer, particularly in prints. In 1749 he travelled with Roger Kynaston and John Frederick to Naples, South Italy, and Sicily, where they joined a party consisting of James Caulfeild, earl of Charlemont, Francis Pierpoint Burton, and others. From thence Dalton accompanied Lord Charlemont on his tour to Constantinople, Greece, and Egypt. He was the first Englishman to make drawings of the monuments of ancient art in these countries. Some of these he etched and engraved himself. A 'Selection from the Antiquities of Athens' was the first publication of its kind, but it was quickly put into the shade by the more accurate and trustworthy publications of James Stuart (1713-1788) and Nicholas Revett.

Stock: 11825

103. **Laomedon, King of Troy, detected by Neptune and Apollo. Vide Hom. Iliad 21. From the Painting of Salvator Rosa in the Collection of William Hunter M.D.**

Salvator Rosa pinx.t R. Strange Londini Sculp.t 1775
Line engraving, 450 x 360mm. 17½ x 14". £240
Apollo and Neptune disguised themselves and helped Laomedon to built the city of Troy, as recounted in Homer's Iliad.
Stock: 12275

104. **[A young couple in a wooded landscape being observed by two soldiers in the background foliage. (Scene from classical mythology.)]**

Angelica Kauffman fecit. Published Oct. 1st. 1780.
Etching in red ink, 175 x 230mm. 7 x 9". A fine impression, with margins. £350
By Angelica Kauffman (1741 - 1807). She was a founding member of the British Royal Academy, one of London's most sought-after portraitists, and, by 1787, the most famous and most successful living painter in Rome.
Stock: 12248

105. **[Child and Satyr.]**

[n.d., c.1670.]
Mezzotint, 125 x 100mm. Laid down. £390
Very rare early mezzotint showing a child and satyr, often depicted with the lower half of a goat.
Stock: 12014

106. **[Piper and goat.]**

[by Jonas Umbach.] [n.d., c.1670.]
Mezzotint, 65 x 95mm. Laid down. Unidentified collector's mark on verso. £580
Rare early mezzotint.
Stock: 12025

107. **Charitas**

[n.d., c.1680.]

Mezzotint, 260 x 200mm. Very scarce. Top right corner missing, laid on board. £220

Mezzotint depicting charitas, one of the seven virtues. A woman breastfeeds a child while to more children embrace.

Stock: **12004**

108. **[Lott and his Daughters]**

[Isaac Sarrabat.] [n.d., c.1680.]

Mezzotint, 240 x 285mm. Signature on back ...Boucher 1790. Very rare. £280

A woman, standing picks grapes, whilst watching a man holding a wine goblet embracing a bare-breasted woman.

Stock: **12008**

109. **[Virgin Mary and Child.]**

W. Vincent fc: et ex: [n.d., c.1680.]

Mezzotint, 240 x 190mm. Scarce. Trimmed to plate and laid on backing. Some rubbing. £160

The Virgin Mary cradling Christ. John the Baptist kneels before them, holding a reed cross.

Stock: **11999**

110. **Arcana Austriacorum Providentia. Maximilianis II. Romanorum Imperator.**

[n.d., c.1680.]

Very rare Mezzotint printed from five separate plates, total 330 x 220mm, 13 x 8½". Trimmed to image along bottom, tear top right. £180

Mezzotint celebrating Maximilian II (1527-76), Emperor of the Holy Roman Empire from 1564 until his death.

Stock: **11998**

111. **[Concert de Colonelle.]**

W. Vaillant fecit. F. de Wit excud. [n.d., c.1680.]

Mezzotint, 255 x 215mm. Scarce. Timmed to image and laid on card. £260

A woman holding a violin or viola looks towards a man who reads a sheet of manuscript, with a third man standing between them.

Leblanc 176

Stock: **12000**

112. **[Tavern scene.]**

[n.d., 1680.]

Mezzotint, 235 x 190mm. Very fine early proof. £420
Tavern scene reminiscent of Teniers and Ostade, with three men sitting at benches with a fourth standing and holding a jug.

Collection J. H. Anderson.

Stock: **12001**

113. **[Christ with angels.]**

W.V. [i.e. William Vincent.] [n.d., c.1680.]

Rare Mezzotint, 185 x 140mm. Trimmed to plate. £160

Christ holding a cross in the centre. Kneeling on the left and right are two angels, one offering a goblet, the other a crown of thorns.

Stock: **12002**

114. **[Jupiter and Io.] Let the Severe condemn poor Jo's Case;/ That She submitted to the warm Embrace;/ But 'twas a God's; a God, who pleaded Love;/ What Woman could withstand ye Clasps of Jove?/ He came in Cloud, and hover'd o'er her Head;/ In trance'd Her first, and then usurp'd her Bed./ If this be fiction, Oh! be tender, Fame;/ Not Jo, but Correggio, is to blame.**

A.A. Correggio Pinx.t 1529. I Johnson fecit 1743.

Mezzotint, 360 x 255mm. Trimmed to image; some foxing. £320

Jupiter as a cloud encircling Io, with a stag drinking in the foreground. Mezzotint after the painting by Correggio currently in the Kunsthistorisches Museum, Vienna.

Stock: **12028**

115. **[Tavern Scene.] From a Painting by D: Teniers, in the Collection of Sir James Lowther, Bar.t**

Teniers pinx.t Wbaillie Sculp.t Publish'd 23.d Dec.r 1771.

Mezzotint, 445 x 340mm. 17½ x 13¼". Later issue c.1800. Margins foxed. £280

Tavern scene with a card game taking place, after David Teniers II (1610-90), Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: **12253**

116. **[Lacemaker.] Engraved from a Picture of Ger.d Dou in the Collection of His Grace the Duke, of Montague.**

Gerard Dou pinxit Wbaillie Sculp. Published Sept.r 1.st 1773.

Mezzotint, 440 x 320mm. 17¼ x 12½". Later issue c.1800. Margins foxed. £230

A lacemaker, after Gerard Dou (1613-75), who worked in Rembrandt's studio as a young man and went on to become the first and most famous of the Leiden 'Fine' painters. Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: **12241**

117. **A Flower Piece. In the Cabinet at Houghton.**

Van Huysum Pinxit. Joseph Farrington delin.t. Richard Earlom Sculpsit. Published June 25th, 1788 by John Boydell, Engraver in Cheapside London. Mezzotints. 540 x 415mm, 21¼ x 16¼". Trimmed within plate top and bottom, laid on card. £750
Jan van Huysum (1682-1749) Dutch Old Master painter, called by his contemporaries 'the phoenix of all flower painters'.
Unlike most Dutch still life specialists, Jan van Huysum insisted on working out the details of his paintings from close study of the world around him. He once wrote to a patron to explain that her painting would be delayed a year because, unable to obtain a real yellow rose, he could not finish the picture. Richard Earlom (1743-1822), draughtsman and engraver taught painting by Cipriani. In 1765 he became known to Alderman Boydell, who employed him to make drawings from the celebrated collection of pictures at Houghton (now at St. Petersburg), for his engravers to work from. In the art of mezzotint engraving Earlom was his own instructor. His plates show great technical skill, especially those of flowers after Van Huysum, and are highly valued by the connoisseurs. They were produced in a style of engraving which till then had never been thought capable of representing the delicate texture of flowers.
Stock: 12244

118. **[Mother and Child.]**

From an Original Picture by Bartolomeo Schedone in the Collection of Doctor Brag. [n.d., c.1800.] Mezzotint, 360 x 260mm. Margins foxed. £220
Mother and child, after a painting by Bartolomeo Schedone (1578-1615). Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.
Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography
Stock: 12226

119. **Charlotte. The Shade of my Mother...a Mother to them.**

F. Ph. Koch exc. [n.d., c.1795.] Mezzotint, 360 x 245mm. 14¼ x 9¾". Some creases; damage in sky area, one pinhole to right of title. £160
A woman holding a handkerchief on her laps with both hands, a little girl standing next to her and putting both hands on the her lap. To left an older girl seated, holding a book open on her lap with both hands, looking up to the sky. Far right a boy seated, blowing a trumpet.
Illustrates 'Die Leiden des Jungen Werthers (The Sorrows of the Young Werther)' by Johann Wolfgang von Goethe (1749 - 1832).
This seems to be a Continental copy in reverse of an English print after Henry William Bunbury (1750 - 1811), a Bartolozzi stipple published in 1783.

Possibly published by the German Friedrich Koch (1771 - 1832).

See BM: 1877,0609.1801.

Stock: 11786

120. **[Vulture & Snake.]**

J. Northcote R.A pinx.t. S.W. Reynolds sculp. London Publish'd 5th April 1799 by Jeffryes & Co, Ludgate Hill.
Mezzotint. 490 x 610mm, 19¼ x 24". Framed. Slight mount burn and staining, small surface crack.
Unexamined out of the frame. £650
A vulture grips a forked-tongued serpent in its claws.
Whitman: 422, state i of ii.
Stock: 11838

121. **The Birth of an Heir. La Naissance d'un Heritier. [&] Christening the Heir. La Bateme d'un Heritier.**

Painted by W.R. Bigg A.R.A. Engraved by W. Ward. Pub. May 16, 1800, by Messrs. Wards & Co. No.6 Newman Street, London.
Pair of mezzotints, each 490 x 615mm. 19¼ x 24¼".
Damage to bottom corner of 'Birth of an heir' £480
Two large interior scenes of a happy family welcoming a new addition.
After William Redmore Bigg (1755 - 1828).
Frankau: 281.
Stock: 11938

122. **Why with Flint & Steel sweet Boy/ The Club of Hercules Destroy?/ When your Dart's unerring Aim/ Can Strike into his Breast a Flame. From a Drawing by Guido in the Collectn. of the Earl of Bute.**

W.Baillie Sculpt. Pubd. Janry. 1 1777.
Stipple and etching in sanguine, 250 x 200mm. 9¾ x 8". Trimmed to plate. Traces of glue stains to corners. £220
Cupid snaps off a piece of Hercules's club, held by a putto, with a flint; his quiver and bow on the ground in front.
By Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell.
After Guido Reni (1575 - 1642).
Stock: 12218

123. **[The marriage of St Catherine.] Engraved by Capt: Baillie from a Drawing of Romanelli:**

June ye 5. 1778.
Stipple and etching in sanguine, 250 x 200mm. 9¾ x 8". £260
The infant Jesus puts a ring on the finger of St Catherine of Alexandria (early 4th century), Christian saint and virgin martyr, patron of education and learning, mystically 'married' to Christ. The Virgin Mary behind, with cherubs in the clouds all around.
By Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was

also an amateur then semi-professional printmaker, later selling his plates to Boydell.
After Giovanni Francesco Romanelli (c.1610 - 1662).
Stock: 12217

124. **[Bacchus and Ariadne.] From a Drawing of Franceschini.**

W. Baillie f. Publish'd Jan: 2d, 1772.
Soft-ground etching and stipple in sanguine, 290 x 265mm. 11½ x 10½". Traces of glue stains to corners; a fine impression. £230

Bacchus and Ariadne being transported upwards on a cloud by three figures, one playing a pipe, another a tambourine, the third holding a crown of stars above Ariadne's head.

By Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell.

After Marc Antonio Franceschini (1648 - 1729).
Stock: 12216

125. **[Family Scene.]**

From a Drawing of Parmegiano, belonging to Capt. Baillie. Publish'd 23. Dec.r 1771.
Stipple, 200 x 180mm. 8 x 7". Later issue c.1800. £160
Engraving after Girolamo Francesco Maria Mazzola, or Parmegianino ('from Parma'), who was himself a 'compulsive draughtsman' throughout his life.

Engraved by William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography; David Ekserdjian, 'Parmegianino', Grove Art Online.

Stock: 12224

126. **[Musical scene]. From a Drawing of Franceschini.**

W. Baillie f. Publish'd Jan. 2.nd 1772.
Stipple engraving, 295 x 260mm. 11½ x 10¼". Later issue c.1800. £160

Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography.

Stock: 12232

127. **[Musical scene]. From a Drawing of Franceschini.**

W. Baillie f. Publish'd Jan. 2.nd 1772
Stipple engraving, 295 x 260mm. 11½ x 10¼". Later issue c.1800. £160

Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography
Stock: 12233

128. **The anxious mother and sick child In the Collection of John Barnard Esq.r**

Dominichino del. Wbaillie fecit. Publish'd 1.st Sept.r 1773 [but published c.1800].

Stipple, 230 x 330mm. 9 x 13". £160

Stipple engraving after Domenichino (1581-1641).

Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography.

Stock: 12231

129. **[Virgin and Child.]**

Engraved by Capt. Baillie Painted by Rottenhammer & Breughel. Published 17 March 1774.

Stipple engraving, 250 x 200mm. 10 x 8". Later issue c.1800. £160

The Virgin Mary with infant Christ plucking grapes. Engraved after Hans Rottenhammer and Jan Breughel who often worked in collaboration, with Rottenhammer providing figures for Breughel's landscapes. Engraved by William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography.

Stock: 12221

130. **[Choir of cherubim.]**

From a Drawing by Correggio. Wbaillie august 1st. 1777.

Stipple engraving, 205 x 260mm. 8 x 10¼". Later issue c.1800. £230

Decorative scene after Correggio (?1489-1534), who having been relatively unknown in his own lifetime had a reputation rivalling Raphael in the 17th and 18th centuries. Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723–1810)', Oxford Dictionary of National Biography
Stock: 12229

131. **[Decorative scene.]**

Engraved by Capt. Baillie from a Drawing by Romanelli. June ye. 5 1778

Stipple engraving, 255 x 200mm. 10 x 8". Later issue c.1800. £160

Decorative scene after Giovanni Francesco Romanelli (1610-62). Engraved by William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723–1810)', Oxford Dictionary of National Biography
Stock: 12223

132. **Cupids Hunting. Why the Timid Hare pursue?/ Nobler Sport should be your View,/ Strike the Victor from the Field,/ To Almighty Love he'll yield.**

N. Poussin pinx.t W. Baillie Sculpt. Oct.r 20th 1779
Stipple engraving, 305 x 360mm. 12¼ x 14". Later issue c.1800. £230

Engraving after Nicolas Poussin (1594-1665), chastising the protagonists for neglecting their higher duty. Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723–1810)', Oxford Dictionary of National Biography
Stock: 12237

133. **Una.**

Angelica Kauffman Pinxt. Tho. Burke sculpt. London Publish'd Feby. 2 1783 by J. Birchall No. 473 Strand.
Stipple in sanguine, 380 x 285mm. 15 x 11¼". £320

Una sits on a rock amidst trees and foliage, looking towards an approaching lion, on the left. Behind her stands an ass.

Illustrates Edmund Spenser's (1552? - 1599) epic poem 'The Faerie Queene', with two lines of his verse either side of title.

After Angelica Kauffman (1741 - 1807).
Stock: 11497

134. **Amusement.**

Emma Crewe Delint. C. W. White Sculpt. Published as the Act Directs, by C. W. White No. 2 Queen ST. Chelsea. Feb. y. 1st. 1781.

Stipple with printed colour. Round within plate mark. 125 x 150mm 4¾ x 6". Trimmed to plate and taken from album, time stained. £120

Emma Crewe (active 1787 - 1818) was a 'gifted amateur artist' who, along with Diana Beauclerk (1734-1808) and Elizabeth Templetown (1747-1823), contributed designs in 'Romantic style' to Josiah Wedgwood for reproduction in his studio in Rome.
Stock: 12158

135. **Lady and Child**

Emma Crewe Delint. C. W. White Sculpt. Feb. y. 1st. 1781. Published as the Act Directs, by C. W. White Kemps Row, Chelsea.

Stipple with printed colour. Round within plate mark. 125 x 150mm, 4¾ x 6". Trimmed to plate and taken from album, time stained. £120

Emma Crewe (active 1787 - 1818) was a 'gifted amateur artist' who, along with Diana Beauclerk (1734-1808) and Elizabeth Templetown (1747-1823), contributed designs in 'Romantic style' to Josiah Wedgwood for reproduction in his studio in Rome.
Stock: 12157

136. **Lavinia and her Mother. (Vide the Story of Palimon and Lavinia) Thomsons Autumn.**

Emma Crewe Delint. C. W. White Sculpt. Published as the Act Directs, by C. W. White No. 2 Queen St. Chelsea. Feb. y. 1st. 1781.

Stipple with printed colour. 125 x 190mm 4¾ x 7½". Trimmed to plate and taken from album, time stained. £120

Emma Crewe (active 1787 - 1818) was a 'gifted amateur artist' who, along with Diana Beauclerk (1734-1808) and Elizabeth Templetown (1747-1823), contributed designs in 'Romantic style' to Josiah Wedgwood for reproduction in his studio in Rome.
Stock: 12156

137. **Contemplation.**

Emma Crewe Delint. C. W. White Sculpt. Published Decemr. The 1st 1782, by C. W. White Kemps Row, Chelsea.

Stipple with printed colour. Oval within plate mark. 130 x 195mm 5 x 7¾". Trimmed to plate and taken from album time stained. £150

Emma Crewe (active 1787 - 1818) was a 'gifted amateur artist' who, along with Diana Beauclerk (1734-1808) and Elizabeth Templetown (1747-1823), contributed designs in 'Romantic style' to Josiah Wedgwood for reproduction in his studio in Rome.
Stock: 12154

138. **The Ballad Singers.**

Emma Crewe Delint. C. W. White Sculpt. Feb. y. 1st. Published as the Act Directs, by C. W. White Kemps Row, Chelsea. 1781

Stipple with printed colour. Oval within plate mark. 130 x 195mm 5 x 7". Trimmed to plate and taken from album, time stained. £120

Emma Crewe (active 1787 - 1818) was a 'gifted amateur artist' who, along with Diana Beauclerk (1734-1808) and Elizabeth Templetown (1747-1823), contributed designs in 'Romantic style' to Josiah Wedgwood for reproduction in his studio in Rome.

139. **Instruction.**

Emma Crewe Delint. C. W. White Sculpt. Published as the Act Directs, by C. W. White Kemps Row, Chelsea. Feb. y. 1st. 1781.

Stipple with printed colour. Oval within plate mark. 130 x 195mm 5 x 7¾". Trimmed to plate and taken from album, time stained £120

Emma Crewe (active 1787 - 1818) was a 'gifted amateur artist' who, along with Diana Beauclerk (1734-1808) and Elizabeth Templetown (1747-1823), contributed designs in 'Romantic style' to Josiah Wedgwood for reproduction in his studio in Rome.

Stock: 12152

140. **[Chloe's Excuse.]**

Painted by John Grassi. Engraved by Geo Townley Stubbs. Publish'd as the Act directs June 15th. 1786, by H. Humphrey, No 51, New Bond Street.

Stipple and etching in brown ink, proof before title, 250 x 185mm. 9¾ x 7¼". A fine impression with good margins. £220

A woman in a landscape looking directly at the viewer; a man watching and cocking an ear to eavesdrop in the background.

Engraved by George Townly Stubbs (1756? - 1815), engraver and printseller, son of George Stubbs.

See Lennox-Boyd: Appendix II, 35, plate published by G.T. Stubbs in March 1786.

Stock: 12187

141. **Aurora. Painted in a Ceiling of the Rospigliosi Palace at Rome. To the R.t Honble Lord Visc.t Mount Stuart Baron Cardiff this Plate is Dedicated. Here the gay Morn resides in radiant Bow'rs,/ Here keeps her Revels with the dancing Hours;/ Here Phoebus rising in the'Oetherial way,/ Thro' Heavn's bright Portals pours the beamy Day.**

Guido pinxt: W. Baillie sculpt: Publish'd 14th Sept.r 1786

Stipple engraving, 230 x 320mm. 9 x 12½". Later issue c.1800. Slight foxing in margins £230

Engraving of Guido Reni's famous Aurora fresco, in the Palazzo Rospigliosi-Pallavicini, Rome. The fresco depicts Apollo in his chariot, preceded by dawn (Aurora) bringing light to the world. Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: 12234

142. **Hypsipyle, Destroying the Arms & Sceptre of her Father Thoas...**

J.H. Permotin pinxt. Engraved by L. Legoux Pupil of F. Bartolozzi R.A. Engraver to his Majesty. London Publish'd Feby. 1 1791, by L. Legoux, No.52 Poland Street, Soho.

Stipple engraving, in brown ink, 410 x 355mm. 16 x 14". £280

In Greek mythology, Hypsipyle was the Queen of Lemnos. During her reign, Aphrodite cursed the women of the island for having neglected her shrines. All the women developed extreme body odour that made them repugnant to the men folk. The men took up with female slaves taken on raids on Thrace. The women of the island decided upon revenge and, in one night, killed all their male relatives. Hypsipyle alone spared a male - her father, Thoas, whom she hid.

Stock: 11954

143. **[Cupid and Psyche?]**

[Engraved by W. Baillie. n.d., c.1800.]

Stipple, 240 x 180mm. 9½ x 7". £280

Decorative stipple by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: 12273

144. **La Femme De Rubens. [The Wife of Rubens.] L'original se trouve dans la galerie Imp. Roy. a Vienne.**

Peint P.P. Rubens; grave par J.M. Se vend a Vienne chez Mr. F.X. Trockl, Md. d'Estampes, dans la Seizergasse vis a vis de la Chancellerie de Guerre. [n.d., c.1805.]

Stipple in brown ink, 325 x 230mm. 12¾ x 9". £160
Helene Fourment, second wife of the artist, in a fur coat, after Peter Paul Rubens (1577 - 1640). Published in Vienna. The 1638 oil is in the Kunsthistorisches Museum, Vienna.

On Whatman paper watermarked 1801.

Stock: 11914

145. **The Muses in Consort with their proper symbols. Musarum chorus cum suo cujusq Symbolo.**

Grav'd by Sim: Gribelin from the Picture of Iacobo Tintoretto in the Royal Galery at Kensington, 1712.

[Translated into Latin to right.] Cum Privilegio Reginae. [1712.]

Engraving, sheet 285 x 330mm. 11¼ x 13". Trimmed to plate; corner tips missing. Scarce. £190

The Nine Muses, shown as female nudes, each playing a different musical instrument in the heavens.

In Greek and Roman mythology the Muses were goddesses, generally nine in number, of creative inspiration in poetry, music and the other arts. They

were daughters of Zeus/Jupiter, and companions of Apollo.

After a painting by Jacopo Tintoretto (1519 - 1594) in the Royal Collection at Kensington.

Stock: 12254

146. Cupid in the Island of Cyprus. The Original Picture by Guido Reni, from which this print is taken, is in the Collection of Lord Scarsdale.

Carol. Fauccii Sculp. Publish'd by J. Boydell, Engraver, in Cheapside, March 21st. 1763.

Etching, 240 x 330mm. 9½ x 13". £380

Cupid lying in a landscape sleeping, his bow and arrow beside him. In the background to right an obelisk and temple, and Jove in a chariot in the sky pulled by doves. Dimensions of the original painting lower right. After Guido Reni (1575 - 1642).

Stock: 11779

147. The Quarrel of Cupid and Psyche Amantium Irae. Size of the Picture In. 20½ high & 15½ wide

Engraved by Capt. Baillie from a most beautiful Cabinet Picture of Nicolo Pousin in the Collection of Wellbore Ellis Agar Esq.r Jan.ry 1. 1778.

Etching, 250 x 210mm. 9¾ x 8¼". Later issue c.1800. £220

After Nicolas Poussin (1594-1665). Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: 12240

148. [A scene from mythology: Satyr and Goat.] From the original Painting found in the Ruins of Pompeii.

[William Anderson.] Sketched at Naples 1830. [Ink mss.] [n.d., c.1820s.]

Pen & ink and black bodycolour, sheet 180 x 240mm. 7 x 9½". Slightly soiled.. £160

A copy of a fresco in Pompeii, Italy.

From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'

Stock: 12299

149. [A bacchanialian figure drinking wine in a landscape.]

[William Anderson.] [n.d., c.1820s.]

Watercolour over pencil, sheet (image) 255 x 200mm. 10 x 8". Corner tips missing. £190

A rather plump Bacchus-type figure.

From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'

Stock: 12291

Dogs

150. Favorite Pony and Spaniels.

Painted by E.Landseer, R.A. Engraved by Wm. Giller. [London, c.1841.]

Mezzotint. 350 x 430mm. £240

The property of Charles William Pack: a pony called Belle, a black & tan spaniel called Corah, and a Blenheim Spaniel called Fairy.

Landseer retouched the painting some years later, remarking that the horse 'needed grooming'.

Stock: 12297

151. Spaniels.

Painted & Etched by J.F. Lewis. Pub. by F.C. Lewis, 1836. 53, Charlotte St. Portland Place.

Etching, 130 x 170mm. 5 x 6¾". £70

Etched by John Frederick Lewis (1805 - 1876) after his own painting. Published by his father Frederick Christian Lewis (1781 - 1856).

Stock: 12009

152. [A Distinguished Member of the Humane Society.]

[Painted by Edwin Landseer R.A. Engraved by Charles G. Lewis.] [London, F.G.Moon, 1852.]

Mixed method engraving, proof before all letters. 340 x 430mm, 13½ x 17". £220

The Newfoundland is supposed to be 'Bob', said to have been shipwrecked off the coast of England, becoming a stray on the London waterfront. He is recorded as saving 23 people from drowning over fourteen years, for which he was declared a distinguished member of the Royal Humane Society, entitling him a medal and daily food.

However, when Landseer tried to paint Bob he could not be found, so another Newfoundland, 'Paul Pry', was substituted.

Stock: 12097

153. The Sleeping Bloodhound. From a Picture in the Possession of Jacob Bell Esq.re.

Painted by Edwin Landseer R.A. Engraved by Thomas Landseer. London: Published at 31 Ely Place. E.C.

[n.d., c.1850.]

Mixed-method engraving. 460 x 555mm. Trimmed to platemark at bottom. £330

With a mediaeval helmet in the background.

Stock: 3708

154. Keeper, A Good Dog In Old Times. From the Original Picture painted by Sir Edwin Landseer, R.A. at the age of Nineteen.

Engraved by W.T. Davey. London, Published Sept.r 15, 1853 by Thomas Boys, Printseller to the Royal Family, 467 Oxford Street.

Mezzotint on india. 450 x 620mm, 17¾ x 24½". Some spotting. £550

A Newfoundland, resting on a mail bag. In the background are the coach and horses.
Stock: 3687

Historical, Social & Political

155. Belisarius, From the Original painting of Salvator Rosa, in the Collection of the Right Hon.ble Lord Viscount Townshend.

Salvator Rosa Pinxt. Robt. Strange delint. et sculpt.
London. Sold at the Golden Head, in Henrietta Street, Covent Garden.
Engraving 505 x 352mm. 13¾ x 20". Very large margins. Uncut £260
General Flavius Belisarius (505 - 565), Byzantine general and leading military figure in the age of Justinian I (527-565). He led imperial armies against the Sasanian empire (Persia), the Vandal kingdom of North Africa, the Ostrogothic regime of Italy, and the barbarian tribes encroaching upon Constantinople. According to legend, Justinian, jealous of his popularity, later had him blinded and forced to beg before pardoning him because of public outrage.
Stock: 11331

156. Watson seducing Noblemen.

F.H. [F. Hulsius sc.] [From 'A Thankfull Remembrance of Gods Mercie' London: Printed by Aug. Math[ewes] for Robert Mylbourne and Humphrey Robinson, 1630.]
Engraving 73 x 108mm. Trimmed and laid on album paper. £120
William Watson, a Catholic priest, blessing a group of gentlemen involved in a plot against James I; in the background, one of them, Sir Griffin Markham, is pardoned at the point of execution. 1627.
Hulsius or Friedrich von Hulsen (printmaker 1580 - 1665) Engraver; said to have been born in Middelburg, c. 1580. Son of Levis van Hulsen, mathematician and book-publisher in Ghent, and brother of Esaias van Hulsen. About 1592 the family moved to Nuremberg; in 1602 to Frankfurt where Frederik was probably a pupil of J T de Bry, and afterwards managed the family publishing house. 1627, in London briefly, where most of his work was connected with protestant propaganda. While in London he is most associated with book illustration as with these and others for George Carleton, 'A Thankfull Remembrance of Gods Mercy'.
BM Satires 13 (cf.).
Stock: 12298

157. Lopez Compounding to Poyson the Queene.

F. Hulsius Sc. 'A Thankfull Remembrance of Gods Mercie' London: Printed by Aug. Math[ewes] for Robert Mylbourne and Humphrey Robinson, 1630.
Engraving 73 x 108mm. Hulsius or Friedrich von Hulsen (printmaker 1580 - 1665) Engraver; said to have been born in Middelburg, c. 1580. Son of Levis van Hulsen, mathematician and book-publisher in Ghent, and brother of Esaias van Hulsen. About 1592

the family moved to Nuremberg; in 1602 to Frankfurt where Frederik was probably a pupil of J T de Bry, and afterwards managed the family publishing house. 1627, in London briefly, where most of his work was connected with protestant propaganda. While in London he is most associated with book illustration as with these and others for George Carleton, 'A Thankfull Remembrance of Gods Mercy'. Trimmed and laid on album paper from extra illustrated volume.
£140

A plate associated with the "Elizabethan Settlement", which was a precarious compromise between Catholic and Reformed elements. Dissent, in either direction, was obsessively monitored. This popular volume by an Anglican bishop is a compendium of thwarted Catholic conspiracies against Elizabeth I (1558-1603) and James I (1603-1625). Until eclipsed by Guy Fawkes's plot to blow up the King in Parliament in 1605, the most famous of these alleged regicidal endeavors tried "not only to do away with King Antonio [the Portuguese pretender, in exile in England] but also to take away Queen Elizabeth's life by poison, and that, by the means of Doctor Lopez, a Jew, the Queen's physician, for fifty thousand crowns promised him." Roderigo Lopez, Portuguese New Christian refugee, had been trying to use his influence with the Queen to have his friend Francis Drake permitted to capture Brazil for Don Antonio (compare item 11). The engraving of "Lopez compounding to poyson the Queene" has him asking "How much will you give?" of a double agent for Spain and the Earl of Essex, in the sting operation that produced Lopez's hanging and the wave of anti-Jewish patriotism to which Shakespeare catered.
BM Satires 13 (cf.)
Stock: 12089

158. Alexander Visiting the Tomb of Achilles. 'From the Original Picture of the same size, Painted by Filippo Lauri; In the Collection of his Grace the Duke of Devonshire

Filippo Lauri Pinxit. John Boydell excudit 1769. S.J. Ravenet sculpsit. Published Augt. 1st. 1769, by Jno. Boydell, Engraver in Cheapside London.
Engraving, 510 x 385mm. 20 x 15¼". £280
Alexander The Great (356 - 323 BC), ruler of Macedon who conquered a huge empire, standing at the foot of a ruined obelisk, his arms outstretched in awe as he looks up at the tomb of Achilles to right. His soldiers stand around him in attitudes of wonder.
Elaborate crest featuring deer and putti below image. Numbered 'Vol.II. No.39.' lower left.
After Filippo Lauri (1623 - 1694).
Stock: 11776

159. [Alexander giving up his favourite mistress Campaspe to Apelles.]

[W. Miller Pinxit. J. B. Michel Sculpsit.] [Publish'd Mrch 1st 1786 by John Boydell, Cheapside, London.]
Stipple engraving, proof before letters. 390 x 330mm 15½ x 13". £250
Alexander the Great arranged for his favourite painter Apelles to sketch a nude of his first Greek mistress

Campaspe. Famed painter Apelles was asked by Alexander the Great to make a portrait of his mistress Campaspe. He was so pleased with the painting that he said to the painter: You may take her, I prefer the painting. Apelles had fallen in love with the girl whom he was painting.

Stock: **11897**

160. Zoroaster.

Ralph Willett inv. Wm. Collins fec. James Caldwell sculp. [n.d., c.1785.]

Etching, 295 x 455mm. 11½ x 18". £290

A bas-relief frieze or panel showing Zoroaster in a decorated oval at the centre flanked by two other figures. Zoroaster or Zarathushtra, also referred to as Zartosht, was an ancient Iranian prophet and religious poet. The hymns attributed to him, the Gathas, are at the liturgical core of Zoroastrianism.

From a series of designs by Ralph Willett (1719 - 1795), book and art collector, as realised by William Collins (1721 - 1793), modeller and sculptor. Collins had a large practice during the last half of the eighteenth century as a modeller of friezes and bas-reliefs for chimneypieces, reredoses, &c. He was one of the first members of the St. Martin's Lane Academy, and a member of the Incorporated Society of Artists, and signed the roll declaration in 1765, being one of the first directors of that society. He contributed to the first exhibition in 1760, and continued to exhibit up to 1768.

This design formed part of Willett's decorative scheme for the estate of Merly in Great Canford, Dorset, which he purchased in 1751. In 1772 he built two wings, that on the south-east being a library (adorned with fanciful designs in arabesques and frescoes) eighty-four feet long, twenty-three wide, and twenty-three high.

See 11851.

Stock: **11850**

161. Le Festin Royal.

[n.d., c.1730.]

Etching, 555 x 795mm. 21¾ x 31¼". Centrefold as issued; some small marginal nicks and tears. A fine impression. £480

An impressive and large interior scene in the Palace of Versailles, depicting the 1722 coronation banquet of Louis XV, King of France (1710 - 1774). The king sits alone at the high table, surrounded by attendants, while courtiers and dignitaries are served at tables to the left and right. Musicians play on the floor in the centre of the composition.

The whole in a decorative baroque frame composed of motifs of royal power.

After Pierre Dulin (1669 - 1748) for a set of plates after his designs representing the coronation, 'Le Livre du sacre de Louis XV' (1722-31).

The preparatory drawing is in the Musée du Louvre, Paris (INV 26324). Provenance: from the collection of Rudolf Nureyev.

Stock: **11980**

162. The Encampment of King Henry VIII at Marquison, July MDXLIV. Engraved from a Coeval Painting, at Cowdray in Sussex, the Seat of Lord Viscount Montague.

Drawn from the Original, by S.H. Grimm. Engraved by James Basire, 1788. Sumptibus Societatis Antiquariorum Londini. Publish'd according to Act of Parliament, 23rd April, 1788.

Engraving, printed area 565 x 430mm. 22¼ x 17".

Repaired tears.

£160

Stock: **12146**

163. Constitution de L'Assemblee Nationale. Et Serment des Deputes qui la Composent a Versailles le 17 Juin 1789.

Dessine d'apres nature par J.M. Moreau le Je. Dessinr. et Gravr. du Roi et de son Acad. de Peinte. et Sculpte.

La Salle a ete construite sur les Dessins de M. Paris, Architecte du Roi, et Dessinateur de son Cabinet. A Paris chez l'Auteur Rue du Coq S. Honore. [n.d., c.1805.]

Engraving with engraved list of names of Deputies and the French Departments they represent below. Sheet 370 x 435mm. 14½ x 17". Trimmed to plate. Two horizontal creases. Closed tear from upper edge (outside image). Slight surface soiling. £380

On June 17th the French Estates-General declared itself the National Assembly. Here delegates (deputies) swear an oath of allegiance to the newly constituted legislative assembly at Versailles.

After Jean Michel Moreau le jeune (1741 - 1814) called Moreau le Jeune to distinguish him from his elder brother Louis Gabriel. Perhaps the greatest of 18th century French illustrators and etchers. After 1773 he did very little etching himself, concentrating instead on making drawings for others to engrave.

Stock: **12198**

164. Krone, Scepter und Reichsapfel der Konigin Victoria.

[Signed in plate.] Stdr: v.A. Kneisel. Zu Euopa's Salon. Leipzig, E. Guntz. [n.d., c.1838.]

Hand coloured lithograph, sheet 320 x 260mm. 12½ x 10¼". £160

The regalia of Queen Victoria.

For a series of German prints of the regalia of European monarchs titled 'Europa's Salon'. Fine colour.

Stock: **11909**

London

165. E. de brandt van London, op den 12. 13. 14. 15. en 16 September Anno 1666.

[n.d., c.1670.]

Engraving. Sheet 100 x 135mm, 4 x 5¼". Trimmed, laid in album paper. A very fine impression. £160

The Great Fire of London at night, from an elevated viewpoint south of the river.

Stock: **11832**

166. **The Admiralty and Horse Guard's, from the Park.**

P. Hosmer Shepherd pinx. J. Arnout lith. Imp. Lemercier, Paris. London, Published 1.th August 1854 by E. Gambart & Co. 25 Berners St. Oxford St. Coloured lithograph, 165 x 195mm. 6½ x 7¾". Slight foxing. £160
A view of Horse Guards and the Admiralty from Hyde Park, with soldiers assembled before the building. The building was designed in the Palladian style by William Kent and served as the offices of the general staff of the British Army until 1904.
Weinreb & Hibbert (eds.), 'The London Encyclopaedia', pp.405-6
Stock: 12174

167. **[London Bridge from Custom House Quay, 1820. This Plate is by permission respectfully dedicated to William Rendle Esq. F.R.C.S. (author of Old Southwark and its People) in acknowledgement of services rendered to the cause of Southwark Archæology and in particular for his valued Antiquarian assistance to his grateful and obedient servant, The Publisher.]**

[Drawn by Edward Duncan. Etched by Wildred Ball.]
[Published March 1st 1885 by S.Drewett late F.Nichols & Co, 14, Borough High St, S.E.]
Etching, proof before letters. 440 x 605mm, 17¼ x 23¾". With title from published edition pasted under bottom plate mark, with mss. ownership slip. £580
Stock: 11886

168. **[Somerset House from south of the river.]**

S. Anderson 1910[?] Stanley Anderson [signed in ink lower right.]
Etching, 220 x 390mm, 8½ x 15¼". Tiny hole in printed area, two holes in margin. £300
By Stanley Anderson, RE, ARA (1884 - 1966).
Stock: 11891

169. **Nov. 11th. [pencil title.]**

F.B.Jowett. [n.d., c.1930.]
Etching, signed by the artist in pencil. 230 x 180mm, 9 x 7". £80
A view of the crowds gathering at the Cenotaph on Remembrance Day, by Frank B. Jowett (1879-1943).
Stock: 11963

170. **[St James's Palace.]**

Fred. A. Farrell [signed in pencil] [n.d. c.1925]
Etching. 250 x 360mm, 9¾ x 14¼". With publisher's blind stamps. £320
The front of St James's Palace in Pall Mall.
b.1882. Scotland. Official Artist with the 51st Highlanders 1914-1918.
Stock: 11896

171. **[Palace of Westminster.]**

Fred. A. Farrell [signed in pencil] [n.d. c.1925]
Etching. 250 x 360mm, 9¾ x 14¼". With publisher's blind stamps. £330
The Palace of Westminster from the Thames, also showing the abbey and bridge.
b.1882. Scotland. Official Artist with the 51st Highlanders 1914-1918.
Stock: 11885

172. **King Henry VII Gateway. [pencil.] [St Bartholomew's Hospital.]**

H. Gordon Warlow. [pencil signature.] [n.d., c.1930s.]
Etching, 300 x 200mm. 11¾ x 8". £140
The main entrance of St Bartholomew's Hospital.
Herbert Gordon Warlow A.R., B.A., A. R. E. (1885 - 1942), an etcher noted for his architectural images.
On watermarked J. Whatman hand made paper.
Stock: 12147

173. **[A bridge across the Thames at low tide (probably London Bridge); figures and boats on the mud flats in foreground.]**

A. J. F Bond. [Pencil signature.] [n.d., c.1940.]
Etching, 150 x 225mm. 6 x 8¾". £120
An atmospheric Thames scene.
By Arthur J F Bond. Born in Devonport in 1888, he moved to Twickenham, Barnes and Richmond and exhibited at the Royal Academy.
Stock: 12324

174. **A View of the Royal Exchange, London. Vue de la Bourse Royal, a Londres. [Title repeated to right, in Italian, and German.]**

G.G. Winckler sculps. C.P.S.C.M. Georg Balthasar Probst, excud. A.V [Augsburg: n.d., c.1770].
Hand coloured engraving, 315 x 410mm. 12½ x 16¼".
Crease through lower left corner of plate; small tear into lower left. £250
South east view of the Royal Exchange's south front, with figures, coaches and carts outside on Cornhill in the City of London.
Vue D'Optique prints, known as the perspective views, were intended for use in an optical diagonal machine, and were highly popular in the eighteenth and nineteenth centuries. Used with a special viewer called "optical machines," "optiques," or 'zograscopes', these prints were a form of entertainment. Published in Paris, Augsburg, London, etc., ca. 1750-1800, the prints were exhibited by travelling showmen in the streets throughout Europe and also were collected by those in the professional and upper classes who had the optical machines at home. Another attribute of these prints is their bright, often crude hand colouring, applied boldly so to show the tints when viewed through the lens. The prints usually have a series of colours—blue, pink and yellow are common—crossing in bands from side to side, with bright highlights often including red. These cheerful and colourful images, with their fascinating history and peculiar appearance,

make for unusual and appealing eighteenth-century prints.

Numbered 'Med: Folo. No: 11' lower left, from a series engraved and published in Augsburg, Germany, by Georg Balthasar Probst (1732 - 1801).
Stock: **12030**

175. Hungerford Stairs, Westminster.

From Nature & on Stone by G. Harley: the figures by D. Dighton. Printed and Published at Rowney & Forster's Lithographic Press, 51, Rathbone Place, July, 1822.

Lithograph, sheet 325 x 440mm. 12¾ x 17¼". £130
View of a scene at Hungerford Stairs, Westminster, showing to the right figures on a boat and to the left figures on the bank including a woman with a saucepan and a rag. The Swan Inn can be seen in the background.

After George Harley (1791-1871), the figures by Dennis Dighton (1792 - 1827), son of Robert.
Guildhall Library Record: 28495.

Stock: **11735**

176. A North West View of St. Pauls Cathedral London.

J.M. Miller sculp. Published 20th May 1823, by R.H. Laurie, 53 Fleet Street, London.

Coloured engraving, 265 x 400mm. £220
St Paul's Cathedral, designed by Christopher Wren and built between 1675 and 1710 after its predecessor was destroyed in the Great Fire of London.

Stock: **12204**

177. Blackfriars Bridge.

Percy Thomas 1862? [signed in plate.] Pubd by Mrs. J. Neasden? 109, Strand.

Etching, 135 x 275mm. 5¼ x 10¾". Creases to fine, thin paper. Slightly soiled. £75

Thames scene, with shipping in front of the bridge.
Percy Thomas R.E. (c.1846 - 1922) was a painter and etcher of landscapes, genre scenes and portraits. He was born in London in 1846 and studied at the Royal Academy Schools as well as under James Abbott McNeill Whistler as his first pupil. Whistler taught him to etch, and in 1874 he etched a portrait of his master for inclusion in Ralph Thomas's Catalogue of Whistler's Etchings. Percy Thomas exhibited at the Royal Academy from 1867 and was elected a member of the Royal Society of Painter-Etchers and Engravers in 1881. He lived in London and later in Hove, Sussex.
Stock: **12322**

178. [The Thames Embankment.]

G.H. Andrews, pinx. T.A. Prior, sculp. [n.d., c.1870s.]
Steel engraving on india laid paper, proof, 260 x 470mm. 10¼ x 18½". A fine impression. £330

View of the River Thames and Embankment, showing a proposal for the new Victoria Embankment near Temple and Temple Pier. Crowds line the embankments and Waterloo Bridge; various vessels on the water, including steamboats and barges.
The Victoria Embankment's construction started in 1865. It was completed in 1870 under the direction of

engineer Joseph Bazalgette, and was a project of the Metropolitan Board of Works. The original impetus was the need to provide London with a modern sewerage system. Another major consideration was the relief of congestion on The
With separate text sheet.

Stock: **11813**

179. [Westminster. (From Bishop's Walk, Lambeth.)]

T.A. Prior, sculp. [n.d., c.1870s.]

Steel engraving on india laid paper, proof, 260 x 465mm. 10¼ x 18¼". A fine impression. £260

The Palace of Westminster with Westminster Abbey behind from across the Thames, Lambeth Palace in foreground to right. With separate text sheet.

Stock: **11811**

180. Westminster. [pencil.]

Rowland Langmaid [signed in pencil.] [n.d. c.1920.]

Etching, 155 x 200mm, 6 x 8". A good impression, with margins. £360

Tug boats on the Thames at Westminster in front of the Houses of Parliament and Big Ben, a view of Westminster Bridge in the distance.

A pupil of W.L. Wyllie, Rowland Langmaid (1897 - 1956) served in the Royal Navy and attained the rank of Lt. Commander. He exhibited at the R.A.

Stock: **11942**

181. London Bridge. [pencil.]

Bormann. [signed in pencil.] [n.d., c.1925.]

Woodcut, image 280 x 495mm. 11 x 19½". £320

Impressive view of London Bridge and its bustling traffic looking across to the north side of the River Thames. St Magnus the Martyr, the Monument, Canon Street station and St. Paul's Cathedral can be seen; barges on the river.

By Emma Bormann (1887 - 1974), born in Vienna, the daughter of a distinguished epigraphist, Eugen Bormann. She taught herself to engrave on wood; according to a review in *The Studio* 1922, she had 'suffered many hardships' by the time she had her first solo exhibition, at Kunstlerhaus, Vienna, 1920. Bormann travelled for the next decade and did not date her prints.

Stock: **11948**

182. [Under Waterloo Bridge.]

W. Monk. [pencil signature, monogram in image lower right.] [n.d., c.1920.]

Etching, 180 x 250mm. 7 x 9¾". Some spotting. £120
Figures and carts by Waterloo Bridge, part of Somerset House in the background.

Drawn, etched and published by William Monk (1863 - 1937), a skilled architectural draughtsman who started 'The London Calendar' in 1903.

Stock: **12338**

183. [Hyde Park Corner; with a view of Wellington's Arch and the entrance gates.]

Fred. A. Farrell [signed in pencil] [n.d. c.1925]

Rare etching. 175 x 470mm, 7 x 18½". With publisher's blind stamps. £320
Frederick Farrell b.1882, Scotland. Official Artist with the 51st Highlanders 1914-1918.
Stock: **11943**

184. Westminster Bridge. [pencil.]
Frank Harding [signed in pencil.] [n.d., c.1930.]
Etching, 155 x 355mm. 6 x 14". £320
Boats on the Thames in front of Westminster Bridge, the Houses of Parliament and Big Ben beyond.
Stock: **11944**

185. Trafalgar Square by St. Martin's. 1933 [pencil.]
EJ Burrow del. [pencil signature.]
Original grey watercolour, heightened with white, image 290 x 225mm. 11½ x 9". Laid on card. £240
Nelson's Column and Trafalgar Square, parts of St. Martins-in-the-Fields and the National Gallery in the foreground. Many pedestrians, cars and buses; a pleasing composition.
Perhaps a print study, by Edward J. Burrow, known for his topographical etchings and series of views of public schools.
Stock: **12083**

186. A View of the Royal Hospital at Greenwich.
London, Printed for Rob.t Sayer, Map & Printseller, at the Golden Buck near Serjeants Inn, Fleet Street. [n.d. c.1780.]
Engraving, 175 x 270mm. 7 x 10½". Stitch holes in left margin. £130
Greenwich Hospital from the Thames.
Stock: **12100**

187. A View from Richmond Hill.
T.C. Hofland pinxit Chas Heath Sculpsit. Published August 1. 1823, by T.C. Hofland, 23 Newman Street, Oxford Street, & Mess.rs Hurst, Robinson & Co. Cheapside London Printed by McQueen.
Etching and engraving, 445 x 605mm. Some foxing, glued into mount. £520
View of the River Thames from Richmond Hill, looking down on Petersham Meadows, Ham House, Marble Hill and Twickenham.
Stock: **10475**

188. Greenwich Hospital.
S.Owen del.t. R.G.Reeve sculp.t. Published 1828, by R.Ackermann, 96 Strand, London.
Coloured aquatint. 220 x 280mm. Some offset from text. £240
Pretty view of Greenwich.
ABBEY: Scenery 435.
Stock: **12103**

189. The Church of the Holy Trinity Upper Chelsea.
[n.d., c.1825.]

Lithograph on india laid paper, sheet 145 x 100mm. 5¾ x 4". Sheet trimmed. Glued to scrap sheet. £50
The old Holy Trinity Church on Sloane Street, Chelsea, built by James Savage in 1828 - 1830.
Longford Images of Chelsea 477.
Stock: **11804**

190. [Greenwich Hospital.]
Willm. & Fredk. J. Havell pinx. Fredk. Jas. Havell sculp. [n.d., c.1860s.]
Steel engraving on india laid paper, proof, 250 x 460mm. 9¾ x 18". A fine impression. £260
Rowing, steam and sailing boats on the River Thames in front of Greenwich Hospital, designed by Christopher Wren, and built between 1696 and 1712. The hospital closed in 1869. Between 1873 and 1998 it was the Royal Naval College, Greenwich.
With separate text sheet.
Stock: **11810**

191. [Two views in Chelsea, showing the Thames Coffee House.]
H Greaves 1857 [&] H&W Greaves 1860. [signed and dated in plate.]
Pair of etchings, 265 x 310mm, 10½ x 12¼". [&] 250 x 355mm, 9¾ x 14". Paper age toned and lightly soiled. Chipped and tatty margins. £790
The Thames Coffee House, Chelsea, looking west towards the Cricketers pub and Chelsea Old Church, and the same building, on the corner of Laurence Street, looking east and dated three years later. Two aspects of the same street in Old Chelsea, before the redevelopment and embankment of the area as Cheyne walk. Carlyle Mansions now stands on this site.
By Walter (1846 - 1930) and Henry Greaves, Chelsea residents and close associates of Whistler.
Longford 'Images of Chelsea': undescribed.
Stock: **11788**

192. [Greenwich Hospital from the Thames.]
D Law [18]85 [etched in image lower left.]
Large drypoint etching, proof before all letters, 365 x 465mm. 14¼ x 18¼". A fine impression with full margins. £330
An impressive view of steam and sailing boats on the River Thames in front of Greenwich Hospital, designed by Christopher Wren, and built between 1696 and 1712. The hospital closed in 1869. Between 1873 and 1998 it was the Royal Naval College, Greenwich. David Law (1831 - 1901), etcher and landscape painter, born in Edinburgh; moved to London in 1850s, one of the founders of the Royal Society of Painters, Etchers, Engravers in 1881. Died in Sussex.
Stock: **12219**

193. High Street Kensington 1898 [scratched in plate lower left.]
Constance M. Pott [signed in pencil.]
Etching, 175 x 250mm. 7 x 9¾". £230
By Constance Mary Pott RE (b.1862)

Guichard: pg.55. "Her etchings of London, such as...High Street, Kensington...are agreeable pieces with period charm."

Stock: **11641**

194. [Imperial College London.]

Monk 1909 [William Monk, etched in plate.]
Large and impressive etching, 380 x 525mm. 15 x 20¾". Creases. £220
Imperial College London from Exhibition Road, South Kensington.

Drawn, etched and published by William Monk (1863 - 1937), a skilled architectural draughtsman who started 'The London Calendar' in 1903.

Stock: **12326**

195. Clapham Common.

L. Raven Hill [pencil signature.] [n.d., c.1920.]
Etching, signed by the artist. 80 x 190mm, 3¼ x 7½".
Faint mount burn. £130

Leonard Raven-Hill (1867-1942), artist who contributed to Punch and illustrated Kipling's *Stalky & Co* (1899). He travelled to India in 1902 and published his *Indian Sketch-Book* in 1903.

Stock: **11971**

196. [Chiswick Mall.]

[Martyn Lack.] [n.d., 1933.]
Etching. 110 x 140mm, 4½ x 5½". £75

Chiswick Mall from the banks of the Thames at low tide, looking towards Hammersmith.

Stock: **11899**

197. The Thames at Chiswick [pencil.]

Martyn Lack. 33. [pencil signature.] [1933?]
Etching, signed in pencil. 105 x 140mm, 4¼ x 5½".
Slight spotting in margins. £95

Stock: **11960**

198. Corn Exchange, Mark Lane.

Rowlandson & Pugin del.t et sculp.t. J.Bluck Aqua.t.
London. Pub. 1st Sept.r 1808 at R. Ackermann's
Repository of Arts 101, Strand.
Coloured aquatint. 230 x 280mm, 9 x 11". Narrow
margin top right. £130

Built by George Dance senior, 1747-50.

From Ackermann's *'Microcosm of London'*.

Abbey, Scenery: 212.

Stock: **12132**

199. The Contest for Doggett's Coat & Badge A Prize rowed for every 1sy Augst.

[n.d.1838]
Engraving 160 x 125mm 5 x 6¼". £95

View of the River Thames looking towards the north bank near Blackfriars Bridge, with St Paul's Cathedral to the far right. Spectators on shore and in boats are watching watermen.

Thomas Doggett, an Irish comedian and joint manager of the Drury Lane Theatre, provided in his will dated 10th September 1721, for a prize of a coat and silver badge to be rowed for annually by six watermen within a year of completing their apprenticeships.

Doggett was no innovator in founding a race, as it was common custom for rowing wagers to take place on the river. Being a Whig, he was passionately devoted to the House of Hanover and laid down that the race was to be held each '1st day of August forever' to commemorate the accession of George I, and he even adopted upon his silver badge the White Horse of Hanover with 'Liberty' for the motto. Doggett organised the race himself from 1715 until his death in 1721, when he left instructions for the event to be managed by Mr Edward Burt of the Admiralty Office. However, as this proved too much of a burden, it was arranged that the executors of his will paid over to the Fishmongers' Company £300 and that the company, who also added £50 to the fund, should carry out Doggett's instructions. The course was originally four and half miles long from 'The Swan' at London Bridge to 'The Swan' at Chelsea. The Barge Master of the Fishmongers' Company would start the race and the Clerk of the Watermen and Lightermen's Hall would receive a fee of thirty shillings from each competitor (indicating that at one time the whole event was arranged by that company). As a real test of stay and endurance, the race used to be rowed in heavy old wherries which had to be pulled up against the ebb tide - sometimes it took contestants nearly two hours to row the distance! By 1769 all vessels had to be 'common Scullers Boats' and examined by the Fishmonger's Company. Originally, the six watermen were drawn by lots which meant that not all contestants had a fair chance of winning. Later in the 19th century a trial heat system at Putney was introduced to select the final best six men for the race. The winner was paraded every year at a banquet at Fishmongers' Hall wearing a bright crimson coat with the silver badge on his right arm. At first the Coat and Badge formed the only prize, although later it was decided that the Fishmongers' Company should add ten pounds for the first prize and smaller sums of money for the runners up. A famous winner in 1730 was John Broughton, a champion pugilist. Another famous name was William Giles East, the Sculling Championship of England. Doggett's Coat & Badge race is the oldest annually contested event in the British sporting calendar.

Stock: **12160**

A Map

200. A New and Correct Chart of the Channel between England & France with considerable Improvements not extant in any Draughts hitherto Publish'd : shewing the sands, shoals, depths of water and anchorage, with ye flowing of the Tydes and setting of the current; as observ'd by the Learned Dr Halley.

Sold by Mount & Page on Tower Hill London. [n.d., c.1702.]

Engraved sea chart on two sheets conjoined, coloured. Total 640 x 1010mm, 25 x 39¾". Damp staining on left edge, narrow margins top and bottom, as issued. £480

Chart of the English Channel, with inset details of Plymouth Sound and the Isle of Wight, probably engraved by Herman Moll, published in the 'English Pilot'.

An important thematic map, giving information on how to calculate the tides in the English Channel, with Roman numerals marking areas, and instructive text engraved in southern England. This information derives from Dr Edmond Halley's voyage up the English Channel in the 'Paramore', 1698-9, the first purely scientific voyage by an English naval vessel. *Norman Throver, author of 'The Three Voyages of Edmond Halley in the Paramore 1698-1701', believes this chart was the first to record Halley's findings.*
Stock: **12073**

Modern Etchings

201. [Caernarfon Castle.]

Bernard Eyre. [Pencil signature.] [n.d., c.1930s.]
Etching, 175 x 250mm. 7 x 9¾". £35
Caernarfon Castle (Welsh: Castell Caernarfon) was constructed at Caernarfon in Gwynedd, north-west Wales, by King Edward I of England, following his conquest of Gwynedd in 1283.
Stock: **12332**

202. [Exeter Cathedral, West Front.]

Hanslip Fletcher [pencil signature.] [n.d., c.1920.]
Aquatint, signed by the artist, authenticity blind stamps bottom left. 290 x 340mm, 11½ x 13½". £95
Hanslip Fletcher (1874-1955). Painter in water-colour and etcher of architectural subjects. He published 'Changing London' in 1933.
Stock: **11898**

203. The Dijk Bell [pencil].

Frank Short [pencil signature.] [n.d., c.1930.]
Etching. 130 x 105mm, 5 x 4". £85
H.290 iv.
Stock: **11967**

204. [Gairloch on the Clyde.]

To Mr Edward Harris with kind regards, Colin Hunter.
Etching, presentation proof, signed by the artist. 330 x 605mm, 13 x 24". £280
Colin Hunter ARA (1841-1904). Salmon fishing from a boat.
Stock: **11884**

205. Down with the Ebb.

Winston Megoram [signed bottom right.] [n.d., c.1920.]
Coloured Etching, dimensions of frame 460 x 575mm. 18 x 22½". Unexamined out of frame. Rembrandt Guild Artist's Proof blindstamp bottom right. £190
Naval scene.
Stock: **12278**

206. Estacade entre le Re Louviers et L'Ile St. Louis. 1840

AP Martial.
Etching. 140 x 210mm, 5½ x 8¼". £60
Adolphe Potémont Martial (1828-83), creator of over three hundred scenes of Paris and its environs.
Stock: **12047**

207. Conway - Lower Gate.

A. Slocombe [pencil signature].
Etching, signed by the artist. 260 x 110mm, 10¼ x 4¼". £60
Porth Isaf, or Lower Gate, leading from Conway to the quays.
Stock: **12040**

208. Ancien Pont St Michel et quai de marché neuf.

dessin par A. Potémont. AP Martial. [n.d., c.1860.]
Etching. 90 x 190mm, 3½ x 7½". £35
The artist and engraver are in fact the same person: Adolphe Potémont Martial (1828-83), creator of over three hundred scenes of Paris and its environs.
Stock: **12046**

209. Conway. 1862.

A. Slocombe [pencil signature].
Etching, signed by the artist. 135 x 175mm, 5¼ x 7". £60
Conway Castle.
Stock: **12039**

210. [Notre Dame.]

Lucien Gautier 1880.
Etching. 205 x 360mm, 8 x 14". Narrow margins. £130
Lucien Gautier (1850-1925), French etcher of view of European cities.
Stock: **11964**

211. Ring Out Wild Bells to the Wild Sky.

[Monogram of Richard S.Chattock.] [n.d., c.1885.]
Etching. 150 x 150mm, 6 x 6". £80
Richard Samuel Chattock (1825-1906). Inspired by the Tennyson poem 'Ring Out Wild Bells', first published 1882.
Stock: **11973**

212. [The Old Ferry Inn, Bodinnick-by-Fowey, Cornwall.]

Theodore Roussel [etched in plate and pencil signature.] [n.d., c.1890.]
Etching, image 230 x 180mm. 9 x 7". £120
There has been a ferry crossing in the small conservation hamlet of Bodinnick since the 13th century, and an inn for 400 years.
By Theodore Casimir Roussel (1847 - 1926), English painter and etcher of French birth. He was born and educated in France and settled in England in 1878, when he quickly established a reputation. In 1885 he was introduced to James McNeill Whistler, his neighbour in Chelsea, London, and in consequence a

lifelong friendship was formed. In 1888 Whistler introduced him to the techniques of etching and drypoint. As Roussel was a member of Whistler's London circle his work was influenced by the latter in style and choice of subject-matter.

Guichard: pg.57.

Stock: **12328**

213. No 4. The Wye at Chepstow.

Edw. Burrow Sc 1896.

Etching, 255 x 300mm, 9¼ x 11¾". £120

Stock: **12048**

214. On the beach at Chivari.

Claude H. Rowbotham. [signed in pencil]. [n.d., c.1900.]

Etching and aquatint, printed in colours. 115 x 155mm, 4½ x 6". £80

Chiavari near Genova, famed for its clear water.

Claude Hamilton Rowbotham (1864-1949), watercolour painter of landscapes and coastal scenes, both in England and on the Continent. He was related to the Rowbotham family of painters who originated in Bristol area. He used characteristically bright colours.

Stock: **12045**

215. On the River Forth at Aberfoyle. [pencil.]

Claude H. Rowbotham [signed in pencil]. [n.d., c.1900.]

Etching and aquatint printed in colours, 160 x 210mm, 6½ x 8¼". With publisher's title label separate. £75

The bridge over the Forth at Aberfoyle, Stirling.

Claude Hamilton Rowbotham (1864-1949), watercolour painter of landscapes and coastal scenes, both in England and on the Continent. He was related to the Rowbotham family of painters who originated in Bristol area. He used characteristically bright colours.

Stock: **11955**

216. In Golden Haze. Lake of Monteith. [pencil.]

Claude H. Rowbotham [signed in pencil]. [n.d., c.1900.]

Etching and aquatint printed in colours, 160 x 205mm, 6½ x 8". With publisher's title label separate. £75

A view in Perthshire

Claude Hamilton Rowbotham (1864-1949), watercolour painter of landscapes and coastal scenes, both in England and on the Continent. He was related to the Rowbotham family of painters who originated in Bristol area. He used characteristically bright colours.

Stock: **11956**

217. [The River Lot at Vers.]

Frank Brangwyn [pencil signature.] [n.d., c.1910.]

Etching on zinc. 130 x 165mm, 5¼ x 6½". Wide margins. £190

Cat. 179

Stock: **11830**

218. The Khyber Pass. The Fort of Ali Masjid in the Khyber Pass. [pencil.]

Fisher f. [n.d., c.1910.]

Signed etching, presentation copy "To Malcolm

Salaman from A.Hugh Fisher". 255 x 180mm, 10 x 7".

£140

Alfred Hugh Fisher (1867 - 1945), an Associate of the Royal Engravers and was a full member of the Chicago Society of Etchers and the California Print Makers.

Stock: **11966**

219. [Street scene, Rouen?]

Hedley Fitton [signed in pencil]. London, Pub.d J[***] 1921 by H. Dunth[***], 5 Vigo Street W.

Etching 360 x 190mm, 14¼x 7½". Slight mount burn, publication line in plate difficult to read. £140

E. Hedley Fitton (1859-1929). Worked as an editor and illustrator for The Daily Chronicle in Manchester, spending his later life at Haslemere. He exhibited his work at the Royal Academy, Royal Society of Painter-Etchers and Engravers, R.W.A. and at the Paris Salon. He became an Associate of the Royal Society of Painter-Etchers and Engravers in 1903 and a full member in 1908.

Stock: **12038**

220. [Benares - Street Scene.]

W.S. Bagdatopulos [pencil signature]. [n.d., c.1920.]

Etching, signed limited edition 32/40. 255 x 200mm, 10 x 8". £150

Benares or Varanasi, in the northern Indian state of Uttar Pradesh. 3000 years old, it was described by Mark Twain as 'older than history, older than tradition, older even than legend, and looks twice as old as all of them put together'.

William Spencer Bagdatopulos (b.1888), known for his images of First World War trench warfare. He then moved to India: the 'Times of India' of 1930 contained an advert for the 'Valet Auto-Strop Safety Razor' with artwork by him.

Stock: **11873**

221. Kasmiri Girl

W.S. Bagdatopulos [pencil signature]. [n.d., c.1920.]

Etching, signed limited edition 35/36. 280 x 200mm, 11 x 8". £180

A Kashmiri woman.

William Spencer Bagdatopulos (b.1888), known for his images of First World War trench warfare. He then moved to India: the 'Times of India' of 1930 contained an advert for the 'Valet Auto-Strop Safety Razor' with artwork by him.

Stock: **11872**

222. [Durham Cathedral.]

Johnstone Baird [pencil signature.] [n.d., c.1920.]

Etching, 335 x 205mm. 13¼ x 8". A fine impression, with full margins. £180

The picturesque situation of Durham Cathedral, from across the River Wear, is well captured by the artist.

Johnstone Baird (1880 - 1935). Born in Ayrshire, studied Glasgow School of Art. Naval architect with

the Admiralty 1917-19. Travelled widely on the Continent. Exhibited 1910-30.

Guichard: pg.25.

Stock: 12336

223. **[Boats in the Thames Estuary.]**

H.P. Evans [pencil signature.] [n.d., c.1920.]
Etching, signed by the artist. 180 x 300mm, 7 x 12".

£130

H P Evans (fl. 1920-1930s), producing etchings of river life influenced by Wyllie.

Stock: 11888

224. **[Landworker, India.]**

W.S. Bagdatopulos [pencil signature.] [n.d., c.1920.]
Etching, signed limited edition 43/50. 280 x 200mm,
11 x 8".

£150

William Spencer Bagdatopulos (b.1888), known for his images of First World War trench warfare. He then moved to India: the 'Times of India' of 1930 contained an advert for the 'Valet Auto-Strop Safety Razor' with artwork by him.

Stock: 11874

225. **Wide Wings.**

Winston Megoram [signed bottom right.] [n.d., c.1920.]

Coloured Etching, dimensions of frame 460 x 575mm.
18 x 22½". Unexamined out of frame. Rembrandt
Guild Artist's Proof blindstamp bottom right.

£190

Naval scene.

Stock: 12279

226. **Evening Flight [pencil].**

F.S. Farley [pencil signature.] [n.d., c.1920.]
Etching, signed and titled by the artist. 125 x 140mm. 5
x 5½".

£120

Canada geese in flight.

Stock: 12042

227. **Sundown [pencil].**

F.S. Farley [pencil signature.] [n.d., c.1920.]
Etching, signed and titled by the artist. 130 x 115mm, 5
x 4½".

£120

Ducks landing.

Stock: 12043

228. **Edinburgh from Princes Street
Gardens. [pencil.]**

W.Hawksworth [pencil signature.] [n.d., c.1920.]
Etching, signed by the artist. 150 x 225mm, 6 x 9".
Slight mount burn.

£60

Hawksworth performed a number of etchings of U.K.
cities.

Stock: 12037

229. **Duala. Government Wharf and
Cameroon Mountain.**

1923.

Etching, presentation copy 'To J.Tunncliffe Esq,r from
Stuart Johnston' in pencil. 275 x 230mm, 10¾ x 9".

£130

Duala in Cameroon.

Stock: 11895

230. **[Bathers in a river.]**

Percival Gaskell (pencil signature.) [n.d., c.1925.]
Mezzotint and line etching on india, signed. 230 x
300mm, 9 x 11¾".

£120

Percival Gaskell, R.E. 1868-1934, a Yorkshire-born etcher and mezzotinter of landscapes. Born in Shipley, educated at Cambridge and the Royal College of Art Headmaster of the Regent Street Polytechnic School of Art in London for over thirty years.

Stock: 11887

231. **Tivoli - Italy.**

Wilfred Huggins. [pencil signature.] [n.d., c.1925.]
Etching, signed by the artist. 205 x 130mm, 8 x 5". £75
Classic ruins at Tivoli.

Huggins exhibited his etchings between 1912 and
1928.

Stock: 11970

232. **[Closed Door.]**

Charles W. Cain [ink signature.] [n.d., c.1925.]
Etching. 175 x 125mm, 7 x 4¾". Limited edition
53/90.

£220

A woman outside an ornate door.

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: 11871

233. **[The Return.]**

Charles W. Cain [ink signature.] [n.d., c.1925.]
Etching. 175 x 125mm, 7 x 4¾". Limited edition 7/90.

£220

A rider welcomed home.

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: 11870

234. **St Paul's Gate - Rome.**

Wilfred Huggins. [pencil signature.] [n.d., c.1925.]
Etching, signed by the artist. 185 x 150mm, 7 x 6".

£120

Huggins exhibited his etchings between 1912 and
1928.

Stock: 11968

235. **[Hand Maidens.]**

Charles W. Cain [ink signature.] [n.d., c.1925.]
Etching. 380 x 255mm, 14 x 10". Limited edition
38/50. £330

A fair-skinned woman being attended by darker hand maidens.

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: **11869**

236. **Perugia's House - Fiedola - Italy.**

Wilfred Huggins. [pencil signature.] [n.d., c.1925.]
Etching, signed by the artist. 205 x 190mm, 8 x 7½".
£95

Huggins exhibited his etchings between 1912 and 1928.

Stock: **11969**

237. **[Palm Grove, Pulé.]**

Thomas Handforth [pencil signature.] [n.d., c.1928.]
Etching, signed by the artist. 170 x 190mm, 6¾ x 7½".
£130

Thomas Scofield Handforth (1897-1948), Prominent American artist and etcher. He travelled extensively through Northern and Central America also in the Pacific, Asia and North Africa.

Stock: **11889**

238. **[Holyrood Palace.]**

Henry Daniel [pencil signature.] [n.d., c.1930.]
Etching, signed by the artist. 185 x 310mm, 7¼ x 12¼".
£70

The Palace of Holyroodhouse in Edinburgh, the Queen's official residence in Scotland.

Stock: **12036**

239. **Rye, Mermaid St. [pencil title.]**

Reginald Green. [pencil signature.] [n.d., c.1930.]
Etching, titled and signed by the artist. 205 x 150mm, 8 x 6". Very faint mount burn. £70

Reginald Green (1884 - 1971).

On the right is the front of the Mermaid Inn, one of England's oldest pubs. Although the building dates from 1420, the cellars date from 1156.

Stock: **11902**

240. **October (Dartmoor Ponies).**

Williamson. Horace W. Williamson [pencil signature] [n.d., c.1930]
Drypoint etching. 205 x 270mm, 8 x 10½". £140

Ponies in a bleak landscape.

Stock: **11961**

241. **[A landing, with a cat on the bannister and a door marked 'Mr James Bone'.]**

FB. Freda Bone [pencil signature.] [n.d., c.1930.]
Woodcut on india. Printed area 150 x 100mm, 6 x 4".
£80

Freda Bone, niece of Muirhead Bone.

On the back of the mount is an ink inscription, 'All good wishes for Christmas from Jim & Annie Bone'. James Bone was another uncle, suggesting this was a private printing.

Stock: **11957**

242. **[Open Window.]**

Charles W. Cain [ink signature.] [n.d., c.1930.]
Etching. 175 x 125mm, 7 x 4¾". £220

A woman below an open window.

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: **11861**

243. **[Joy Ride.]**

D.P.Tyson - 11/8/30.

Drypoint etching on Japan, printed in colours, signed by the artist, limited edition 21/100. 200 x 150mm, 8 x 6". £280

Two expensively-dressed Chinese women being pushed in a handcart.

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are ususally chinoiserie with an art deco influence.

Stock: **11880**

244. **[Racing carthorses.]**

R.C.Peter. [n.d., c.1930.]
Etching with mezzotint, limited edition of 50, signed by the artist. 240 x 280mm, 9½ x 11". £160

Robert Charles Peter (b. London 1888), etcher and mezzotinter, whose work was described by Malcolm Salaman as 'sympathetic etchings of life on the farm and in the stable' (introduction to 'Fine Prints', 1924).

Stock: **12035**

245. **[Scottish Fishing scene.]**

Norman Wilkinson [signed bottom right.] [n.d., c.1930.]
Etching, 225 x 305mm. 9 x 12". £320

A fish jumping out of the water. Norman Wilkinson [1878-1971] was an illustrator for the Illustrated London News, and during both World Wars worked developing camouflage techniques.

Stock: **12311**

246. **[Dawn on the Broads.]**

K.M. Clayton. [n.d., c.1930.]

Etching, signed by the artist. 195 x 300mm, 7¾ x 12".
£130

'Miss' K.M. Clayton.

Wild ducks in flight.

Stock: **11894**

247. **Monte Carlo [pencil.]**

Dobson - del et imp. [pencil]. [n.d., c.1930.]

Signed etching. 200 x 235mm, 8 c 9¼". £140

The harbour of Monte Carlo

Stock: **11965**

248. **[Tea Time.]**

D.P.Tyson [pencil signature.] [n.d., c.1935.]

Drypoint etching on Japan, printed in colours, signed by the artist, limited edition 22/100. 305 x 225mm, 12 x 9". With publisher's title label. £380

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are usually chinoiserie with an art deco influence.

Stock: **11879**

249. **[The Offering.]**

D.P.Tyson [pencil signature.] [n.d., c.1930.]

Drypoint etching on Japan, printed in colours, signed and monogrammed by the artist, edition 1/100. 180 x 180mm, 7 x 7". With the printed title label of the 'Purcell Galleries'. Last published Print of the state. £380

A woman offering fruit to a Chinese dragon.

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are usually chinoiserie with an art deco influence.

Stock: **11875**

250. **[Morning Mists.]**

K.M. Clayton. [n.d., c.1930.]

Etching, signed by the artist. 195 x 300mm, 7¾ x 12".
£130

'Miss' K.M. Clayton.

Wild ducks in flight.

Stock: **11892**

251. **[The Puppet Show.]**

D.P. Tyson - 6 - 19 - 39.

Drypoint etching on Japan, printed in colours, signed by the artist, limited edition 16/100. 305 x 225mm, 12 x 9". Very fine. £420

Three women watching a puppet show.

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are usually chinoiserie with an art deco influence.

Stock: **11877**

252. **[The Head Dress.]**

D.P.Tyson [pencil signature.] [n.d., c.1935.]

Drypoint etching on Japan, printed in colours, signed by the artist, limited edition 16/100. 280 x 230mm, 11 x 9". With publisher's title label. £360

A Chinese woman having her hair combed.

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are usually chinoiserie with an art deco influence.

Stock: **11881**

253. **[The Letter Writer.]**

Charles W. Cain [ink signature.] [n.d., c.1930.]

Etching. 175 x 125mm, 7 x 5". Limited edition 7/77
£220

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: **11866**

254. **John Greenways Porch, Tiverton.**

[n.d., c.1930.]

Etching. 445 x 290mm, 17¾ x 11½". £120

The entrance to the Greenway Chapel of St Peter's, Tiverton. Founded by in 1518 it was dismantled and rebuilt in 1825, it is adorned with carvings of ships, woolpacks, staple marks, figures of men, children & horses.

Stock: **12041**

255. **[The Coolie.]**

D.P.Tyson [pencil signature.] [n.d., c.1935.]

Drypoint etching on Japan, printed in colours, signed by the artist, edition 18/100. 115 x 160mm, 4½ x 6¼". Very Fine. £380

A coolie with bamboo pole and basket. The cancelled plate is in the Langsdale Library Print Collection, University of Baltimore, marked 'Plate cancelled June 30 1938'.

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are usually chinoiserie with an art deco influence.

Stock: **11876**

256. **Pembroke Castle. [pencil.]**

W. Westley Manning. [pencil signature.] Feb. 15. 38 [pencil.]

Etching with aquatint, printed in colours. 305 x 400mm, 12 x 15¾". Some minor creasing in margins. £130

William Westley Manning (1868-1954), A.R.E.

'Occasionally he used a mixed method of aquatint and etching with great success, as in 'Pembroke Castle' (Guichard).

Guichard: British Etchers, p. 50.

Stock: **12044**

257. **O sing praises. [pencil.]**

Alfred K Wiffen 1938 [pencil signature.] £180

Alfred K Wiffen (1896-1968), who contributed drawings to Norman Ellison's 'Our British Birds and Beasts', 1947.

Stock: **11974**

258. **[Dance of the Drums.]**

D.P. Tyson - 33.

Drypoint etching on Japan, printed in colours, signed by the artist, limited edition 12/100. 225 x 305mm, 9 x 12". £420

Dorsey Potter. Tyson (1891-1969), American etcher based in Baltimore. His etching are usually chinoiserie with an art deco influence.

Stock: **11878**

259. **[Clowns.]**

Cumming. 7. [pencil.] [n.d., c.1940.]

Etching, signed by the artist. 235 x 185mm, 9¼ x 7¼". Laid on board, glues stains and perforations in margins. £150

Beatrice Cumming (American, 1903-74).

Stock: **11972**

260. **Flood [pencil.]**

Grace L. Clarke. [pencil signature.] [n.d., c.1940.]

Woodcut. Printed area 130 x 205mm, 5 x 8". £220

Stock: **11958**

261. **[Arabs around a fire.]**

Iain Macnab [signed in pencil.] [n.d., c.1940.]

Etching. 250 x 215mm, 9¾ x 8½". Split in platemark. £160

Iain MacNab [1890 - 1967] was born in Iloilo in the Philippines; he studied at Glasgow School of Art and Heatherley's School of Fine Art, London. He became owner and principal of the Grosvenor School of Modern Art in London, and was influential in spreading the practice of wood engraving and in fostering the development of linocut printmaking. The school encouraged students' individuality and allowed them to join for whatever length of time they chose; it attracted passing visitors from abroad and thus its ideas and activities were carried abroad in their turn. In 1938 he published *The Student's Book of Wood Engraving*. His work shows clarity of form and composition in a vaguely Vorticist manner. One of the most original printmakers of the twentieth century Scottish Art, He exhibited at all the major public venues, including the Royal Academy, the Royal Scottish Academy, the Royal Glasgow Institute and the Royal Institute of Painters in Oil of which he served as president for nearly twenty years. His work can be found in the permanent collections of the V&A, the British Museum and the Ashmolean, Oxford.

Stock: **11959**

262. **Paris.**

Henry Rushbury. [n.d., c.1950.]

Etching, signed by the artist in pencil. 240 x 325mm, 9½ x 12¾". Mount burn, tear in margin. £180

Street scene in Paris, with Notre Dame.

Stock: **11962**

263. **[Ballet dancers.]**

L. Brouet [signed in pencil.] [n.d., c.1920.]

Drypoint etching, signed by the artist, limited to 250. 280 x 380mm, 11 x 15". £420

Two ballerinas performing an arabesque en pointe.

Auguste Louis Brouet, French, [[1872 - 1941.]

Stock: **11883**

264. **Shrewsbury School. [pencil.]**

Mabel Oliver Parker [pencil signature.] [n.d., c.1920.]

Etching with Artist's Proof blindstamp and signature. 200 x 265mm, 8 x 10½". £90

With the school's crest in the title area.

Stock: **11658**

265. **The Boat-House, Shrewsbury School. [pencil.]**

Mabel Oliver Parker [pencil signature.] [n.d., c.1920.]

Etching with Artist's Proof blindstamp and signature. 200 x 265mm, 8 x 10½". Paper toned £95

With the school's crest in the title area.

Stock: **11657**

266. **[Constance Mary Pott printing in her studio.]**

Constance M. Pott [signed in pencil.] 1899 [dated in pencil lower right.]

Etching, 175 x 240mm. 7 x 9½". £240

Constance Mary Pott RE (b.1862) depicts herself at work in her studio, carefully taking a freshly printed impression from her press with her left hand.

Guichard: pg.55.

Stock: **11642**

267. **St. Andrews from Sea Fife. [pencil.]**

Bruce Robertson [signed in pencil.] [n.d., c.1905.]

Etching, from a limited edition numbered '45/50' in pencil, 125 x 175mm. 5 x 7". £85

Atmospheric view of St. Andrews in Fife, Scotland, from the harbour, sailing ships in the foreground. The town is home to the game of golf and Scotland's oldest university.

Bruce Robertson (1872 - 1940), painter and etcher, was born in Newcastle, New South Wales, Australia. He went to Britain to pursue his art studies at London Polytechnic, Westminster School and the Central School of Arts and Crafts. He spent some time working in Scotland and exhibited at the Royal Academy in 1905. He returned to Australia in 1912 and built a studio at Dee Why, next to a waterfall. He succeeded Lionel Lindsay as President of the Australian Painter-Etchers' Society.

Stock: **12023**

268. **[St. Paul's Cathedral from Fleet Street.]**

Luigi Kasimir [pencil signature.] [n.d., c.1920.]

Large coloured etching from a limited edition, numbered 177/250 in pencil. 530 x 395mm, 21 x 15½". Paper age toned. Extremities tatty, with tears and chips. £790

Impressive and vibrant view looking up Fleet Street and Ludgate Hill towards St Paul's Cathedral. The street is thronged with people and vehicles of all kinds. By Luigi Kasimir (1881 - 1962), world renowned Austrian-born etcher and painter, born in 1881 in Pettau, a part of the Austro-Hungarian monarchy.

Kasimir attended the Vienna Academy of Art where he studied under William Unger, who introduced him to the technique of the coloured etching. Kasimir was among the first to develop the technique of the coloured etching. Prior to this, prints were usually hand coloured with the colour being applied in a casual, haphazard manner. Kasimir first did a sketch-usually in pastel. He then transferred the design on as many as four to six plates, printing one after the other and applying the colour on the plate, all done by hand. The finished etching is a true original.

Stock: **12085**

269. Place St. Gervais, Falaise. [Pencil.]

Stanley Anderson [pencil signature.] ['S. Anderson' etched in plate lower right.] [n.d., c.1930.]
Etching, 285 x 220mm, 11¼ x 8¾". Slight age toning.
£240

A market square in Falaise, Normandy, France, with figures and a memorial.

By Stanley Anderson, RE, ARA (1884 - 1966).

Stock: **12323**

270. Hampton on Thames [pencil.]

John Fullwood [signed in plate and in pencil lower right.] [n.d., c.1900.]
Etching 175 x 250mm. 7 x 9¾". £130

John Fullwood was a successful landscape painter, etcher and illustrator. He was born in 1854 and studied at Paris and Birmingham. His paintings were displayed at the Royal Academy on 21 occasions and by the Royal Society of British Artists on 99 occasions. From about 1874 to 1900 he was based in Birmingham and lived in Broad Street. He displayed no less than 67 paintings at the Royal Birmingham Society of Artists exhibitions.

Around 1900 Fullwood moved to Sussex and worked there for about 10 years. He also had a house at Twickenham and considered the display of his paintings in major London galleries as the most important part of his career.

John Fullwood died at Twickenham on 9th September, 1931, at the age of 76. He was a member of the Royal Society of British Artists and one of the oldest members of the Royal Birmingham Society of Artists

Stock: **12201**

271. [Morning market?]

Frank H. Mason [signed in pencil.] [n.d., c.1920s.]
Etching, 200 x 250mm. 8 x 9¾". £160

Marine scene: rowing boats, sailing ships, and a paddle steamer (upper right) in front of some distant buildings. Frank Henry Mason (1876 - 1965) was a cadet on HMS Conway. Having served in the Royal Navy in the First World War, Mason became a war artist, with several such images held at the Imperial War Museum. Between the wars he became a full-time artist, working as an illustrator, a poster artist for railway companies, and supplying posters and postcards for shipping companies. From 1900 onwards he exhibited at the RA, and was awarded R.I. in 1929. Mason illustrated the book North Sea Fishers and Fighters in 1911, and

was a 'significant artist of marine and coastal scenes, as well as an illustrator of shipping books'.

Stock: **12022**

272. [Piazza della Spagna, Rome.]

Louis Rosenberg [signed in pencil.] [n.d., c.1927.]
Drypoint etching, 190 x 255mm. 7½ x 10". £160

Louis C. Rosenberg, A.R.E. (1890 - 1983) American etcher, architect and drypoint artist, born in Portland, Oregon in 1890. Studied at MIT and The Royal College of Art, London.

California State Library.

Stock: **11945**

273. [A woodsman tying a bundle of faggots in a wooded landscape.]

Komjate [ink signature.] Komjati ft 1934 [scratched in plate lower left.]

Etching, 380 x 260mm. 15 x 10¼". £180

A pleasing and delicate etching.

Stock: **12334**

Natural History

274. [Cheese-tasters.]

END [monogram in plate.] E.N. Downard Ernest Mohn. [pencil signatures.] London Published March 16th 1882 by Arthur Lucas the Proprietor, 37 Duke St. Piccadilly.

Very scarce rare etching on india laid paper, limited edition of 158 signed proofs, 255 x 335mm. 10 x 13¼". Some slight surface soiling. £220

Two house mice nibbling at some cheese crumbs on a dish on a table.

After Ebenezer Newman Downard (fl.1849 - 1889).

Printseller's Association blindstamp lower left.

Printseller's Association: pg.54.

Stock: **12150**

275. [Elephant.]

Engraved by Capt. Baillie from a Drawing of Rembrandt: Aug. ye. 1. 1778

Stipple engraving, 240 x 320mm. 9½ x 12½". Later issue c.1800. £320

Engraving after Rembrandt by William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. This drawing is a highlight of the British Museums Collection and the following is an extract from their description of the drawing. 'Rembrandt van Rijn, An Elephant, a drawing - The Netherlands, around AD 1637 - A careful study. -

This is one of several drawings by Rembrandt of female elephants in different poses. This elephant may even be one called 'Hansken', a female despite her name, known to have been in Holland in 1641. Behind and to the right of the animal are the outlines of three figures, perhaps a family with a child.

The drawing, in black chalk and charcoal, shows a clear mastery of form and technique. Most of the animal is outlined with a long thin line. Rembrandt used black chalk in short broken strokes to convey the texture of the elephant's rough wrinkled skin, the ragged ear and curling trunk. In the darkest shadows of the ear and neck he used charcoal to reinforce their depth, an unusual technique for the artist. The elephant's trunk and the family have a broader outline.

While Rembrandt drew animals for use in his paintings and etchings, this charming elephant does not appear in any known work. Clearly made from life, it stands on its own as an independent work of art. [M. Royalton-Kisch, Drawings by Rembrandt and his, exh. cat. (London, The British Museum Press, 1992)]
Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography
Stock: 12220

276. **Die Löwin mit ihren Jungen, und ihr Wärter. La Lionne avec ses Petits, et son Gardien.**

[n.d., c.1850.]
Coloured lithograph, 195 x 260mm. 7½ x 10¼". £130
A lioness, her cubs, and probably a lion tamer.
Stock: 12182

277. **Wild Cat**

Published by S. Carvalho, 18, West Place, Nelson Street, City Road. [n.d., c.1850.]
Wood engraving, 190 x 200mm. 7½ x 7¾". Trimmed £80

Very rare engraving of a wildcat.
Stock: 12180

278. **[His Majesty.]**

Herbert Dicksee. London, Published April 2nd 1888, by C. E. Clifford & Co. 12 Piccadilly W.
Drypoint etching on vellum, limited edition 250 signed proofs, 595 x 465mm. 23½ x 18¼". Signed in pencil with Printsellers' Association stamp. Unexamined out of frame £950
Dramatic head of a lion, exhibited at the Royal Academy 1888.
Stock: 12054

279. **[A Tigress.]**

Herbert Dicksee. London, Published December 1st 1891, by C. E. Clifford & Co. 200 Piccadilly W.
Drypoint etching on vellum, limited edition 225 signed proofs, 580 x 495mm. 22¾ x 19½. Signed in pencil with Printsellers' Association stamp. Unexamined out of frame £950
Dramatic head of a snarling tigress, exhibited at the Royal Academy 1891.
Stock: 12055

280. **[Pheasants foraging.]**

Maud Earl. Published by the Berlin Photographic Company Berlin, London W, 133 New Bond Street; New York, 14 East 23rd Street. [n.d., c.1910.]
Colour photogravure, signed in pencil by the artist.
380 x 555mm, 15 x 21¾". Framed. Unexamined out of the frame. £490
An uncommon print.
Stock: 11836

281. **[A Mallard drake landing on salt flats.]**

Maud Earl. Published by the Berlin Photographic Company Berlin, London W, 133 New Bond Street; New York, 14 East 23rd Street. [n.d., c.1910.]
Colour photogravure, signed in pencil by the artist.
380 x 555mm, 15 x 21¾". Framed. Unexamined out of the frame. £490
An uncommon print.
Stock: 11835

282. **The Aard Vark. Fourmillier Du Cap.**

Guillon [signed in plate.] Journal des Chasseurs. Imp. Lemerrier et Cie. Paris. 33me. Annee 15 Juillet 1869.
Tinted lithograph heightened with white, sheet 185 x 270mm. 7¼ x 10½". Tatty extremities. £80
The Aardvark is a medium-sized, burrowing, nocturnal mammal native to Africa. It is sometimes called 'antbear', 'anteater', 'Cape anteater' (after the Cape of Good Hope), 'earth hog' or 'earth pig'.
Illustration to a French magazine for huntsmen and country sports enthusiasts.
By Pierre Ernest Guillon (1864 - 1900; fl.).
Stock: 11833

Naval & Military

283. **The Battle of Lowoschutz in Bohemia, 1st October 1756. The King of Prussia with 25,000 Men attach'd Marshal Brown with 60,000 Austrians, put his Army to flight, killed and wounded near 7,000, took 500 Prisoners five Pieces of Cannon and three Pair of Colours, and made him self Master of the Town of Lowoschutz, having only 2,000 Men killed and wounded in the whole.**

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. [n.d., c.1770.]
Engraving, 175 x 280mm. 7 x 11". £160
The battle of Lowoschutz, in which the Prussian army defeated their Austrian adversaries.
Stock: 12310

284. **The Battle of Newmark in Silesia, 5.th December, 1757. The King of Prussia with 38,000 Men attack'd and defeated Prince Charles of Lorrain at the head of**

80,000 Austrians; the latter having 6,000 Men killed, 6,000 wounded and 20,000 taken Prisoners. They lost likewise 3,000 Baggage Waggons, 180 Cannon & 43 Pair of Colours; The Prussians having only 2,000 Men killed and wounded.

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. [n.d., c.1770.]

Engraving, 175 x 280mm. 7 x 11". £160
Stock: 12308

285. Ecosais, Grand Uniforme. Troupes Etrangères. No. 6.

A chez Jean, Rue St Jean de Beauvais, No. 10
Coloured etching, 310 x 220mm. 12¼ x 8¾". Creases bottom right. £160

A Scottish soldier, from a series of etchings of soldiers from around the world.

Stock: 12175

286. Officiers Superieurs de l'Armée Anglaise. Armée des Souverains Alliés. Année 1815. No. 7.

A Paris chez Martinet.
Coloured engraving, 270 x 345mm. 10½ x 13½".
Trimmed to plate along bottom. £260

French engraving showing: (l-r) Colonel (Infantry), Colonel (Hussars), General, Colonel (Light Cavalry), Chief of the Defence Staff.

Stock: 12176

287. Gorkah Soldier.

G. Fitz-Clarence del. Engraved by R. Havell & Son.
London, Published April 1819, by John Murray, Albermarle Street.

Hand coloured aquatint, 265 x 210mm. 10½ x 8¼". £170

A Gurkha soldier with musket and the famed kukri, a short curved sword, tucked into his belt.

From 'Journal of a Route across India, through Egypt to England, in the latter end of the year 1817, and the beginning of 1818' by George Augustus Frederick Fitzclarence, first Earl of Munster (1794 - 1842). He was a military commander in India and President of the Royal Asiatic Society of London. When peace was arranged with the Maharajah Scindiah the event was considered of sufficient importance to send the despatches in duplicate, and Fitzclarence was entrusted with the duplicates sent by overland route. He started from the western frontier of Bundelkund, the furthest point reached by the grand army, 7 Dec. 1817, and travelling through districts infested by the Pindarrees, witnessed the defeat of the latter by General Doveton at Jubbulpore, reached Bombay, and quitted it in the H.E.I.C. cruiser Mercury for Kosseir 7 Feb. 1818, crossed the desert, explored the pyramids with Salt and Belzoni, descended the Nile, and reached London, via Alexandria and Malta, 16 June 1818.

Abbey Scenery: 519, 2.

Stock: 12166

288. Mort du Général de Montcalme.

Vatteau del. Martini sculp. [n.d. 1785.]

Coloured engraving. 245 x 310mm, 9¾ x 12¼".

Trimmed to plate. £220

On 14 September 1759, the Marquis de Montcalm died defending the city of Quebec. He was wounded the day before during an attack by British troops of General James Wolfe. The latter also died at the end of the battle.

Engraved by Pietro Antonio Martini (1738-97) after Louis Watteau, Louis (1731-98).

Stock: 11683

289. Vue Intérieure de L'Assemblée du Champ-de-Mai au moment de la Présentation des Drapeaux.

Martinet delin. Jazet Sculp. A Paris, chez Ostervald l'ainé, Editeur, Rue de la Parcheminerie, No.2, chez Boieldieu Editeur, Rue Amelot, No.2.

Etching and aquatint, 345 x 495mm. 13½ x 19½". £240

Napoleon Bonaparte, on steps of imperial tribune in Paris during the 'Hundred Days' in 1815 when he returned to France from exile on Elba, saluting the colours. In the foreground and in the right background, stands packed with onlookers, arms raised in salute.

Six line description below image.

After Pierre Martinet (1781 - 1815?).

Stock: 12239

290. Seconde Vue du Champ-de-Mai & de la Prestation du Serment par les Troupes.

Martinet, del. Allix, Sculp. Depose. [Paris: Ostervald, c.1815.]

Etching and aquatint, 345 x 490mm. 13½ x 19¼".

Tatty and chipped upper margin. £240

Troops swearing an oath of allegiance to Napoleon Bonaparte in Paris during the 'Hundred Days' in 1815 when he returned to France from exile on Elba. He stands on a pedestal at centre, surrounded by his entourage.

Before publication line. Eight line description below image.

After Pierre Martinet (1781 - 1815?).

Stock: 12245

291. Les Adieux de l'Empereur à son Armée à Fontainebleau le 20 avril 1814. [&] Les Aigles Brûlés - Dédié aux Braves de la Patrie. [&] Les Portes de Grenoble Apportées aux Pieds de l'Empereur par les Habitants. [&] Trait de Bonté de l'Empereur.

A Paris chez Martinet Libraire, Rue du Coq St. Honoré, No.13. [Also 'Ostervald l'ainé, Rue du Pont de Lodi, No.3 and 'Boieldieu, Rue Amelot, No.2' to fourth plate.] [n.d., c.1815.]

Set of four etchings with aquatint, each c.265 x 370mm. 10½ x 14½". £240

A chronological series depicting Napoleon Bonaparte's final days before his exile to Elba, and then his triumphant return to France during the 'Hundred Days'

in 1815. In the first plate Napoleon stands at the centre of the courtyard of the Palace of Fontainebleau and bids farewell to his tearful Old Guard. In the second the Old Guard decide to burn their battle flags and eagles and to drink the ashes after mingling them with some wine. The third plate witnesses a rapturous reception for Napoleon on the streets of Grenoble upon his return to France; the final plate sees a peasant woman falling at the feet of Napoleon outside her house in the 'barrière de Charonne', Paris, which the Emperor visited on 7 May 1815.

Aware of rumours he was about to be banished to a remote island in the Atlantic Ocean, Napoleon escaped from Elba on 26 February 1815. He landed at Golfe-Juan on the French mainland, two days later. The 5th Regiment was sent to intercept him and made contact just south of Grenoble on 7 March 1815. Napoleon approached the regiment alone, dismounted his horse and, when he was within gunshot range, shouted, 'Here I am. Kill your Emperor, if you wish.' The soldiers responded with, 'Vive L'Empereur!' and marched with Napoleon to Paris; Louis XVIII fled.

Description below images.

Published by Aaron Martinet (1762 - 1841).

Stock: 12246

292. **The Sea-Fight at La Hogue.**

N.Parr sculp. [n.d., c.1750.]

Engraving. 195 x 290mm, 7¾ x 11½". £130

An Anglo-Dutch victory over the French during the Nine Years' War (1688–97), during which the French attempted to get James II back on the throne of England, 1692. Their invasion fleet engaged the much larger Allied fleet (under Edward Russell, 1st Earl of Orford) at Barfleur (near Cherbourg), and, after a fierce battle, retreated, with twelve ships attempting to shelter under the battery at La Hougue. However Russell sent in fireships and longboats and all the French ships were burnt.

Stock: 12124

293. **The Tempest. From the Original Picture, in the Collection of the Right Honourable Lord Clive.**

S. de Vliieger pinxit. John Boydell excudit 1773. P.C. Canot sculpsit. Published Novr. 26th. 1772 by John Boydell, Engraver in Cheapside, London.

Engraving, 460 x 555mm. 18 x 21¾". £330

Jesus Christ and the twelve disciples on a sailing ship in a storm. Quotation from St. Luke's Gospel below title. Crest below image.

Numbered 'Vol.II. No.63.' lower left, with dimensions of the original painting, by Simon de Vliieger (1600 - 1653).

Stock: 11777

294. **The Action near Cape Francois on the 21st of Oct.re 1757 between his Majesty's Ships the Augusta, Dreadnought, & Edinburgh, under the Command of Capt.n Forrest, and seven French Men of**

War, when the latter, where defeated, and oblig'd to sheer off in a shattered condition.

Engraved for Russell's History of England. [n.d., 1788.]

Engraving. 180 x 295mm, 7 x 11½". Slight damp staining in margin. £80

Battle fought off Hispaniola in the West Indies between three Royal Navy ships under the command of Capt. Arthur Forrest and a squadron of seven French ships. After two and a half hours of brisk firing the French retreated, but the Royal Navy ships were unable to pursue.

Stock: 12111

295. **The Engagement in the Mediterranean on the 28th of Feb.y 1758 between the Monmouth an English Man of War of 64 Guns, and the Foudroyant a French Man of War of 84 Guns, in which the latter was taken.**

Engraved for Russell's History of England. [n.d., 1788.]

Engraving. 180 x 295mm, 7 x 11½". £50

The Monmouth had a career of a century, although rebuilt totally three times. Besides this famous confrontation off Cartagena, Monmouth saw action at the Dutch Raid on the Medway (1667), Barfleur (1692), Vigo Bay (1702), Seige of Gibraltar (1704), Finisterre & Ushant (1747), and Belle Île (1761). After its capture Foudroyant saw service with the Royal Navy for nearly three decades.

Stock: 12112

296. **Combat de la Hogue, 1692 le 29 Mai. La Flotte Francaise composée de 44 Vaiseaux de ligne et de onze Brulots combat les Flottes combinées d'Angleterre et de Holland forte de 88. Vaisseaux et de 18 Brulots depuis 10 heures de matin jusqu'a 10 heures du soir.**

B. West Pinxit. E. Voysard Sculpsit. Se vend a Paris, Rue de Gevre, chez Isabey. P.D.R. [n.d., c.1790]

Engraving, 290 x 335mm. £190

The battle of La Hogue, which partly took place near the Hague, and in which an Allied British and Dutch fleet defeated Admiral Tourville and the French forces preparing to cross the English channel.

See reference number 11488

Stock: 11903

297. **A Frigate in Full Sail.**

Drawn and Engraved by W.Elmes. Published August 14th 1795, by John Fairburn, No 146, Minories, London.

Sepia aquatint. 180 x 240mm, 7 x 9½". Creased, wear to margins, paper toned. £130

Rare.

Stock: 12128

298. **A Brig Hove-To for a Pilot off Dover.**
 Drawn and Engraved by W. Elmes. Published Jan. y
 25th 1796, by John Fairburn, No 146, Minories,
 London.
 Sepia aquatint. 180 x 240mm, 7 x 9½". Tears in
 margin. £120
 Rare.
 Stock: 12129
299. **Skelt's Views. No 11. The Ajax, a
 Man of War, sailing into Portsmouth
 Harbour, with a View of South Sea Castle.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. Published as the Act Directs. [n.d.,
 c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £120
 HMS Ajax was launched on 23 December 1767 at
 Portsmouth Dockyard. She was designed by William
 Bateley, and was the only ship built to her draught. She
 saw extensive action in the War of American
 Independence, taking part in the Battles of Cape St.
 Vincent, the Chesapeake, St. Kitts and the Saintes.
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12108
300. **Skelt's Views. No 3. Captain
 MacBride in the Artois, taking two Dutch
 Privateers on the Dogger Bank.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. Published as the Act Directs. [n.d.,
 c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £95
 Part of the Battle of the Dogger Bank, 5th August
 1781, during the Fourth Anglo-Dutch War (part of the
 American War of Independence). It was a bloody
 encounter between a British squadron under Vice
 Admiral Sir Hyde Parker and a Dutch squadron under
 Vice Admiral Zoutman, both of which were escorting
 convoys. Although the Dutch claimed victory, their
 fleet stayed in harbour for the rest of the war, leaving
 the British in control of the North Sea.
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12104
301. **Skelt's Views. No 5. A Man of War in
 distress lying too under a ballance mizen
 Stay-sail, in a Stom at Sun set.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. Published as the Act Directs. [n.d.,
 c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £60
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12105
302. **Skelt's Views. No 12. Paying a Sloops
 bottom, with a View of the Dock Yard in
 Southampton River, by Moon light.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. Published as the Act Directs. [n.d.,
 c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £95
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12109
303. **Skelt's Views. No 9. The Active
 Frigate in Stays, in a Light Breeze, off the
 back of the Isle of Wight.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. Published as the Act Directs. [n.d.,
 c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £110
 H.M.S. Active entered service in 1800, operating in the
 English Channel as part of the Channel Fleet during the
 Napoleonic Wars.
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12107
304. **Skelt's Views. No 23. A First Rate in
 a light Breeze, with a View of Dover.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. [n.d., c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £50
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12110
305. **Skelt's Views. No 8. The Arethusa
 Frigate scudding under Foresail in a
 Storm, with a View of Plymouth, and
 Maker Church at a distance.**
 Printed for & Sold by M. Skelt. No 11. Swan Street,
 Minories, London. Published as the Act Directs. [n.d.,
 c.1830.]
 Engraving. 175 x 280mm, 7 x 11". £90
 On 17 June 1778 H.M.S. Arethusa (originally a French
 frigate) fought a famous duel against the French
 frigate, Belle Poule, the first battle between the British
 and French in the American Revolutionary War.
 An insurance document dated 1835, held in the
 National Archives, lists 'Matthew and Martin Skelt, 11
 Swan Street Minories, copper plate printers, publishers
 and dealers in prints, stationery and fancy ornaments'.
 Stock: 12106

306. **[The Battle of Trafalgar.]**
Rich.d Josey [signed bottom right.] [n.d., c.1880.]
Mezzotint, image 300 x 650mm. 12 x 25½".
Dimensions of frame 605 x 935mm. 23½ x 36½".
Unexamined out of frame. Damp stains, some dirt on
the inside of the glass. £350
A dramatic scene of the Battle of Trafalgar, with
remarqu  of Nelson in the bottom left corner. In the
bottom right is inscribed in pencil: 'To Mr. Scolding
with the engraver's compliments, Rich.d Josey.'
Richard Josey (1840-1906, mezzotint engraver.
Apprenticed to Thomas W. Knight at 13, then worked
in the studio of the Chevalier Ballin then Henry Graves
and Co., where he stayed for many years. His exhibited
at the Royal Academy 1876-87.
Stock: 12372

307. **The Brave Captain Tyrill in the
Buckingham of 66 Guns & 472 Men
Defeating the Florissant, Aigrette &
Atlante, three French Ships of War, 3d. of
Novr 1758...These ships were convoying
Dutch Ships with Provisions &c, &c, to
Martinico. [Translated into French to
right.]**

Frans. Swaine Pinxt. P. Benarzech Sculp. Printed for
Robert Sayer, at the Golden Buck in Fleet Street, Heny.
Parker at No.82 opposite Birch Lane in Cornhill,
Carington Bowles No.69 in St. Pauls Church Yard.
[n.d., c.1775.] £420
Etching, 335 x 465mm. 13¼ x 18¼".
Captain Richard Tyrrell of the Buckingham fights a
duel with the French Florissant and two frigates off
Guadeloupe on 3rd November 1758. Eventually, the
French ship escaped, with many casualties.
After marine painter Francis Swaine (1740 - 1782),
from a plate re-worked by Peter Paul Benazech (c.1730
- 1783).
Numbered '3' upper and lower right, 'Price 2s.' lower
right.
Parker: 62, b.
Stock: 11637

308. **The French Squadron under the
Command of Mons.r De la Clue, defeated
off Cape Logos by Admiral Boscawen on
the 18. August 1759.**

Engraved for Russell's History of England. [n.d.,
1788.] £50
Engraving. 180 x 295mm, 7 x 11½".
Admiral Edward Boscawen's greatest victory, part of
the Seven Year's War. France was planning to invade
England, but needed their Mediterranean fleet to move
from Toulon to Brest to protect the force during the
crossing. Boscawen, British Commander in the
Mediterranean, harried them all the way, and at the
Battle of Lagos took three large ships and burnt two,
returning to Spithead with his prizes and 2,000
prisoners. France could no longer muster a large
enough fleet to cover their planned invasion.
Stock: 12113

309. **This Print representing the
Brunswick after breaking the Enemy's
Line, as second astern to Admiral Earl
Howe, on the first of June 1794 Grappled
to, and Engaging Le Vengeur with her
Starboard Guns, and totally dismasting
L'Achille in an attempt to board on the
Larboard Quarter. [&] In the Memory of
the Brave Capt. John Harvey...This Print
representing the Brunswick and Le
Vengeur after the action on the first of
June 1794.**

Painted by Nichs. Pocock. Engraved by Robt. Pollard.
[&] Painted by Nicholas Pocock. Engraved by R.
Pollard & J. Widnell. [London: N. Pocock, 1796.]
Pair of aquatints with colour added by hand, images
c.415 x 605mm. A fine matching pair in gilt frames.
£1250

Action during the victory over the French by Lord
Howe's Channel Fleet off Ushant, an island in the
English Channel belonging to Brittany, on June 1st,
1794. Le Vengeur sank with many of her crew.
After Nicholas Pocock (1741 - 1821).

Parker: 102, t. The second plate only is recorded.
Stock: 11935

310. **[Combat de la Hogue, 1692 le 29 Mai]**

B. West Pinxit. E....Voysard.. Sculpsit. [Se vend a
Paris, Rue de Gevre, chez Isabey. P.D.R. n.d., c.1790]
Engraving, scratched letter, centre crest, proof before
title with centre crest, 285 x 330mm. 11¼ x 13".
Minor discolouration to the paper, small area of
abrasion on the back of the print not effecting the front.
£220

Dramatic representation of the sea battle of The Hogue
in 1692, with, on the right, the French trying to escape
in small boats; coat of arms in lower margin.

After Benjamin West (1738 - 1820), a copy reduced in
size by  tienne Claude Voysard (1746 - 1812) of a
plate engraved by William Woollett in 1781.

BM: 1838,1110.19. See reference number 11903
Stock: 11488

311. **The King's Yacht.**

[London: R. Lambe, 1824.]
Etching, 210 x 265mm. 8¼ x 10½". Publication line
erased. £70

Probably HMY Royal Charlotte, which carried
Duchess Charlotte of Mecklenburg-Strelitz from
Cuxhaven, Kiel to marry George III.

From a series of etchings of different types of ships.
NMM: PAD7708.
Stock: 12161

312. **To the Rt. Honble. Lord Willoughby
de Eresby, this print of The Lugger Yacht
'New Moon', 220 Tons, is respectfully
dedicated by His very obedient Servant,
Wm Foster.**

T.G. Dutton Del. et Lith. Day & Son Lithrs. to the Queen. London, Published by Wm. Foster, 114 Fenchurch St.
Tinted lithograph, image 300 x 460mm. 11¼ x 18". 2 slight creases. £650
Large yacht sailing to the left, other yachts in the background and seaside cliff with castle on the far right.
After Thomas Goldsworth Dutton (1819/20 - 1891; fl.).
Stock: 11937

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

Hans Busk, Delt. T.G. Dutton, Lith. Vincent Brooks, Day & Son, Lith [n.d. c.1850.]
Hand coloured lithograph, image 310 x 475mm. 12¼ x 18¾". A good impression; unexamined out of frame. £650

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

Busk's youngest sister, Rachel Harriette Busk, was an authoress of repute.

Parker: 2284. NMM: PAH8792.

Stock: 12195

314. **The Yacht 'Gertrude', 135 Tons, R.Y.S. To Cecil & Martyn Esq., this plate is with his permission respectfully dedicated by his obedient Servants, R. & A. Ackermann.**

Drawn & Lithographed by T.G. Dutton. Vincent Brooks, Day & Son, Lith, London W.C. London, Published Augt. 10th. 1868 by R.& A. Ackermann, 191, Regent Street.

Tinted lithograph with colour added by hand, image 365 x 600mm. 14½ x 23¾". Some small closed marginal tears. £1650

An impressive ship of the Royal Yacht Squadron, other vessels and the white cliffs and Dover Castle in the distance.

After Thomas Goldsworth Dutton (1819/20 - 1891; fl.).
NMM: PAH8759.

Stock: 12170

315. **Al Illustrissimo. Signre. Anson Amiraglio. & Primo Comissario del Amiragliato Di Inghilterra (questa Veduta della Flotta Francese é dedicata); la di Cui Vigilanza ha ridottola a questo Stato Calamitoso: L'anno 1759,**

per il suo humilmo. servo WBaillie 3o. Rego. Cavallrio. Legiera. [n.d., c.1790.]

Etching with drypoint on chine, 150 x 200mm. 6 x 8". £50

Ships of the fleet commanded by Admiral George Anson, 1st Baron Anson (1697 - 1762) struggling in stormy seas.

By Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell.

Stock: 12155

316. **Embarquement De Bonaparte A Bord Du Bellerophon. Bonaparte ayant reconnu l'impossibilite de gagner les Etats-unis...[etc.]**

Baugean delt. et sculpt. Chez Palmer au Museum a Londres. [n.d., c.1815.]

Etching, image 270 x 405mm. 10½ x 16". Trimmed to image at right, to plate at top. £260

Napoleon Bonaparte boarding HMS Bellerophon on 15 July 1815 to surrender to Captain Frederick Maitland. Bonaparte was transported to Torbay where the ship anchored off Brixham on 24 July. There Maitland received orders from Admiral Lord Keith. He was '...most positively ordered to prevent every person whatever from coming on board the ship you command, except the officers and men who compose her crew'. On 4 August, Lord Keith ordered Bellerophon to go to sea and await the arrival of HMS Northumberland which had been designated to take Napoleon into exile on St Helena. On 7 August, Napoleon left the Bellerophon where he had spent over three weeks without ever landing in England and boarded Northumberland which then sailed for St Helena.

By painter and etcher Jean Jérôme Baugean (1764 - 1827 or after).

Stock: 11946

317. **View of Acre & H.M. Ship Le Tigre.**

Drawn and Engraved by W. Stack, after F.B. Spilsbury. Published by G.S. Treagear, 37, Union Row, Kent Road, 1823.

Coloured aquatint on J. Whatman paper. 155 x 240mm, 6 x 9½". £70

From Francis Brockell Spilsbury's 'Picturesque Scenery in the Holy Land and Syria, delineated during the Campaigns of 1799 and 1800'.

Spilsbury was the surgeon on Le Tigre and served under Sir Sydney Smith against Napoleon in the Middle East in 1799 and 1800. Among his other publications were accounts of a voyage to Sierra Leone in 1705 and tracts on dentistry and venereal disease.

Abbey Travel 383.

Stock: 11831

318. **A Shipwreck with Boats Endeavouring to Save the Crew. The celebrated Picture, in the possession of Sir John Fleming Leicester Bart.**

Portraits

Painted by J.M.W. Turner Esqr. R.A. Engraved by Theodore Fielding. London, Published November 1st. 1825, by R. Lambe, Gracechurch Street, & J. Brooker, Southampton Row, Russell Sqre.

Aquatint with etching on india laid paper, 470 x 615mm. 18½ x 24". A strong impression. Unexamined out of frame. £650

Storm at sea with three boats struggling on the waves in the foreground, rescuing members of their crew from the water, a man of war sinking in the background at right.

After the 1805 oil painting in the National Gallery by Joseph Mallord William Turner (1775 - 1851), for which the artist was paid 25 guineas.

Rawlinson: 828, III of III.

Stock: **11868**

319. **Mr Hans Busk's Yacht 'Meriel', R.H.Y.S. 210 Tons, and Her Tender 'New Quarterly', 150 Tons. Built by John Scott Russell, 1855.**

Hans Busk, del. T.G. Dutton, Lith. Printed by Day & Son, Lithrs. to the Queen. London, Published May 19th. by Ackermann & Co. 96 Strand.

Hand coloured lithograph, image 300 x 485mm. 11¾ x 19". A good impression; unexamined out of frame. £650

Two paddle steamers (dimensions of each to left and right of title). Other shipping in distance to left.

Hans Busk the younger (1815 - 1882) was one of the principal originators of the volunteer movement in England. He took an equal interest in the navy.

Originally it was his intention to adopt a naval career, and, being forced to abandon it, he devoted much of his leisure to yachting. He mastered the principles of naval construction, and made designs for several yachts which were very successful. He was the first to advocate life-ship stations, and fitted out a model life-ship at his own expense.

Busk's youngest sister, Rachel Harriette Busk, was an authoress of repute.

NMM: PAH8734.

Stock: **12196**

320. **H.M. Mail Boat 'Ulster' Leaving Kingstown Harbour in a Gale.**

Published by T. Cranfield, 115, Grafton St., Dublin, from the Original Picture by R.B. Beechey, And Respectfully Dedicated to The Chairman & Directors of the City of Dublin Steam Packet Company. Registered. [n.d., c.1870.]

Photogravure on india laid paper, sheet 420 x 530mm. 16½ x 20¾", in original frame. £250

A mail packet steamer in rough seas, with other shipping, leaving the harbour of Dunleary (Irish: Dún Laoghaire or Dún Laoire), near Dublin, Ireland. The town had been officially renamed Kingstown in 1821 in honour of a visit by King George IV, but reverted to its Irish name by resolution of the town council in 1921, one year before Irish independence.

Stock: **11977**

321. **Miss Tree as Julia, Two Gentlemen of Verona.**

I.R. Chriukshank, Fecit. Pub.d by F. Humphrey 27 St James's St. March 1822.

Coloured etching. Printed area 210 x 140mm, 8¼ x 5½", watermarked 'J.Whatman 1821'. £70

Ellen Tree (1805-80), actress, later Mrs Charles Kean, shown here the year of her profession debut.

In 1846 she was Julia in the first production of the 'Two Gentlemen of Verona' in America.

Not listed in Hall.

Stock: **12122**

322. **Albertus Durerus, Norebergens. Vir virtute gravis, tumque arte insignis habetur./ Teutonicae gentis gloria summa suae./ Contusit buic Caesar insignia Nobilitatis./ Tantus bonos artis, fama que tanta viri.**

Hh. Excud. Cum privilegio Ord. gen. foeder. Inf. Germi provinc. [n.d., c.1650.]

Engraving, 200 x 125mm. Trimmed to image. £120
Albrecht Durer (1471-1528) of Nuremburg, artist, printmaker and theorist.

Stock: **12183**

323. **[Self-portrait of Anthony van Dyck].**

A. Van Dyck P. W. Vaillant fecit H. de Wit excudit. Mezzotint, 230 x 180mm. Spot on sitter's collar. 2nd state.

£350
Stock: **11996**

324. **Jacobo. Calottus Nobilis Lotharingus Calcographus.**

[Michel Lasne.] [n.d., c.1750s.]

Engraving, unfinished proof?, sheet 155 x 105mm. 6 x 4¼". Trimmed within plate. £160

Portrait of painter and engraver Jacques Callot (1592 - 1635) in oval frame forming a creature's head in the upper part, a coat of arms with stars below.

With unlettered cartouche below portrait.

A copy in reverse of a plate engraved by Michel Lasne (1596 - 1667) after his own design in 1626.

Stock: **11992**

325. **Jacobo. Calottus Nobilis Lotharingus Calcographus. An. Aet. Suae 36.**

Mlasne delineavit et fecit. Israel amicus optimus excu. [n.d., c.1750s.]

Engraving, sheet 160 x 115mm. 6¼ x 4½". Trimmed within plate. £60

Portrait of painter and engraver Jacques Callot (1592 - 1635) in oval frame forming a creature's head in the upper part, a coat of arms with stars below.

With cartouche with Latin inscription below portrait.

A copy in reverse of a plate engraved by Michel Lasne (1596 - 1667) after his own design in 1626, and published by Israël Henriët (c.1590 - 1661), Callot's publisher and best friend.

See BM: 1861,0713.11.

Stock: 11993

326. **Hubert Gravelot.**

la Tour Pinx. J. Massard Sculp. [n.d., c.1760.]
Etching, sheet 190 x 140mm. 7½ x 5½". Trimmed
within plate. £60

Hubert Gravelot (1699 - 1773), French designer and
illustrator; proper name Hubert François Bourguignon.
A pupil of Restout and Boucher, he worked in England
from 1732-46. He was active in the St. Martin's Lane
Academy in association with Hogarth and Hayman and
was involved in planning the decoration of Vauxhall
Gardens. He also taught to some extent the young
Gainsborough, and was a major book illustrator of his
day, influential in London in the 1740s. In a roundel
with bow above.

After Maurice Quentin de la Tour (1704 - 1788).

Stock: 11826

327. **Rubens.**

Vandyke Pinxt: WPether Delt. Woollett: sculpt. T.
Bradford, excudit London. [n.d., 1774.]
Engraving, scratched open-letter state before
dedication, 240 x 185mm. 9½ x 7¼". Slight
spotting/soiling. A fine impression. £160

Petrus Paulus Rubens (1577 - 1640), Flemish baroque
painter, within an arched stone frame.

Rubens was born in Westphalia to a successful
Protestant lawyer and was knighted by King Charles I
of England for his diplomatic efforts to bring about a
peace treaty between that country and Spain. He was
also commissioned to paint the ceiling of the
Banqueting House at the Palace of Whitehall.
After Anthony van Dyck (1599 - 1641), the
intermediary draughtsman is William Pether (1731 -
1821). Fine.

Fagan: 88, VI. Collector's stamp of Alfred Morrison
(1821 - 1897) to verso.

Stock: 12141

328. **[A philosopher.] Engrav'd chiefly by
memory from a Picture of Terburgh.**

Wbaillie. [n.d., c.1800.]
Etching, 300 x 240mm. 12 x 9½". £180

Etching after Gerard Ter Borch (?1582-1662).
Engraved by Captain William Baillie (1723-1810).
Baillie retired from the army in 1761 with the rank of
Captain and thereafter devoted himself to printmaking
and dealing. He specialised in imitating old-master
drawings and prints, using a variety of printmaking
techniques.

Timothy Clayton and Anita McConnell, 'Baillie,
William (1723-1810)', *Oxford Dictionary of National
Biography*.

Stock: 12268

329. **Franciscus Hals Pictor. In the
Collection of John Blackwood Esq.r**

Wbaillie sculp. Seipse Pinxit [n.d., c.1800.]
Etching, 300 x 240mm. 12 x 9½". £180

Portrait of Dutch portrait painter Frans Hals (?1581-
1666). Engraved by Captain William Baillie (1723-

1810). Baillie retired from the army in 1761 with the
rank of Captain and thereafter devoted himself to
printmaking and dealing. He specialised in imitating
old-master drawings and prints, using a variety of
printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie,
William (1723-1810)', *Oxford Dictionary of National
Biography*

Stock: 12269

330. **Sofonisba Angusciola Pittrice' Di cui
Van Dyk elle a dire, avere avere ricevuto
piu Lume nella pittura da una Cieca, che
dal sui Maestro, Vide Vasari**

Ipsa pinxit [engraved by Captain William Baillie.]
[n.d., c.1800.]

Mezzotint, 360 x 255mm. 14 x 10". Some foxing in
title area and margins £260

Mezzotint after Sofonisba Anguissola's 1556 self-
portrait. Anguissola was one of the few female artists
documented in Vasari's seminal 'Lives of the Artists'
(1550, 1568). Engraved by Captain William Baillie
(1723-1810). Baillie retired from the army in 1761
with the rank of Captain and thereafter devoted himself
to printmaking and dealing. He specialised in imitating
old-master drawings and prints, using a variety of
printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie,
William (1723-1810)', *Oxford Dictionary of National
Biography*;

Stock: 12270

331. **The Piping Boy**

Painted by Mr. Hone. Engrav'd by Capt.n Baillie 1771
Mezzotint, 335 x 230mm. 13¼ x 9". Later issue,
c.1800. £220

Mezzotint after Nathaniel Hone's 1769 portrait of his
son John Camillus Hone (now in the National Gallery
of Ireland). Engraved by Captain William Baillie
(1723-1810). Baillie retired from the army in 1761
with the rank of Captain and thereafter devoted himself
to printmaking and dealing. He specialised in imitating
old-master drawings and prints, using a variety of
printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie,
William (1723-1810)', *Oxford Dictionary of National
Biography*; W.J. McCormack, 'The Blackwell
companion to modern Irish culture' p.290.

Stock: 12266

332. **Il'Penseroso. L'Allegro. Hence, vain
deluding Joys. Hence, loathed Melancholy.**

G. Romney R.A. Pinxt. G. Keating Sculpt. London
Published 4th. January 1799, by G. Keating No. 18
Warwick Street, Golden Square.

Stipple, 460 x 545mm. 18 x 21½". Very fine
impression. Some light staining. £360

Two young women in a landscape, said to be the
actresses Mary Ann Yates (1728 - 1787) and Dorothy
Jordan (1761 - 1816), standing next to a table on which
stand a book and hour-glass.

Illustrates the twin pastoral poems 'L'Allegro' and 'Il
Penseroso' by John Milton, published in 1645.

After George Romney (1734 - 1802).
Stock: 11778

**333. My dear Murray yours very sincerely
Byron sometimes Biron. [facsimile mss.]**

Painted by G. Sanders. 1807. Engraved by Edward Finden. London, 18, Southampton Place, Euston Square. [n.d., c.1834.]

Steel engraving, sheet 225 x 155mm. 9 x 6". Trimmed within plate. £45

George Gordon Byron, 6th Baron Byron (1788 - 1824), poet.

After George Sanders (1774 - 1846), for Edward Francis Finden's 'Illustrations to Lord Byron's Works,' 1834.

Stock: 11803

**334. Percy B Shelley. [facsimile signature.]
(From an original picture in the possession
of Mrs. Shelley.)**

Engraved by W. Finden. London. [Published 1836, by J. Murray: & Sold by C. Tilt, 86, Fleet Street.

Steel engraving, sheet 220 x 150mm. 8¾ x 6". £45

Percy Bysshe Shelley (1792 - 1822), poet and novelist. Shelley was sent down from Oxford in 1811 for professing his atheism. Believing in individual liberty and the perfection of humanity, he was an uncompromising idealist throughout his short life.

Queen Mab (1813), promoting radical social change, was Shelley's first major poem. Later forced to flee his creditors, he and his wife Mary Shelley escaped to Italy in 1818. It was there that he produced some of his best work, including Ode to the West Wind (1819) and Adonais, a pastoral elegy inspired by Keats's death in 1821. Returning from visiting Byron and Leigh Hunt in Pisa, he was drowned in a storm at sea.

After the portrait in oil in the National Portrait Gallery by Amelia Curran (d.1847). It was painted in Rome by the art student. Though begged from her by Mary Shelley after her husband's death, it was not much liked by his friends.

NPG: 1234.

Stock: 11802

335. The Author Of A 'Life Of Byron'.

[n.d., c.1850.]

Lithograph, sheet 265 x 210mm. 10½ x 8¼". £60

John Galt (1779 - 1839), novelist, with facsimile of his signature lower left. He stands in his study, a map of the Great Lakes of North America on the wall behind, and his dog sleeping on top of his books to the right.

Galt was a prolific Scottish novelist admired for his depiction of country life. From 1824 he worked for the Canada Company, a charter company established to aid in the colonisation of Upper Canada. He opened up a road between Lakes Huron and Erie through the forest country and founded the city of Guelph in Upper Canada (now Ontario) in 1827. Galt was dismissed in 1829 for his lack of accounting skills and failure to carry out the company's policies. He returned to Britain in 1829, after which he devoted himself entirely to literature. His masterpieces, novels of Scottish rural life, are *The Ayrshire Legatees* (1820), *The Annals of*

the Parish (1821), *Sir Andrew Wylie* (1822), *The Provost* (1822) and *The Entail* (1823). His 'Life of Lord Byron' appeared in 1830. He had been a fellow-traveller with Byron from Gibraltar to Malta, and they also met at Athens.

Stock: 12295

336. [Joseph Mainzer.]

[n.d., c.1830.]

Aquatint with stipple and etching, image 265 x 225mm. 10½ x 9". Trimmed within plate. £140

Joseph Mainzer (1801- 1851), German music teacher, at his keyboard in a lecture theatre. He is best known for the free classes he opened in Paris (1835), London and Edinburgh (1841), in which hundreds of adults learnt to sing. His journal *Mainzer's Musical times* (founded 1842) was taken over by Novello and in 1844 became *The Musical Times*.

Stock: 12082

337. [Auguste Rodin.]

Arthur Garratt [signed in pencil]. [n.d. c.1910.]

Etching. 275 x 225mm. 10½ x 9". Very fine. £350

François- Auguste René Rodin [1840 – 1917], French sculptor. *The Thinker* (1880) and *The Kiss* (1886) are among his most famous works. His portraits include monumental figures of Victor Hugo and Honoré de Balzac. Arthur Paine Garratt [1873 - 1955], artist and etcher who worked in New York.

Ex: Collection of Norman Blackburn

Stock: 11882

338. [Jehan George Vibert.]

J. Payrau [pencil signature of the engraver.] Copyright 1905 by Messrs Arthur Tooth and Sons, Publishers. 5 & 6 Haymarket, London, 41 Boulevard des Capucines, Paris, 299 Fifth Avenue. New York & Messrs

Steiffbold & Co., Berlin. Imprimerie A. Saloman, Paris. Mezzotint on vellum. 310 x 240mm, 12¼ x 9½". With publisher's blindstamp. Limited edition 125, plate destroyed. Faint spotting. £360

Jehan George Vibert (1840-1902), French academic painter, grandson of engraver Jean-Pierre-Marie Jazet. He has been accused of anti-clericalism, as many of his paintings satirise 'comfortable' priests.

His fame spread to the USA, and both John Jacob Astor IV and William Vanderbilt commissioned paintings from him.

During the siege of Paris in 1870 he joined the 'sharpshooters', was wounded at Malmaison, and won the *Légion d'Honneur*.

Stock: 11901

339. [Sir Francis Leopold McClintock.]

Painted by Stephen Pearce. Engraved by Herbert Davis. London, Published by Henry Graves & Comp.y May 8th 1860, Printsellers to the Queen _ 6 Pall Mall. Mezzotint with facsimile signature. 405 x 330mm, 16 x 13". £350

Sir Francis Leopold McClintock (1819-1907), Irish explorer of the Canadian Arctic with the Royal Navy. Much of his work was done while on voyages in search of Sir John Franklin. In his first Arctic command in

1848, McClintock surveyed and mapped Melville Island and discovered Prince of Wales Island and Prince Patrick Island. On Capt. Henry Kellett's expedition (1852-4), McClintock travelled 1,400 miles by sled, discovering over 800 miles of new coastline. In 1859 his crew discovered a note left on King William Island with details about the expedition's fate, the only written evidence ever found.

Pearce's original oil is in the National Portrait Gallery.

Stock: **11905**

340. Sherard Osbourn. [Facsimile signature.]

Painted by Stephen Pearce. Engraved by Herbert Davis. London, Published by Henry Graves & Comp.y, Dec 12th 1861; Printsellers to the Queen _ 6 Pall Mall. Mezzotint. 405 x 335mm, 16 x 13¼". Very rare. £290
Admiral Sherard Osborn (1822-75), Arctic explorer. After serving in Malaya and China in the early 1840s, he joined the Austin expedition to Arctic Canada in search of Franklin in 1850. He returned with Sir Edward Belcher in 1852-4, an unhappy experience for everyone. His interest in Franklin never faded: he was instrumental in the British Arctic Expedition of 1875-1876.

He saw service in the Crimean War as commander of the Sea of Azov squadron, fought in the Second Opium War in China in 1858 and took command of a Chinese anti-piracy fleet in 1862. He ended his career as a Rear Admiral.

Stock: **11908**

341. O'-Check-Ka or Four Legs Head Chief of the Winnebagoes on Winnebago Lake. Michigan.

Painted at the Treaty of Green Bay 1827, by J. O. Lewis. Lehman & Duval Lithrs. [Philadelphia: J. O. Lewis, 1835-36.]

Hand coloured lithograph, sheet c.330 x 270mm. 13 x 10½". Two closed tears into lower part of image. Vivid colour. £230

A native American.

After James Otto Lewis (1799 - 1858), from his 'Aboriginal Portfolio', the first attempt to publish a collection of portraits of North American Indians, preceding the works of Catlin and McKenney & Hall. In 1823 Lewis moved to Detroit, and painted the first of his Indian portraits at the request of Governor Lewis Cass of Michigan. He accompanied Cass on four Indian treaty expeditions in the Great Lakes region in 1825-27 and painted Indians in the course of each. Virtually all of Lewis's portraits derive from these meetings.

Stock: **11991**

342. [A French portrait, according to pencil note to verso one Jacques Dalibert.]

R. Lochon ad vivum delineabat et sculpebat. 1657. Engraving, sheet 335 x 270mm. 13¼ x 10½". £140
By René Lochon (1636 - 1674?).

Stock: **11953**

343. Mrs. René Potier Seigneur et Duc de Tresme Pair de France Preer. Capitaine des Gardes du Corps de Sa Mate. &c.

C. Febvre Pin. N. Poilly sculpsit. [n.d., c.1645.]

Engraving, sheet 345 x 265mm. 13½ x 10½". Trimmed within plate. £160

René Potier (1579 - 1670), Marquis de Gesvres (1663), Duc de Tresmes (1608), minister to Henri IV of France and Captain of the Royal Guard.

After Claude Lefebvre (1632 - 1675).

Stock: **11951**

344. [Jean Baptiste Amador Vignerot.]

N. Poilly ad vivum. [n.d., c.1655.]

Engraving, sheet 345 x 275mm. 13½ x 10¾". Trimmed within plate. £140

Jean Baptiste Amador Vignerot du Plessis de Richelieu (1632 - 1662), grand nephew of Cardinal Richelieu, Abbott of Marmoutier then Marquess of Richelieu. By Nicolas de Poilly (1627 - 1696).

Stock: **11952**

345. Louis XIII Roy de France et de Navarre.

J.Gole F. met Previlegio. [n.d., c.1700.]

Mezzotint, 255 x 190mm. 10 x 7½". A fine impression, with full margins. Glued to album page at left edge, offered with a second, small oval, etched portrait. £280
Louis XIV (1638 - 1715), popularly known as the Sun King (French: le Roi Soleil), was King of France and of Navarre from 1643 to his death in 1715. Lasting seventy-two years, three months and eighteen days, his reign is the longest documented of any European monarch to date.

Published in Amsterdam by Jacob Gole (c.1660 - 1724), inscriptions in Dutch and French to oval frame.

Stock: **12188**

346. Charles Gaspard Dodun, Marquis d'Herbault, Commdeur. et Grand Tresorier des Ordres. du Roy, Conleur. Gnal des Finces. de France.

H. Rigaud pinxit en 1724. P. Drevet sculpsit en 1726. Engraving, printed area 450 x 370mm. 17¾ x 14½".

Trimmed to plate. Tear into image lower left. £220

Charles Gaspard Dodun, marquis d'Herbault (1679 - 1736), French statesman and minister of finance.

After the 1723 painting by Hyacinthe Rigaud (1659 - 1743).

Stock: **11975**

347. Pierre Francois Courayer, who was banish'd France for Writing in defence of the English Ordination. He was born at Rouen Novr. 17th 1681 & is still Living.

Hamilton Pinxt. Eliza B Gulston Fect. Publish'd as the Act directs, Jany 1st 1774.

Etching, 175 x 125mm. 7 x 5". Lightly foxed.

Unexamined out of frame. £130

Pierre François le Courayer (1681 - 1776), French Catholic theological writer. While canon regular and

librarian of the abbey of St Genevieve at Paris, he conducted a correspondence with William Wake, Archbishop of Canterbury, on the subject of episcopal succession in England, which supplied him with material for his work 'Dissertation sur la validité des ordinations des Anglais et sur la succession des évêques de l'Eglise anglicane, avec les preuves justificatives des fails avancés' (Brussels, 1723). It was an attempt to prove that there has been no break in the line of ordination from the apostles to the English clergy.

His opinions exposed him to a prosecution, and with the help of Francis Atterbury, then in exile in Paris, he took refuge in England, where he was presented by the University of Oxford with a doctor's degree.

Etched by Elizabeth Bridgetta Gulston, wife of Joseph Gulston (1745 - 1786), collector and connoisseur. She was an extravagant woman, celebrated for her beauty and accomplishments, and as the inventor of plated harness. She also etched portraits of her husband.

Stock: **11841**

348. The Siamese Ambassador who attended The Court of K Charles the 1st. Rubens made the above describ'd Drawing just before he left England anno 1636 In the Collection of R. Wilett Esq.r

Wbaillie f. June 17 1774

Stipple, 500 x 330mm. 19½ x 13". Some foxing. Later issue, c.1800. £280

Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: **12272**

349. Frontispiece. The Author of Travels to/ South Africa with waggons/ &c. on the Banks of the/ Great, or Orange River.

Drawn by the Revd. W.T. Strutt. Engraved by H. Meyer. [Mass., USA: Flagg & Gould, 1816.]

Engraving, sheet 190 x 115mm. 7½ x 4½". Stained and soiled. Glued to card. £75

John Campbell (1766 - 1840), philanthropist and traveller, with a parasol in an African landscape, tribesmen, cattle, wagons, and a giraffe in the background. , he was asked by the London Missionary Society to go to South Africa and inspect their missions there. He spent two years, 1812-14, in this work, travelling upwards of two thousand miles in Africa, and a second time, 1819-21, he went out on the same mission. Few Englishmen at that time had performed such a feat, and on his return his appearances on missionary platforms in London and throughout the country were received with enthusiasm. Frontispiece to his 'Travels in South Africa, undertaken at the request of the London Missionary Society'.

Stock: **12191**

350. Carl August. Herzog zu Sachsen Weimar und Eisenach &.&

G.M. Kraus pinx. C. Muller Sculp: [Germany, c.1815.]

Stipple with etching, 490 x 355mm. 19¼ x 14".

Margins tatty, with three closed tears into plate. Image good. £280

Karl (or Carl) August, Duke of Saxe-Weimar (1757 - 1828). The Duchy of Saxe-Weimar is now in the German state of Thuringia.

After Georg Melchior Kraus (1737 - 1806).

Stock: **12286**

351. Napoleon Bonaparte. [Ink mss.]

[William Anderson.] [n.d., c.1820s.]

Pen & ink and sepia wash over pencil, sheet 220 x 150mm. 8½ x 6". Some stain spots. £180

Napoleon Bonaparte (1769 - 1821) as Emperor of France, full length in profile to left. Possibly copied from an engraving.

A sample 'Fac Simile of Napoleon Bonaparte's handwriting' in ink mss. to verso.

From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'

Stock: **12289**

352. Cut-Taa-Tas-Tia. A Celebrated Chief of the Fox Tribe.

Painted at the great treaty of Prairie du Chien 1825, by J. O. Lewis. Lehman & Duval Lithrs. Phila.

[Philadelphia: J. O. Lewis, 1835-36.]

Hand coloured lithograph, sheet c.370 x 265mm. 14½ x 10½". Vivid colour. £330

A native American.

After James Otto Lewis (1799 - 1858), from his 'Aboriginal Portfolio', the first attempt to publish a collection of portraits of North American Indians, preceding the works of Catlin and McKenney & Hall. In 1823 Lewis moved to Detroit, and painted the first of his Indian portraits at the request of Governor Lewis Cass of Michigan. He accompanied Cass on four Indian treaty expeditions in the Great Lakes region in 1825-27 and painted Indians in the course of each. Virtually all of Lewis's portraits derive from these meetings.

Stock: **11990**

353. The Revd. Chas. Gutzlaff. The Chinese Missionary, in the Dress of a Fokien Sailor.

Painted by G. Chinnery at Canton. Drawn on Stone by R..J. Lane A.R.A. London Sepr. 1835, Published by Colnaghi & Company, Printsellers in Ordinary to His Majesty and to H.R.H. the Duchess of Kent 23, Cockspur St. Charing Cross.

Lithograph on india laid paper, 330 x 255mm. 13 x 10". Very scarce. Margins chipped and foxed, with tears. Image good, india surface scuffed lower left. £450

Karl Friedrich August ('Charles') Gutzlaff (1803 - 1851), medical missionary to the Far East, civil

magistrate and explorer, in Fujian (Chinese) costume. He stands in a Chinese landscape, a boat on the river behind.

Born at Pyritz (present-day Pyrzyce), Pomerania, Gutzlaff was one of the first Protestant missionaries in Bangkok, Thailand, and authored books on China. He was one of the first Protestant missionaries in China to dress like a Chinese. Gutzlaff Street in Hong Kong is named after him, and he is buried at Hong Kong Cemetery.

A wonderful portrait after George Chinnery (1774 - 1852), beautifully rendered on stone by Richard Lane. Inscribed 'Proof' lower left.

NPG: D21841.

Stock: **12230**

354. Sultan - Abdul - Hamid.

H. Lalaisse de. Lemattre direxit. Monnin Sc. [n.d., c.1840.]

Etching, sheet 210 x 120mm. 8¼ x 4¾". Some spotting. £60

Abdülhamid I, Abdul Hamid I or Abd Al-Hamid I (1725 - 1789), was the 27th Sultan of the Ottoman Empire. He was the son of sultan Ahmed III (1703-30) and succeeded his brother Mustafa III (1757-74) on January 21, 1774. He was born in Constantinople. Numbered '29' upper right.

Stock: **11910**

355. Admiral Walker.

David Wilkie - ft Constantinople Novr 27th 1840. [Lithographed by Joseph Nash.] [London: H. Graves, c. 1845.]

Hand coloured lithograph, first issue, 415 x 305mm. 16¼ x 12". Trimmed and laid on publisher's card, issued. Scuffs, soiling, chips and tears to board margins. Image good. £220

Sir Baldwin Wake Walker (1802 - 1876), 1st baronet; admiral in the Turkish Navy. He looks away to the right, his left hand tucked into his waist band, holding a curved sword in his left hand.

After David Wilkie (1785 - 1841), for 'Sir David Wilkie's Sketches in Turkey, Syria & Egypt, 1840 & 1841'.

Stock: **12024**

356. [Panjab. Rajah Lal Sing.] [Arabic inscription lower right.]

[Drawn by the Hon. Charles Hardinge. Lithographed by A. Laby.] [London: Thomas McLean, 1847.]

Hand coloured lithograph, 1st state on publisher's card as issued, sheet 310 x 390mm. 12¼ x 15½". £480

A splendid portrait of a Punjabi Indian ruler in armour, holding his sword, upon his horse.

From 'Recollections of India. Part 1. British India and the Punjab', after Charles Stewart Hardinge (1822 - 1894). Charles was the eldest son of Sir Henry, first Viscount Hardinge of Lahore (1785 - 1856), the Governor General of India.

Within eighteen months of Viscount Hardinge's arrival in India as Governor-General, the First Anglo-Sikh War broke out in the Punjab in December 1845.

Abbey Travel: 472, 13. British Library: 001592428.

Stock: **12262**

357. His Excellency James Kieth, Lieutenant Collonel of One of the Regiments of Foot-Guards, and General in Chief of the Armys of His Imperial Majesty of all the Russias.

A. Ramsay pinxit. A. Van Haecken fecit. [n.d., c.1740.]

Mezzotint, 355 x 250mm. 14 x 9¾". Very scarce. £350
James Francis Edward Keith (1696 - 1758), Scottish field marshal of Prussia. Keith participated in the Jacobite uprising of 1715 and in the abortive invasion of 1719 with his brother; escaping to the Continent, he first entered the service of Spain and then went to Russia, where he gained honour in both civil and military offices, and was given command of a regiment of guards in 1728. Later he went to Prussia and became close friends with Frederick the Great, who made him a field marshal in 1747. Keith entered the circle of Europe's leading intellectuals and rendered great service to Prussia in the early part of the Seven Years War, and was killed in the battle of Hochkirch. After Scottish portrait painter Allan Ramsay (1713 - 1784).

See Chaloner Smith: 10. This version, without oval fame and pedestal, undescribed.

Stock: **12199**

358. His Royal Highness William Duke of Cumberland. Done from the Original at Leicefter Houfe. To His Grace Charles Duke of Richmond, Lenox and Aubigni, & c. &c. &c. This plate is Humbly Dedicated by His most obedient and Devoted Servant. John Faber.

Painted by Mr John Wootton, and Mr. Thomas Hudson, by J. Faber.

Mezzotint 505 x 358mm. 14 x 18½" Two minor tears in outer edges lower right near thistle and centre left near battle. A couple of minor wrinkles and crease in the corners nothing to adverse. £480

Equestrian portrait to left holding his sword outstretched, eyes to front, with a view of the battle of Dettingen in the background. Son of George II, The Duke of Cumberland commanded the allied forces during the War of Austrian Succession (1740-48). 'William Augustus, Duke of Cumberland, at the Battle of Dettingen' is the title of the painting done for Frederick, Prince of Wales by John Wootton [1682?-1764] and Thomas Hudson [1701-79] in 1744. This painting is in the Royal Collection.

CS:102.

Stock: **11924**

359. Samuel Lord Hood Ammiraglio Iglese.

in Napoli presso Talanti e Gervasi al Gigante No. 3.7. [n.d., c.1790.]

Copper engraving, 200 x 135mm. 8 x 5¼". £65

Samuel Hood, 1st Viscount Hood (1724-1816), British admiral. Vignette naval scene below portrait.

An Italian engraving published in Naples, loosely derived from the portrait after James Northcote (1746-1831).

Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: **12186**

360. **[Portrait of a young soldier.]**

Published by Mr Weber, 2 October 1802. 6 Rysell Street Leicester Square. [ink mss.]

Stipple, proof before all letters. 260 x 165mm, 10¼ x 6¾". Old ink mss. publication details outside bottom plate mark. £120

The Germanic spelling of 'Published' suggests it was the publisher himself who wrote the mss.

Stock: **11800**

361. **[The Duke of Wellington on horseback.]**

[engraved by G.S. Shury.] [n.d., c.1820.]

Very scarce mezzotint, 600 x 620mm. 23½ x 24¼".

Proof before letters, signed by engraver bottom right.

Tear into image of left. £360

Portrait of Arthur Wellesley, 1st Duke of Wellington (1769-1852) on horseback.

Stock: **12340**

362. **Vice Admiral Sir Pulteney Malcolm G.C.B. &c.&c.**

Painted by Samuel Lane. Engraved by W.m Ward, Engraver to His Majesty. London, Published March 15th 1836, by Francis Graves & Co. Late Colnaghi & Co. Cockspur Street, Charing Cross.

Mezzotint. 405 x 330mm, 16 x 13". Crease in margin. £290

Sir Pulteney Malcolm (1768-1838), GCB, GCMG. In 1805 a refit to his ship caused him to miss the battle of Trafalgar, although he helped with the mopping-up.

Promoted to be rear-admiral on 4 December 1813, he carried a detachment of the army from Bordeaux to North America for the War of 1815. In 1816-17 he was Commander-in-chief on the Saint Helena station, ensuring that Napoleon Bonaparte remained. After being appointed vice-admiral in 1821, he was commander-in-chief in the Mediterranean 1828-1831. His final rank was Admiral of the Blue, from 1837.

As this portrait was published a decade after the death of William Ward, the engraver is likely to be his son, William James Ward.

Stock: **11906**

363. **Major General Sir James Carmichael-Smyth, Bar.t C.B; K.C.H; K.M.T; & K.S.W.**

E.H. Latilla pinxit post-mortem. Tho's Hodgetts sculpsit. London, July 19th. 1841. Published for Private Circulation, by Mess.rs Colnaghi & Puckle, No. 23, Cockspur Street.

Mezzotint, 370 x 280mm. 14½ x 11". Foxing around image. £160

Portrait of James Carmichael-Smyth (1779-1838), army officer and colonial governor. After briefly acting as colonial secretary following the surrender of the Cape of Good Hope, Carmichael served at Coruna, and in Scotland and the Netherlands (including the defence against the 1815 French invasion. On Wellington's recommendation he was made a baronet in 1823, and published several books on military and colonial subjects. In 1829 he was appointed governor of the Bahamas, during which time he abolished the flogging of female slaves. In 1833 he was transferred to the 'more important' governorship of British Guiana, in which he position he was still serving when he died suddenly 'of brain fever' in 1838.

R. H. Vetch, 'Smyth, Sir James Carmichael-, first baronet (1779-1838)', rev. Roger T. Stearn, Oxford Dictionary of National Biography, Oxford University Press, 2004; online edn, Jan 2008

Stock: **12335**

364. **Lieut: Gen: Sir Hugh Gough, G.C.B. Commander in Chief of Her Majesty's Troops in China, &c. &c. &c.**

J.R. Jackson Published May 2. 1842, by Graves & Warmsley, Printsellers to her Majesty & H.R.H. Prince Albert 6 Pall Mall

Mezzotint, 340 x 270mm. 13¼ x 10½". Slight foxing around image. £140

Portrait of Sir Hugh Gough (1779-1869). After joining the Limerick city militia in 1793, Gough was present at the capture of the Cape of Good Hope in 1795 and surrender of the Dutch fleet at Saldanha Bay in 1796.

In 1809 he commanded a battalion at the battle of Talavera, which joined the Duke of Wellington's forces for the battle of Vitoria and subsequent battles in the Peninsular war. He was knighted in 1815 and granted the freedom of Dublin in 1816. During the first Opium War, Gough commanded troops at Canton in 1841, subsequently capturing Chinkiang. Afterwards made commander in chief in India, Gough fought off invaders in the first Anglo-Sikh war from 1845 (after which he was made a Peer), and gained further victories in the second Anglo-Sikh war in 1849. After returning to England he was made a viscount, granted the freedom of the city of London, and awarded a £2,000 yearly pension.

H. M. Chichester, 'Gough, Hugh, first Viscount Gough (1779-1869)', rev. James Lunt, Oxford Dictionary of National Biography, Oxford University Press, 2004; online edn, Jan 2008

Stock: **12333**

365. **[Sir Robert Sale.]**

Painted by Henry Moseley Engraved by T.L. Atkinson London, Published Nov. 1. 1845, by Henry Graves & Comp., 6. Pall Mall.

Mezzotint, 540 x 410mm. 21¼ x 16". Staining top right, foxing around platemark. £320

Sir Robert Sale (1782-1845), army officer. In the First Burmese War (1824-26) he led the 13th Regiment, and in one action he killed the enemy's leader in single combat. During the the First Anglo-Afghan War (1839-42) he was second-in-command of the army of

occupation in Kabul, and Lady Sale's diary of the period was published as a 'Journal of the Disasters in Afghanistan' in 1843.

In 1845 he became quartermaster-general to Sir Hugh Gough's army, but died the same year of wounds received at the battle of Mudki in the Punjab.

Stock: 12135

366. **Admiral Sir Charles Rowley, Bart., G.C.B., G.C.H. &c. &c.**

Painted by George Sanders. Engraved by J. Richardson Jackson. London, Published May 1st 1848, by Henry Graves & Comp.y, Printsellers to Her Majesty & H.R.H. Prince Albert, 6 Pall Mall.

Mezzotint. 405 x 320mm, 16 x 12½". £230

Admiral Sir Charles Rowley (1770-1845), 1st Baronet, GCB, GCH, served in the Royal Navy from 1785 until a month before his death in 1845. He fought in the American Revolution and French Revolutionary Wars. Among his posts were Commander-in Chief at the Nore, at Jamaica and, at the end of his career, Portsmouth. He was a Lord of the Admiralty in the short-lived Peel administration of 1834-5.

For his part in the capture of Trieste he was awarded the the Military Order of Maria Theresa by the Emperor of Austria, and was given permission to wear it in Britain. It hangs from the button of his uniform in this portrait.

Stock: 11907

367. **[John Colborne, 1st Baron Seaton.]**

Painted by George Richmond. Engraved by W.J. Edwards. Printed by H. Wilkinson. London, Published by Henry Graves & Comp.y Sept.r 20th 1855, Printsellers to the Queen _ 6 Pall Mall.

Proof mezzotint in india, signed by Seaton. 520 x 400mm, 20½ x 15¾". With Printsellers' Association blindstamp. Slight stain in margin of india, some spotting on the backing paper. £140

John Colborne (1778-1863), Field Marshal. He saw service in the Helder campaign (1799), Egypt (1801), Peninsular War (1808-14) and Waterloo (1815). He was Lieutenant Governor of Guernsey (1825) and Lieutenant Governor of Upper Canada (1828-36), where he instituted the first organised system of immigration from Britain. He became Commander-in-Chief of the forces in Ireland (1855-60), apparently prompting this portrait.

Stock: 11904

368. **[Sir John Bell.]**

Painted by John Lucas, Esq.r Engraved by Henry Cousins Esq.r London, Published by Henry Graves & Comp.y Nov.r 1st 1856, Printsellers to the Queen_ 6 Pall Mall

Mezzotint, 560 x 420mm. 22 x 16½". Limited to 100 signed proofs. Light foxing outside image. Printsellers Association blindstamp and signature facsimile bottom right. £230

A very rare portrait of Sir John Bell (1782-1876). Bell was engaged in most of the celebrated actions of the Peninsular War and was awarded the gold cross. He also served in the Anglo-American war in Louisiana

from 1814-5. From 1848-54 he was lieutenant-governor of Guernsey.

G. C. Boase, 'Bell, Sir John (1782-1876)', rev. James Lunt, Oxford Dictionary of National Biography, Oxford University Press, 2004

Stock: 12329

369. **[General George Pollock.]**

Painted by F. Grant R.A. Engraved by J.J. Chant. London, Published by Henry Graves & Comp.y May 1.st 1857, Printsellers to the Queen_ 6 Pall Mall Mezzotint, 550 x 420mm. 21½ x 16½". Limited to 200 proofs. Staining around image, damage centre right of image. Facsimile signature and Printsellers Association blindstamp bottom right. £260

Sir George Pollock, first baronet (1786-1872). After joining the Bengal artillery in 1803, he served as an artillery officer in 1804-5 in the second Anglo-Maratha war, and apart from a spell in Nepal in 1814 was stationed in India until the first Anglo-Burmese war, in which he was involved from 1824. Pollock returned to India in 1830, until in 1842 at the height of the first Anglo-Afghan war, he commanded the expedition to relieve the forces of Sir Robert Sale, who were besieged in Jalabad. Jalabad was relieved in April 1842 after which which Pollock pushed onwards to take Kabul. He became political resident in Lucknow in 1843 and military member of the supreme council in India from 1844-6, when ill-health forced him to return to England. He was awarded a pension of £1,000 per annum until his death in 1872.

R. H. Vetch, 'Pollock, Sir George, first baronet (1786-1872)', rev. Roger T. Stearn, Oxford Dictionary of National Biography, Oxford University Press, 2004; online edn, Jan 2008. For Sir Robert Sale, see ref. 12135

Stock: 12330

370. **[Robert Jocelyn, Viscount.]**

Painted by F. Grant Esq.r R.A. Engraved by Herbert Davis London. Published by Henry Graves & Comp.y Jan.y 1. 1857, Printsellers to the Queen__ 6 Pall Mall. Mezzotint, 710 x 450mm. 28 x 17¾". Tear into plate bottom, staining outside image on left. £320

Rare full-length portrait of Robert Jocelyn, Viscount (1816-54), with facsimile inscription and Printsellers Association blindstamp bottom right, before letters 75, Presentation 25, Autograph Proofs 175 as in this state.

Stock: 12280

371. **[Sir Henry Havelock.]**

[Engraved by J. Sinclair after W. Crabbe, 1858.]

Mezzotint, 550 x 430mm. 21½ x 17". Limited to 340 proofs. Some wrinkling of india paper, stains outside image at top. £320

Sir Henry Havelock (1795-1857). Afer entering the army and first serving in India under the command of Sir Robert Sale, Havelock served in Rangoon in the First Burmese War (1823-6) and in the Anglo-Afghan war, subsequently publishing an account of the latter. He then took part in the First Anglo-Sikh war from 1845, but not the second, in which his brother was killed. In 1857 Havelock briefly led a brigade in the

war against Persia before a peace treaty was signed in the same year. Following the mutiny of the Bengal army, Havelock led a column to successfully relieve Cawnpore. After pushing on towards Lucknow, declining health amongst him and his men led him to turn back. He was promoted major-general days before his death in November 1857.

James Lunt, 'Havelock, Sir Henry (1795–1857)', Oxford Dictionary of National Biography, Oxford University Press, Sept 2004; online edn, May 2006. For Sir Robert Sale, see ref. 12135
Stock: **12136**

372. [Henry Montagu, 6th Baron Rokeby.]

Painted by F. Grant, R.A. Engraved by George Zobel. London, Published by Henry Graves & Comp.y March 1.st 1858, Printsellers to the Queen_ 6 Pall Mall. Mezzotint, limited to 100 proofs. 535 x 410mm. 21 x 16". Staining. Signature facsimile. £140

Very scarce portrait of Henry Montagu, 6th Baron Rokeby (1798-1883). Montagu was Commander of the 1st division of the British Armed Forces during the 1850s.

Printsellers Association 25 artists proofs, 25 proofs, 50 autographed before letters as in this state.
Stock: **12341**

373. [Sir Henry Keppel.]

Painted by Henry Weigall. Engraved by Henry Robinson. London, Published by Henry Graves & Comp.y August 20.th 1859; Printsellers to the Queen_ 6 Pall Mall. Lithograph, 585 x 430mm. 23 x 17". Wrinkling at right edge of India paper, slight foxing around platemark. £160

Portrait of Admiral of the Fleet Sir Henry Keppel (1809-1904). Keppel served in China and against the Malay pirates (the subject of his two books) both before and after his involvement in the Crimean War. From 1853 he commanded the HMS St. Jean d'Acre, which joined the Baltic fleet, and in 1855 he was part of the naval brigade which besieged Sebastopol.

Stock: **12339**

374. [John Nicholson.]

Painted by T.F. Dicksee. Engraved by A.N. Sanders London, Published June 1.st 1867 by Henry Graves & Co. the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales. 6 Pall Mall. Copyright Registered.

Mezzotint, 470 x 390mm. 18½ x 15¼". Scarce, proof before letters, limited to 75 proofs. Slight foxing around image. £320

Portrait of John Nicholson (1821-57). Nicholson served in Afghanistan from 1840-2 (notably in the 1841 defence of Ghazni), and in the Punjab from 1843-7. He was subsequently 'invaluable' in the second Anglo-Sikh war. Nicholson commanded the main storming party at Delhi in September 1857, during which action he was shot through the chest, causing his death a few days later.

R. H. Vetch, 'Nicholson, John (1821–1857)', rev. Ainslie T. Embree, Oxford Dictionary of National Biography, Oxford University Press, 2004
Stock: **12337**

375. Exposition Universelle De 1878. S.A.R. Le Prince Des Galles. President de la Commission Royale pour la Grande Bretagne.

Ch. Waltner, del et sc. L'Art. Imp. A. Salmon. Etching on india laid paper, 295 x 210mm. 11½ x 8¼". £75

Albert Edward, Prince of Wales and the future Edward VII (1841 – 1910), King from 22 January 1901 until his death on 6 May 1910.

The third Paris World's Fair, called the Exposition Universelle, was held from May 1 though to November 10, 1878. It celebrated the recovery of France after the 1870 Franco-Prussian War. This exposition was on a far larger scale than any previously held anywhere in the world. It covered over 66 acres (267,000 m²); the main building in the Champ de Mars occupying 54 acres (219,000 m²). The United Kingdom, British India, Canada, Victoria, New South Wales, Queensland, South Australia, Cape Colony and other British crown colonies occupied nearly one-third of the space set aside for nations outside France. The UK display was under the control of a royal commission, the Prince of Wales here represented as president, no doubt one of a series of portraits of emissaries from different nations commissioned for the exposition. By Charles Waltner (1846 - 1925), a leading French reproductive etcher who had prints published under the auspices of the Printsellers' Association, London.
Stock: **11995**

376. James by the Grace of God King of Great Britannie etc. Henrii by the Gra: of God Prince of Wales.

Wilh: Passaeus figu: et sculpsit. Georg. Fearebeard excudit. [n.d., c.1660?]
Engraving, sheet 300 x 200mm. 11¼ x 8". Trimmed to plate. Unidentified collector's mark on verso. £380
Double portrait of James I, seated holding orb and sceptre, and Henry Frederick, Prince of Wales (1594 - 1612), his eldest son who died young of fever (possibly typhoid). Each holds a skull under their hand. With two columns of English verse followed by 'Anno Dom. 1621'. The poem suggests that Henry is resting peacefully, but that his spirit still resides ever prominent in the lives of the family: 'though dead the world may sound thy name'. A later state with alterations to text.
By Willem de Passe (1597/8 - 1636/?), first published by George Fairbeard (1617 - 1629; fl).
Stock: **11470**

377. **[George the Third King of Great Britain &c &c.]**

[Painted by Allan Ramsay. Engraved by William Woollett.] [n.d., c.1763.]

Copper engraving, proof before all letters, 335 x 235mm. 13¼ x 9¼". Trimmed to plate. Slightly soiled. £340

George III (1738 - 1820), in profile facing left, wearing sash and star. A very rare print in this state.

After Allan Ramsay (1713 - 1784).

Fagan: 52 II of III. Collector's stamps of Alfred Morrison (1821 - 1897) and John Young to verso.

Stock: **12138**

378. **[Her Most Gracious Majesty Queen Charlotte.]**

[Painted by H. Edridge. Engraved by S.W. Reynolds.] [1819.]

Mezzotint with etching, proof before letters, 380 x 275mm. 15 x 10¾". A strong, well inked impression, with surface texture. £230

Queen Charlotte (1744 - 1818), queen consort of George III, grandmother of Queen Victoria. She sits in an ornate chair looking at the viewer, hands held together in lap, wearing a dark dress, shawl, frilled collar, cap and earring. To right, an ornate table with writing materials and vase(?)

After Henry Edridge (1768 - 1821).

Whitman 53. Collector's stamps of Alfred Morrison (1821 - 1897) and John Young to verso.

Stock: **12140**

379. **[Queen Victoria in Windsor Forest.]**

E. Landseer. T. L. Atkinson. [pencil signatures.] [London, H.Graves & Co., 1868.]

Mezzotint on india, signed proof before letters. 820 x 655mm, 32¼ x 25½". A few cracks in backing card, repairs to india, some spotting. £360

A young Queen Victoria hunting deer in Windsor Home Park. Seated on a horse, she looks down on a gamekeeper, who is showing her his knife, a traditional gesture of respect towards the owner of the deer.

Landseer painted the original oil in 1865 from a sketch he had drawn thirty years before. Victoria turned down the chance to buy the painting, upset because it showed her hunting without a female companion, deemed improper for young women in the 1800s. The oil is now in the Bridgeman Art Library.

Stock: **12096**

380. **[George V.]**

Joseph Simpson [in pencil]. 40 - 100. [n.d., 1935.] Coloured linocut. 245 x 345mm. Unexamined out of fine original frame. £360

Joseph Simpson (1879-1939), painter, etcher and illustrator. He studied at the Glasgow School of Art and exhibited throughout his career with the Royal Scottish Academy and Royal Society of Watercolour Painters. The British Museum in London has almost twenty of Simpson's original etchings in its permanent collection. This linocut is a more uncommon medium for Simpson's work.

Stock: **12117**

381. **Confucius.**

Ralph Willett inv. Wm. Collins fec. James Caldwell sculp. [n.d., c.1785.]

Etching, 280 x 525mm. 11 x 20¾". £260

A bas-relief frieze or panel showing Confucius standing holding an open book of his teachings in a decorated oval, Chinoiserie motifs to either side.

Confucius (551 - 479? BC) was the celebrated Chinese philosopher whose 'Analects' contain a collection of his sayings and dialogues compiled by disciples after his death.

From a series of designs by Ralph Willett (1719 - 1795), book and art collector, as realised by William Collins (1721 - 1793), modeller and sculptor. Collins had a large practice during the last half of the eighteenth century as a modeller of friezes and bas-reliefs for chimneypieces, rehedoses, &c. He was one of the first members of the St. Martin's Lane Academy, and a member of the Incorporated Society of Artists, and signed the roll declaration in 1765, being one of the first directors of that society. He contributed to the first exhibition in 1760, and continued to exhibit up to 1768.

This design formed part of Willett's decorative scheme for the estate of Merly in Great Canford, Dorset, which he purchased in 1751. In 1772 he built two wings, that on the south-east being a library (adorned with fanciful designs in arabesques and frescoes) eighty-four feet long, twenty-three wide, and twenty-three high.

Stock: **11849**

382. **James Curry.M.D.&F.A.S. Lecturer, on the Theory and Practice of Medicine at Guy's Hospital, 1819.**

Francis Simonau delin Isaac Mills sculp Published as the Act directs by Benjn.& Geo Ridge & Co. Chichester. Sussex. May 1.1819.

Proof engraving. Plate 230 x 155mm. 9 x 6". £45
W: 736-1.

Stock: **12282**

383. **The celebrated Martin Van Burchell, riding his favorite Pony in Hyde Park.**

Drawn from Life by Alfred Mills Engraved by J. Mills. Published for the 'Wonderful Museum' R. S. Kirby, London House Yard, St. Paul's. [n.d., c.1820.]

Etching 165 x 105mm 6½ x 4¼" [image]. Publication line missing, offset type from facing page visible on left, crease top left. £60

Martin Van Butchell (1735-1814), an eccentric, kook advertising dentist of Old London. Van Butchell earned these descriptive labels by displaying an orthodox lifestyle, an outrageous personal appearance and outlandish, extreme and socially unacceptable personal and professional behaviours. While the general populace seemed to be fascinated by his strange ways, dentists and physicians were generally alienated by them. Nevertheless, he was considered a good dentist for his time, and he was extremely popular with his patients. Martin practiced dentistry for 23 years, and he practiced medicine as well, specializing in the treatment of ruptures and anal fistulas. Van Butchell interacted greatly with both John and William Hunter,

who became two of the most famous and talented physicians, surgeons, anatomists and biologists of all time. When his first wife, Mary died, Martin arranged for her body to be embalmed and publicly displayed in his dental office for advertising purposes. Her preserved body was shown at the Museum of the Royal College of Surgeons (London), until it was destroyed by a German fire bomb in May, 1941. Mary's remains were on public display for a total of 166 years. From 1803, Kirby's Wonderful and Scientific Museum is a collection of curious and unusual stories from the time when medical philosophers roamed the land and the libraries, and people took mammoth teeth home after a trip to the cliffs. It's a collection of stories and news from the earliest parts of the 19th Century, and includes stories of remarkable balloon ascensions (and their surprise at altitude problems), tales of unrequited love for a dog by a goose, and a recounting of treachery and witch accusations that was solved by a wily clergyman.
Stock: **11726**

384. **T. Telford Esqr [ink mss.]**

[William Anderson.] [n.d., c.1820s.]
Medallion portrait in pen & ink, inscription around circumference. Sheet diameter 95mm, 3¾". Smudge; glued to album page. £120
Thomas Telford (1757 - 1834) was a stonemason, architect and civil engineer and a noted road, bridge and canal builder.
From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'
Stock: **12294**

385. **[Sir Richard Owen.]**

[C.H.Jeens.] [n.d. c.1860.]
Engraving on india paper, proof before title. 160 x 130mm, 6¼ x 5". £90
Sir Richard Owen (1804 -92) KCB, English biologist, comparative anatomist and palaeontologist, famed for coining the word Dinosauria (meaning 'Terrible Reptile') and for his outspoken opposition to Charles Darwin's theory of evolution.
Stock: **11797**

386. **Albert Einstein [signature facsimile.]**

Albert Einstein, lithograph by Boris Georgiev. [n.d., c.1925.]
Lithograph in red, sheet 270 x 195mm. 10½ x 7¾". £130

Albert Einstein (1879 – 1955) was a German-born theoretical physicist. He is best known for his theories of special relativity and general relativity. Einstein received the 1921 Nobel Prize in Physics 'for his services to Theoretical Physics, and especially for his discovery of the law of the photoelectric effect.'. From a drawing by Boris Georgiev (b.1888), a Bulgarian painter who studied under Halm and Jank at Munich and spent 8 years in Russia. After wandering on foot through France and Spain he went to Morocco and then spent a short time in Paris. At the outbreak of the 1914 war he fled to the Italian Dolomites where he

built a house for himself. He was a precise and careful draughtsman and an excellent portraitist. He is famous for a fresco portrait of Cardinal Merry del Val in the Sacristy of St Peter's Church in Rome.

Stock: **11915**

387. **Jane Shore.**

[n.d., c. 1660.]
Very rare Mezzotint, 130 x 115mm. Trimmed to image and laid on card. Some creases. £180
Early portrait of Jane Shore (née Lambert, d.1526/7?), mistress of Edward IV.
Stock: **12031**

388. **Robertus Feilding Aulæ Feildingensis in Com: Warwici Armig.**

P.Lely Eques pinxit. I.V.Vaart fecit. R.Tompson Excudit. [n.d., c.1670.]
Mezzotint. 330 x 255mm. Trimmed to plate and laid down. Very fine. £360
'Beau' Feilding, who bigamously married the Dutchess of Cleveland. He was prosecuted, found guilty, but pardoned by Queen Anne.
CS: *Vandervaart 2.*
Stock: **12033**

389. **Mother Louse, of Louse Hall, near Oxford. You laugh now Goodman two shoes, but at what?/ My Grove, my Mansion House, or my dun Hat;/ Is it for that my loving Chin & Snout/ Are met, because my Teeth are fallen out;/ Is it at me, or at my RUFF you titter;/ Your Grandmother you Rouge nere wore a fitter:/ Is it at Forehead's Wrinkle, or Cheek's Furrow./ Or at my Mouth, so like a Coney-Borough./ Or at those Orient Eyes that nere shed tear./ But when the Excisemen come, that's twice a year/ KISS ME & tell me true, & when they fail./ Thou shalt have larger Potts & stronger Ale.**

Engraved from the Original Print by David Loggan_ Price 7' 6. [n.d., c.1670.]
Etching with engraving, 250 x 195mm. 9¾ x 7½". Trimmed to image and laid down. £70
Portrait of the 'alewife' Mother Louse with Louse Hall in the background. Below the print is a coat of arms with the motto 'Three Lict Pas Sant'.
Stock: **12179**

390. **Henry Sidney son to Robert Earle of Leicester**

P. Lely Esques pinxit. Sold by Alex: Browne at ye blew belcony in little Queen Street. [n.d., c.1680.]
Mezzotint, 370 x 280mm. Very Fine. £280
Henry Sidney, Earl of Romney (1641-1704), instrumental in preparing the arrival of William of Orange in England in 1688. He was rewarded with honours following the accession of William III to the throne and created Earl of Romney in 1692.

391. **John Earle of Mulgrave, Lord Chamberlain of his Majesty's Household, L.d, Lieutenant for the East Riding of Yorkshire, Northumberland, and Bishoprick of Durham, Knight of the most noble Order of the Garter, and One of his Majesty's most honorable Privy Council.**

G. Kneller pinx: I. Beckett fec: et ex:
Mezzotint. 350 x 250mm, 13¾ x 10". Mounted on album paper. Unidentified collector's mark on verso.
£170
John Sheffield (1648 - 1721), 1st Duke of Buckingham and Normanby, when Earl of Mulgrave.
CS 76, state ii of v. See NPG 1779 for Kneller's original oil.
Stock: 11795

392. **[Samuel Pepys.]**

[G. Kneller.] [n.d., c.1690.]
Engraving, proof before letters, 125 x 85mm. 5 x 3½".
Trimmed to plate. Glued to album page at left edge.
£450

A fine and rare portrait of Samuel Pepys, Secretary to the admiralty and famous diarist (1633 - 1703). This is described in O'Donoghue (*Engraved British Portraits*) as his ex-libris plate, but before his name and motto. Extremely rare in this early proof state. An important naval administrator, Pepys is famous for the diaries that he wrote in shorthand between 1660 and 1669. His skill lay in his close observation and total recall of the details of his private life and thoughts on social and political life in London. A passionate man, his great loves were his library, the theatre and 'music and women'. His professional preoccupations were with economics and politics but he retired following the Revolution of 1688 after refusing to swear an oath of allegiance to William and Mary. Nevertheless, he remained a key figure in social, intellectual and naval circles.

Stock: 12139

393. **[Charles Townshend.]**

G. Kneller S.R. Imp et Angle. Eques Aur. pinx. I. Smith. fec. Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden. [n.d., c.1705.]
Mezzotint, 350 x 250mm. £320
Charles Townshend, 3rd Viscount Townshend (1700-1764) as a boy, with a parrot perched on his hand.
C.S. 255
Stock: 12032

394. **Mr. Grevil Verney.**

M. Dahll pinx. R: Williams fec: Sold by I Smith at ye Lyon & Crown in Russel Street Covent Garden. [n.d., c.1750.]
Mezzotint. Sheet 355 x 255mm. 14 x 10". Trimmed to image, some foxing in title area. £120
Greville Verney, [second son of John Verney of Compton Verney (d. 1707)] holds a mezzotint

engraving in one hand and is pointing to Hudson Bay on a large world globe with the other.

CS: 53.
Stock: 12283

395. **Conyers Middleton D.D. Principal Librarian to the University of Cambridge. From an Original in the Collection of the Hon.ble Horace Walpole.**

Echardt Pinx.t 1746. Faber fecit 1751. Sold at the Golden Head near the Church Bloomsbury Square.
Mexxotint. 330 x 230mm, 13 x 9". Some creasing.
£160

John Giles Eccardt's original oil was commissioned by Horace Walpole, who had purchased Middleton's collection of antiquities for Strawberry Hill in 1744. It is now in the National Portrait Gallery.

NPG D4971. CS 241.
Stock: 12133

396. **Lord Mount Stuart.**

Painted by Mr. Hone, and Engrav'd by Capt.n Baillie. Oct.r the 20th 1779.
Stipple engraving, 285 x 200mm. 11¼ x 8". Later issue, c.1800. £140
Portrait of John Stuart, 1st Marquess of Bute (1744-1814) after the painting by Nathaniel Hone. Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.
Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography
Stock: 12267

397. **[James Scott, Duke of Monmouth.]**

[Painted by Gaspar Netscher and Jan Wyck, engraved by Captain William Baillie.] [n.d., c.1800.]
Mezzotint, 360 x 430mm. 14 x 17". Some foxing. £220
James Scott, 1st Duke of Monmouth and 1st Duke of Buccleuch PC (1649-85). As Charles II's eldest illegitimate son by Lucy Walter, he led a rebellion against James II, for which he was executed. Here he is shown on horseback, with a battle taking place in the background, probably the the Siege of Maastricht (1673), the highpoint of his military career.
Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.
Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography; See British Museum registration number: 1902,1011.22 for lettered state.
Stock: 12271

398. **The Most Noble Richard Cowley Wellesley Marquis Wellesley.**

Engraved by Caroline Watson (engraver to her Majesty) from the original picture painted by S: Andrews, 1802. Published 14th June 1804 by Mary Parr 52 Pall Mall.

Stipple and etching, 190 x 165mm. 7½ x 6½". £95
Richard Colley, Marquess Wellesley (1760 - 1842), the Duke of Wellington's eldest brother. He was Governor-general of Bengal (1797 - 1805), and Lord Lieutenant of Ireland in 1821-28 and 1833-34. His executors transferred to the BM his official papers (now in the British Library).

Engraved by Caroline Watson (1760 - 1814).
Stock: **11540**

399. **I See Sir I See, it comes to this.**

Drawn Engrav'd Printed & Publish'd by I. Bruce, 83, Farringdon Stt. [n.d., c.1830.]

Silhouette, etching and aquatint, 190 x 170mm. 7½ x 6¾". Lightly soiled. £70

Henry Brougham, 1st Baron Brougham and Vaux (1778 - 1868), Lord Chancellor, sitting in profile holding his spectacles, a paper inscribed 'Reform' on the lectern in front of him.

Brougham, a radical Whig lawyer and MP, tirelessly campaigned for the advancement of education and reform. As Lord Chancellor (1830-4) he played a leading part in drafting and promoting the Reform Bill (1832) with Lord Grey.

By John Bruce (c.1815 - 1830; fl.).
Stock: **11821**

400. **[Sir John Conroy.]**

Painted by H.W. Pickersgill, Esq. R.A. Engraved by H.J. Ryal London, Published Jan.y, 1, 1840, by F.G. Moirn, Printsellers to Her Majesty, 20, Threadneedle St.

Mezzotint, 540 x 380mm. 21¼ x 15". Slight foxing around plate. £230

Sir John Conroy (1786-1854). In 1820, Conroy became comptroller of the Duchess of Kent's household, and survived the 'Cumberland plot' of 1829 which claimed that the Duchess was his mistress, but was dismissed by Victoria on her accession to the throne in 1837.

Elizabeth Longford summarises: 'JC' was not the arch-villain Victoria painted, but the victim of his own inordinate ambition.'

Elizabeth Longford, 'Conroy, Sir John Ponsonby, first baronet (1786-1854)', rev., Oxford Dictionary of National Biography

Stock: **12134**

401. **[Edward Hawtrey.]**

[Herbert Herries.] [n.d., c.1855.]

Lithograph Light foxing. £95

Two intimate portrait studies of Edward Craven Hawtrey D.D. (1789 - 1862), head-master, and afterwards provost, of Eton College.

The sitter is identified by a pencil note to verso, which gives the artist as Herbert Herries.

Stock: **11839**

402. **[Francis Russell, 7th Duke of Bedford.]**

Painted by Stephen Pearce. Engraved by James Scott. London, Published Dec.r 18.th 1863, by Henry Graves & Co. the Proprietors, Publishers to the Queen_ 6 Pall Mall.

Mezzotint, 550 x 420mm. 21½ x 16½". Limited to 100 proofs. Slight paper discoloration. £220

Very scarce portrait of Francis Russell seated, reading at his desk. Russell (1788-1861) was an MP for Peterborough, then Bedfordshire, and from 1833 served in the House of Lords as Baron Howland of Streatham.

Stock: **12327**

403. **[St. John in Patmos.]**

P. Hampden Hart [signed in pencil.] [Painted by J. Meissonier.] Published 1926 by The Museum Galleries, 53 Shorts Gardens, London W.C. Copyright. Aquatint printed in colours, 390 x 260mm. 15½ x 10¼". £90

John of Patmos is the name given to the author of the Book of Revelation (or Book of the Apocalypse) in the New Testament. According to the text of Revelation, the author, who gives his name as 'John,' is living on the Greek island of Patmos. Many believe John was in exile. In Revelation, he writes to the seven Christian churches in Asia to relate two apocalyptic visions he has had. John of Patmos is often referred to as John the Divine, or John the Theologian, and the message he received is considered divine Revelation by most Christians and Rastafari.

After Jean-Louis-Ernest Meissonier (1815 - 1891).
Publisher's blindstamp lower left.

Stock: **12263**

404. **To his Grace the Duke of Leeds President, & the Toxophilite Society of London, This Portrait of Sir Willm. Wood, a Celebrated Archer of the last Century...[etc.]**

S. Harding delin. I Clamp sculp. London, Pubd. by E & S. Harding, Pall Mall 21 May 1793.

Stipple, 225 x 180mm. 9 x 7". £60

Sir William Wood (1609 - 1691), toxophilite, born in 1609, was for many years marshal of the Finsbury archers, who held their meetings in Finsbury Fields. He was probably knighted by Charles II for his skill in the use of the bow. In 1676 his society or regiment purchased a badge or shield to be worn by their marshal, and the decoration, known as the 'Catherine of Braganza Shield,' passed to successive marshals till 1736, when the office was abolished. Subsequently each succeeding captain of the Easter target held it till it passed into the hands of the Royal Toxophilite Society on its formation in 1781. This society also absorbed the few remaining Finsbury archers.

Stock: **12193**

405. **Yours truly R Barclay Allardice**

[facsimile mss., signature.]

Painted by James Giles Esqr. R.S.A. Engraved by R.M. Hodgetts. Published January 1843 by Andrew Anderson 33 Queen Street Aberdeen.

Mezzotint, proof, 330 x 255mm. 13 x 10". Very scarce item. Some scratching to image surface, paper slightly age toned. £160

Robert Barclay Allardice (1779-1854), pedestrian, generally known as Captain Barclay, who took the name of Allardice upon his marriage to Sarah Ann Allardice in 1776.

Inscribed 'First Proof' lower left, coat of arms below portrait.

After James William Giles (1801 - 1870).

NPG: D7329.

Stock: **12149**

406. **Yours Truly Matthew Webb.**

[facsimile signature.]

B. Cam Norton 1875. [signed in plate.] Printed & Published by T. Gardner, Ironbridge, Salop. Entered at Stationer's Hall.

Hand coloured lithograph, sheet 480 x 350mm. 19 x 13¾". £180

Matthew Webb (1848 - 1883), known as 'Captain Webb,' the Channel swimmer. In the early summer of 1883 he resolved to attempt to swim through the rapids and whirlpool at the foot of the Niagara Falls. The design was so foolhardy as to be hardly distinguishable from suicide; but a considerable amount of capital seems to have been embarked upon the enterprise, mainly by the railway companies bearing excursionists to Niagara. The ferry-man at Niagara, after a last attempt to dissuade him from the enterprise, rowed 'Captain Webb' out into the middle of the river on the afternoon of Tuesday, 24 July 1883. Webb plunged from the boat about 4 p.m., and in about eight minutes had got through what looked the worst part of the rapids; but at the entrance to the whirlpool he was engulfed. He was perceived to throw up his arms with his face towards the Canadian shore, but was never seen again.

A rare portrait.

Not in NPG.

Stock: **12247**

407. **Mrs. Hannah More.**

Painted by H. W. Pickersgill, A.R.A. Engraved by W. H. Worthington. London Published March 1, 1824 by J. Hudson, Cheapside.

Engraving, 445 x 327mm. 17½ x 13". Trimmed to plate laid on separate sheet. £220

Hannah More [1745 - 1833] evangelical moralist and propagandist. Publisher of the Cheap Repository for Moral and Religious Tracts between 1795-8, which were printed for her by John Marshall and S. Hazard. The painting of 1822 is now in the National Portrait Gallery, London.

Stock: **11936**

408. **Made. de ** en habit de Bal.**

Peint au pastel par Ch. Coypel. Gravee par L. Surugue en 1746. a Paris chez L. Surugue Graveur du Roy rue des Noyers attenant le Magazin de papier vis avis St. Yves A.P.D.R.

Engraving, 415 x 300mm. 16½ x 11¾". Trimmed close to plate. £260

Madame de Mouchy, daughter of M. Duchesne, valet to the King, seated in an armchair in a ball gown looking towards the viewer. She holds a mask in her left hand.

The identification of the sitter as Madame de Mouchy, first suggested in 'Catalogue manuscrit de l'oeuvre gravé de et après Charles Coypel', is now accepted by most scholars. An Italian print engraved after the same portrait in 1766 wrongly identifies the sitter as the Marquess of Pompadour.

After Charles Coypel (1694 - 1752).

Collector's stamp of Alfred Morrison (1821 - 1897) to verso.

Stock: **12137**

409. **The Right Honble. Lady Elizabeth Lee, Daughter of Simon Earl Harcourt.**

J. Reynolds pinxt. Engrav'd & Sold by E. Fisher, at the Golden Head in Leicester Fields. [n.d., c.1775.]

Mezzotint, 505 x 355mm. 19¾ x 14". £380

Lady Elizabeth Lee (1739 - 1811), painter, daughter of Simon Harcourt, 1st Viscount Harcourt; married Sir William Lee. She sits in a garden, wearing a voluminous dress and resting her left elbow on an ermine cloak draped over a stone slab.

After Sir Joshua Reynolds (1723 - 1792).

Uncleaned title area.

Chaloner Smith: 37, II. Hamilton: pg.114, II.

Stock: **11976**

410. **Sara Maria van der Wilp.**

D. Bruyninx. Reinr. Vinkeles, sculp. 1772.

Etching, 195 x 140mm. 7¾ x 5½". £90

Dutch poet Sara Maria van der Wilp (1716 - 1803) a fifty-five-year-old spinster, seated at a table and holding quill and manuscript. Six lines of her verse below portrait.

After Daniël Bruyninx (1724 - 1787), published in Amsterdam.

Stock: **12005**

411. **Lady Caroline Montagu, Daughter of his Grace the Duke of Buccleugh**

Sir Joshua Reynolds Pinxit. J.R. Smith Sculpsit.

Published Novr. 1st, 1777 by John Boydell Engraver in Cheapside London.

Mezzotint. 357 x 509mm, 14½ x 20". £420

A child wearing dark cape, muff and dark hat with ribbon, small dog beside her.

Lady Caroline Douglas [1774 - 1854], daughter of Henry Scott, 3rd Duke of Buccleugh; married Charles Douglas, 6th Marquess of Queensbury, in 1803.

D'Oench: 109CS:10.II, Frankau:244.II.

Stock: **12353**

412. **Miss Emma Catherine Forman. Conte Guide. Richard Forman, Esq. [Letterpress label.]**

[n.d., c.1854.]

Albumen print from a photograph, 270 x 210mm. 10½ x 8¼". Some spotting and staining. Tear into plate at right. £490

Emma Forman, one of the first women to climb Mont Blanc in the French Alps, with her father Richard and their guide. From an early 1850s photograph. Letterpress extracts above and to left and right of image, listing Miss Forman's ascents and expeditions in the Alps, by date.

An extremely rare piece of mountaineering history.

Stock: 12318

Satire

413. **The Quakers Meeting.**

E HKerk pinx. I. Beckett fe: : Sold by I.Smith at ye Lyon & Crown in Russel Street Covent Garden. [n.d., c.1690.]

Mezzotint. 225 x 180mm. 10 x 7¼". Some spotting, creased. £340

The interior of a Quaker Meeting House with a woman standing on barrel-head, speaking, surrounded by seated men and women.

Egbert van Heemskerck painted a number of sympathetic pictures of Quakers, at a time when they were regarded as one of the more extreme non-conformist sects, subject to fines for refusing to take the oath of allegiance or pay tithes.

An earlier state was 'Sold by I.Beckett at the golden head in the Old Baily'.

Stock: 12126

414. **De Lachende Ezopus, op het koolmaal, gehouden ter asscheyd van Actieapen.**

[n.d., 1720.]

Engraving. 290 x 365mm, 11½ x 14½". Edges of margins tatty. £230

Satire on the Mississippi Bubble, with the title translating as 'The laughing Aesop, present at the cole (cabbage-feast), which was given at the leave-taking of the stock-apes'. In the background a pack of wolves savage a flock of sheep.

Published in 'Het Groote Tafereel der Dwaasheid' (The Picture of Stupidity), a collection of satires on financial bubbles.

BM Satire 1678.

Stock: 11789

415. **De Kornet van Vuil gewin of Wortel en Besse Postiljon op zyn mager, doch newlyks gemest Varken uitschreewende De Lompany is vol.**

[n.d., 1720.]

Engraving. 340 x 280mm, 13½ x 11". Edges of margins tatty. £180

Satire on the Mississippi Bubble, with the title translating as 'The rubbish-bearing courser, riding on his thin, but newly fattened boar, cries: The company is full'. Above his head is a flock of harpies, and, in the background, a crowd clamours for shares being thrown from a window.

Published in 'Het Groote Tafereel der Dwaasheid' (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock: 11790

416. **De Kermis-Kraam, van de Actie-Knaapen, Schaft vreugde, en droefheid, onder 't kaapen.**

[n.d., 1720.]

Engraving. 440 x 340mm, 17¼ x 13½". Edges of margins tatty, split in binding fold. £220

Satire on the Mississippi Bubble, with the title translating as 'The stock boys' shop gives pleasure and sorrow in stealing'. The scene is outside Kalverstraat No. 29, Amsterdam, a coffeehouse named Quincampoix after the headquarters of John Law's Mississippi Company in Paris. Standing on a coach drawn by monsters, a devil uses a bellows on a stock boy's backside, causing him to vomit out shares titled 'Utrecht', 'Delft', 'Mississippi', etc. The driver of the coach has a banner with a rat-trap emblem.

Published in 'Het Groote Tafereel der Dwaasheid' (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock: 11791

417. **De Viaantsche tol-poort voor d'actionisten komende uyt alle steeden.**

[n.d., 1720.]

Engraving. 350 x 330mm, 13¾ x 13". £220

Satire on the Mississippi Bubble, with the title translating as 'The tollgate of Vianen for the shareholders arriving from all towns'. Vianen, despite being near Utrecht, was in a region owned by a German count and was therefore German soil. It became the refuge of those made bankrupt by the Mississippi Bubble's collapse: anyone who could pay the toll to enter the city could get sanctuary from creditors. 'Going to live in Vianen' became a euphemism for going bankrupt.

Published in 'Het Groote Tafereel der Dwaasheid' (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock: 11792

418. **De stervende Bubbels-Heer in den schoot van Madame Compagne.**

[n.d., 1720.]

Engraving. 350 x 330mm, 13¾ x 13". Sheet extended with strips of paper to fit the original binding. Edges tatty. £220

Satire on the Mississippi Bubble, with the title translating as 'The dying Lord Bubble in the lap of Madam Company'.

Published in 'Het Groote Tafereel der Dwaasheid' (The Picture of Stupidity), a collection of satires on financial

bubbles, copied from a satire of Louis XIV by Romain de Hooghe.
Stock: 11793

419. **The checquer's world's before thee - go - farewell / Beware of Irishmen - and learn to spell. -. Behold the dame, whose chiromantic pow'r, / Foretells th'auspicious, or th'unlikely hour, / And warns the world, what wonder may befall, / To H-ll* to Virtue or to Justice Hall.**

Publish'd according to Act 1753' *a Great House in Cheapside.

Copper engraving, 250 x 195mm. 10½ x 7½". Minor creases repaired tear on right. £140

Satire on the Canning Trial, Mary Squires and Dr. John Hill. The Mansion House residence of the Lord Mayor Sir Crisp Gascoyne on the wall behind. Hill and Gascoyne were dissatisfied with the verdict. Hill, a journalist writing a column titled the 'Inspector' showed support for Squires and attacked Henry Fielding, Magistrate, for his support of Canning. Henry Fielding attacked him in The Covent Garden Journal. Gascoyne first opened his own enquiry, which resulted in several witnesses willing to testify that Squires had been in Dorset that January. He therefore appealed to George II. The king granted first the stay in execution and a pardon in May of 1753. [For Mary Squires see ref:7662.] Dr. John Hill wrote The State of Elizabeth Canning's Case Considered, From 1759 to 1775 he was engaged on a huge botanical work--The Vegetable System (26 vols fol.)--adorned by 1600 copper-plate engravings. Hill's botanical labours were undertaken at the request of his patron, Lord Bute, and he was rewarded by the order of Vasa from the king of Sweden in 1774. He had a medical degree from Edinburgh, and he now practised as a quack doctor, making considerable sums by the preparation of vegetable medicines.

"The appearance of truth: the story of Elizabeth Canning and eighteenth ... By Judith Moore BM:3212
Stock: 12087

420. **The March of the Medical Militants to the Siege of Warwick-Lane-Castle in the Year 1767.**

J. June sculpt. Printed for Rob.t Sayer No. 53 in Fleet Street, and John Smith, No. 35, Cheapside, as the Act Directs Sept.r 1.st 1768.

Coloured engraving, 265 x 370mm. 10¼ x 14½".
Repaired tears top and bottom. £330

Very scarce print in response to the 1767 'Siege of Warwick Lane', which unsuccessfully aimed to achieve full professional standing for male midwives, 'apparently because of the [Royal] Colledge's prejudices against both widwifery and Scottish associations acquired either by birth or through a medical degree at Aberdeen, Glasgow or Edinborough, instead of Oxford or Cambridge.' The participants can be seen waving flags referring to Oxford and Scottish colleges.

BM Satires 4174. Lisa Forman Cody, Birthing the Nation: Sex, Science, and the Conception of Eighteenth-Century Britons. p.222
Stock: 12342

421. **Masquerade Scene Kensington Gardens. Jack on a Cruise. A Missey in y.e Offing.**

Sam: Sharp-Eye del. ad vivum. [Bunbury ?]
J.Bretherton fec. Publish'd as the Act directs [2nd July 1772 by J.Bretherton No.134 New Bond Street.]
Coloured engraving. 180 x 205mm. Second half of publication line erased. £220
BM Satire 5083.

Stock: 12206

422. **La Gassette de Londre.**

à Augsbourg chez J.J.Haid et fils.

Mezzotint. 275 x 400mm, 11¼ x 15¾". Laid on board. £190

A man reads the London Gazette by firelight. As one of the official journals of record of the British government, it was the main source for Parliamentary news, Royal Proclamations and other declarations.

Stock: 12123

423. **The Old Man, His Son, and His Ass It once on a Time did so come to pass,/ That a Man & his Son they were leading an Ass: [...] Moral. Who would please all the World and their Praises obtain,/ Shews a deal of good Nature; but he Labours in Vain.**

London, Printed for Rob.t Sayer in Fleet Street, and John Smith in Cheapside. [n.d., c.1790.]

Coloured engraving, 355 x 250mm. Tears outside platemark, small stain top right £260

Satire echoing Aesop's fable on the impossibility of pleasing everyone at once.

Stock: 12184

424. **A Cold Season.**

I.Cruicshanks delin.t. Pub.d 12th Feb.y 1799 by Laurie & Whittle, 53 Fleet Street, London.

Etching. 200 x 245mm, 8 x 9¾". £100

A street scene in snow. A cook's boy has fallen, and the dishes from the tray on his head (a sucking-pig, &c.) slide to the ground. A man with skates muffled in great-coat and two ladies holding muffs to their faces hasten towards the spectator; others hurry along in back view. The nearest house is a 'Lottery office', a man comes out holding a ticket '5000 ... Blank'. In the background two men shovel snow from the roof of a high house onto passers by; one flees, another is prostrate.

BM Satires 9496.

Stock: 12099

425. **Sir Francis Drake fuyant de Munich**
(avril 1804)

Etching, 250 x 165mm. 9¼ x 6½". £95
This print was engraved by E. Jaime who produced the first historical analysis of for French Caricatures originally issued in eighty parts between 1834 and 1835 and then as two volumes in 1838. JAIME, E[rnest]. Musée de la caricature ou Recueil des caricatures les plus remarquables publiées en France depuis le quatorzième siècle jusqu'à nos jours, pour servir de complément à toutes les collections de mémoires, calquées et gravées à l'eau forte sur les épreuves originales du temps, d'après les manuscrits et gravures de la Bibliothèque royale, du cabinet de M. Constantin Leber, et des différentes collections d'amateurs par E. Jaime, avec un texte historique et descriptif par MM. Brazier, Brucker, Capot de Feuillide, Charles Nodier, E. Jaime, Jules Janin, Leon Gozlan, Léon Halévy, Louis Reybaud, Michel Masson, Michel Raymond, Ourry, Paulin-Paris, Philarète Chasles, Rolle. Paris: Chez Delloye, Libraire-Éditeur, 1838.

Ernest Jaime 1802-1884, was a personality with a broad variety of interests and skills. He worked as a poet, author and printmaker. And he was also a collector of fine arts. He illustrated and published a few print series - among them 'La vie d'un journaliste' and 'Musée de la Caricature'.

Sir Francis Drake (1764-1821), English diplomat, appointed Envoy Extraordinary to the Elector Palatine in 1799. Corresponding with French dissidents, some letters containing plans for a revolt on the left bank of the Rhine were intercepted by the French, causing him much embarrassment. This French satire depicts him as an eagle, fleeing from Munich on the Hamburg road. He carries documents, bottles of ink and a large folio, whilst flies buzz around his head.

Stock: 12177

426. **The Wet Parsons and Dry Quaker.**
(Scene a Village near Bath.)

Publish'd Jan.y 12th 1805 by Laurie & Whittle, 53 Fleet Street, London.
Etching. 200 x 245mm, 8 x 9¾". £120
An anti-clerical satire in which the Quaker (referred to as 'Broad-Brims') calls the Parsons 'Black Slugs, that devour one Tenth of the Husbandman's Labour'.
Stock: 12127

427. **Sauve qui peu ou les Anglais**
embarquant leurs villes.

à Paris chez Martinet, Libraire, Rue du Coq, St. Honoré.
Coloured etching, 210 x 320mm. 8¼ x 12½". Trimmed to plate, slight foxing. £180
Satire showing Englishmen carrying towns to ships where they are loaded on.
Stock: 12178

428. **The Finishing Bore.**

Design'd and Etch'd by D.T.Edgerton. London, Published by Tho.s McLean, 26, Haymarket, 1824. Coloured aquatint. 215 x 270mm, 8½ x 9¾". £75
Gamblers escaping onto the rooftops during a police raid.
A scene from 'Fashionable Bores or Coolers in High Life by Peter Quiz', with plates by Daniel Thomas Egerton.
Abbey: Life, 287.
Stock: 12119

429. **The Dancing Lesson.**

[G. Cruikshank.] Pub.d July 8th 1822 by G. Humphrey, 27 St James's St, London. [Pt 2. March 6th 1824 by Humphrey; Pts 3 & 4 Dec.r 9 1924 by S.W.Fores, Picadilly.]
Four coloured etchings, each c. 150 x 190mm, 6 x 7½".
A made-up set from a scapbook. £260
A violin-playing music teacher with his young charges.
Stock: 12125

430. **The Pressing Invitation.**

Design'd and Etch'd by D.T.Edgerton [sic]. London, Published by Tho.s McLean, 26, Haymarket, 1824. Coloured aquatint. 215 x 270mm, 8½ x 9¾". £95
A debt collector accosts a man getting into a carriage to go to Epsom racecourse.
A scene from 'Fashionable Bores or Coolers in High Life by Peter Quiz', with plates by Daniel Thomas Egerton.
Abbey: Life, 287.
Stock: 12118

431. **Characteristics, or England, Ireland,**
and Scotland. I say _there's a __ fine Girl!
Let's go in & ask if Mr Thomson lives
there? & have a Chat with her.
Och _by my Soul but we'll buy Something
of the dare Cratur_ Oh the Swate little
Jewel!
Hoo't a'wa Mon. Dunn'a throw awa the
Siller! we'll jost gang in & a'ask for twa &
Sixpence for ha'alfa Croon.

Drawn by M.E. Esq.r. Eng.d by Geo.Hunt. Pub. Jan.y 1825 by Pyall & Hunt, 18, Tavistock St.t Cov.t Garden. Coloured aquatint. 230 x 210mm. Some ink offset and occasional spotting. £110
Three dandies ogling a shop girl through a window, showing their lechery in different ways.
BM Satires 14995.
Stock: 12116

432. **The Royal George.**

Sharpshooter fec. Pub. by S. Gans, 15 Southampton St. Strand, June 20, 1829.
Coloured etching. 235 x 344mm 9¾ x 13½". Trimmed just inside plate. £180
John Phillips ? Flourishing 1825 - 1831 Satirical printmaker, worked for many publishers from 1825. Dorothy George [BM] suggests that Phillips was the

producer of the prints made in 1829-31 by 'A Sharpshooter' and published by S.Gans, mostly pirating William Heath. They are here catalogued as by the same man.

George IV sits in a state-barge, under a tented canopy in the stern. Wellington, wearing waterman's livery with a badge on his arm, his hand on the tiller, shouts to Peel who stands in the bows, holding a boat-hook: 'Look out, Bob, and pick up that old Whig [h crossed out] there.' Peel: 'Ay, ay, I'll catch it up—It'll just do to hold the Seal.' Just below his boat-hook a large white wig floats close to a pair of top-booted legs projecting vertically. There are six rowers, all in striped red and white shirts. Stroke is Lady Conyngham (see BM Satires No. 15816) with a complacent expression; behind her is Lord Lyndhurst in his Chancellor's wig, frowning, the third resembles Burdett.

BM:15811.

Stock: 12159

433. **The New Randan.**

W.Heath del. Pub 21 July 1830 by T. McLean 26 Haymarket Election. Caricatures executed for Gentlemen in 3 Hours.

Coloured etching. 260 x 367mm. Small nicks on top left and lower right corners, trimmed just outside plate. £75

William IV between Robert Peel and the Duke of Wellington, in a 'randan' (a boat rowed by three persons, the bow and stern rowers using only one oar, the central one a pair of sculls).

BM:16173.

Stock: 12169

434. **A Plain Retort. Fait Mr Carpenter you need not Laugh at me being Ugly for you're a Deal Plainier yourself.**

Drawn by Joe Lisle. Published by J.Field, 65 Regent's Quadrant, London. [n.d., c.1830.] £120

A man abusing a carpenter using a plane on a plank of wood.

By Joseph Lisle (1828 - 1830; fl), satirical designer and lithographic draughtsman who occasionally published his own work.

Stock: 12120

435. **Paul Pry among the Bankers. [Pry:] Hope I don't intrude....if you don't find it rather hard to make both ends meet...I dare say you haven't stop'd payment eh? ... [Banker:] ...take your Ballance...and put it in a place of safety, if you can find one!**

Pub. by Ingrey & Madeley. Lithoge. Office. 310 Strand [n.d., c.1835].

Coloured lithograph, sheet 210 x 235mm. 8¼ x 9¼". £140

John Liston was the leading comic actor of the first half of the 19th century. In 1825, with 20 years of experience behind him, he created his masterpiece character, Paul Pry, in John Poole's farce of the same name. Pry is a man consumed with curiosity, an

interfering busybody unable to mind his own business. Here he quizzes a banker about how he maintains his bank as a going concern - a very topical subject! With his striped trousers, hessian boots, tail coat and top hat, Liston moulded Pry into a uniquely endearing character. Most memorable was the umbrella that Pry conveniently left behind everywhere he went so that he would have an excuse to return and eavesdrop.

Not in BM.

Stock: 12274

436. **The Tenses. 'Present.' [&] 'Rejected Addresses.' [&] 'Tired Nature's sweet restorer...' [&] 'The New Times.' [&] 'O Solitude! Where are the charms...[etc.]'**

R.R.S. [artist's initials in plate.] Hackett, Lithog.

Exeter. [n.d., c.1840.]

Five very rare caricatures, lithographs, each sheet c.190 x 140mm. 7½ x 5½". Margins trimmed. Some light soiling/spotting. £150

Social satires after an unidentified artist, printed in Exeter, Devon, by Thomas Hackett.

Stock: 12067

437. **Crockery.**

Printed by N.Jones. [n.d., c.1850.]

Coloured lithograph. Printed area 190 x 120mm, 7½ x 4¾". £130

A woman's figure made up from jugs, ewers, plates, teapot and sauce boats.

Stock: 11844

438. **The Tea Party. From the collection of the comical creatures from Wurtemberg _ By H. Ploucquet.**

Engraved by G. Greatbach, from a Drawing by Mason. [n.d., c.1840s.]

Steel engraving, sheet 135 x 210mm. 5¼ x 8¼". £65

Four cats take tea around a table.

Stock: 11807

439. **The Schoolmaster At Home. From the collection of the comical creatures from Wurtemberg _ By H. Ploucquet.**

Engraved by G. Greatbach, from a Drawing by Mason. [n.d., c.1840s.]

Steel engraving, sheet 135 x 210mm. 5¼ x 8¼". £45

A ferret as teacher in a classroom beats one of his unruly rabbit pupils.

Stock: 11806

440. **[The exhibition of the Royal Academy of Painting, in the year 1771.] The Royal Academy 1771. [Ink on card below print.]**

Brandoin Inv't et delin. R Earlom fecit. R. Sayer, Excudit Publish'd May 15th, 1772.

Mezzotint, scratched letter state, sheet and image 470 x 560mm. 18½ x 22". Trimmed to image. Two rust spots to left centre of image. Unexamined out of frame; the image a strong impression. £780

A group of fashionably attired gentlemen and ladies, in the original exhibition room at the Royal Academy at Somerset House, studying and admiring the paintings. The illustrious visitors include the artists Richard Cosway (1742 – 1821) and heavily caricatured Founder Member Richard Wilson (1714 – 1782) to left; George III (1738 – 1820) centre and Samuel Johnson (1709 – 1784) to right.

After Michel Vincent Brandoin (1733 - 1790), known as Charles Brandoin, a Swiss painter, watercolourist, draughtsman, and caricaturist working in London.
Chaloner Smith: 44. BM Satires: 5089. Francis Harvey label to verso.
Stock: 12304

441. Sketching from Nature. Tunbridge Wells, July 1830.

[c.1830.]
Lithograph on india laid paper, sheet 265 x 335mm. 10½ x 13¼". Marginal foxing, one marginal tear. £90
A caricature of four amateur female artists sketching a landscape in their drawing-books, from a suitable vantage point.
Stock: 11824

442. A Free born Englishman Quod petis hic est. [Ink mss.]

[William Anderson.] [n.d., c.1820s.]
Pen & ink sketch, sheet 225 x 185mm. 9 x 7¼". Soiled and stained. Glued to album page. £95
A rustic character, a shepherd with his crook, enjoying a glass. Apparently a satire on the English love of alcohol, with a quotation from Daniel Defoe (c.1659-1661 - 1731) below: 'Slaves to their liquor, drudges to their pots,/ The mob are statesman and the statesmen lots.'
From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'
Stock: 12300

443. Grown Gentlemen taught to Dance. Engraved after an Original Picture of Mr., John Collett, in the Possession of Mr., Bradford.

J. Collett pinxit. J. Goldar Sculpsit. Published by T. Bradford, No. 132 Fleet Street, as the Act directs, 27th. June 1767.
Copper engraving, 305 x 245mm. 12 x 9¾". A fine impression. £220
Social satire; interior with a stout dancing master teaching a dandified gentleman to dance, another waiting, and a fiddler playing in the left foreground. A large pipe rests beside the violinist on books, one labelled 'Hornpipes Seriously Considered'. Kittens play in the violin case on the floor in the foreground.
After John Collet (c.1725 - 1780).
BM Satires: 4250.
Stock: 12143

444. [The inside of the Pantheon in Oxford Road.]

Brandoin Invnt. R. Earlom sculpst. R Sayer, Excd., Publish'd Augst, 15, 1772.
Mezzotint, scratched letter proof before title, 470 x 560mm. 18½ x 22". Trimmed to plate. Diagonal crease through centre of image. Some scuffs and scrapes to the mezzotint surface. £750
A group of men and women stand conversing amongst tall marble pillars, inside a richly decorated hall. In the background are more open rooms and several figures, with statues set within niches along the walls. A slightly satirical take on fashionable 18th century London society.

The Pantheon was a place of public entertainment on the south side of Oxford Street, designed by James Wyatt. It opened in 1772, when the main rotunda was one of the largest rooms in England. Originally built as a set of winter assembly rooms, it was later briefly converted into a theatre. Before being demolished in 1937, it was a bazaar and a wine merchant's show room for over a hundred years.

After Michel Vincent Brandoin (1733 - 1790), known as Charles Brandoin, a Swiss painter, watercolourist, draughtsman, and caricaturist working in London.
Wessely: 100, I. Chaloner Smith: 45. BM Satires: 5091.
Stock: 12142

445. J'ay une grande faim de vous revoir et de tout voir.

Escobard inv. J.B. Girard.Sc [n.d., c.1770.]
Etching, sheet 255 x 180mm. 10 x 7". Trimmed to plate and glued to album page. Four worm holes. £140
A French cleric inside a church apparently seducing a young woman in a confessional. Rather than merely a satirical comment on morality in the French church, this seems to be a representation of Father Girard, a Jesuit priest, and Charlotte Cadiere, who were involved in a scandalous liason around 1730.
Stock: 11834

446. Grown Ladies &c. taught to Dance. Engraved after an Original Picture of Mr. John Collett, in the Possession of Mr. Smith.

J. Collett pinxit. Rennoldson Sculpsit. London, Printed for Robt. Sayer No. 53, in Fleet Street, & Jno. Smith No. 35 in Cheapside as the Act directs Jan.2. 1769.
Copper engraving, 310 x 250mm. 12½ x 10". Closed marginal tears and stains. £70
Social satire; interior with a dancing master holding his fiddle teaching an elderly lady to dance, two young girls watching with amusement to right. Their movement is parodied in a painting of a monkey and cat dancing on the wall behind.
After John Collet (c.1725 - 1780).
BM Satires: 4251.
Stock: 12144

447. **The Midnight Magistrate.**

Engd. for the Westr. Mag: Publish'd by Fielding & Walker Decr. 1, 1779.

Engraving, 215 x 230mm. 8½ x 9". Two vertical folds as normal. £65

A satire on the petty corruption or abuses of power by head watchmen, or 'constables' in London, all characters depicted with the heads of monkeys or cats. One such man (or monkey) sits in the centre, in a tavern, arbitrating on an alleged assault by a young well-dressed gentleman (a cat) on a nightwatchman, who displays his broken lantern as evidence. The verse in three columns below informs us that the nightwatchman will accept a bribe and let the gentleman go: 'Give the Man half a Crown for a Lanthorn & Plaister,/ And somewhat for Drinking, & then good NightMaster.'

For an issue of the Westminster Magazine
Stock: 12209

448. **View in Peak Hole, after passing the first River.**

Woodward del. Cruikshanks sculp. London Published by Allen & Co, 15 Paternoster Row, April, 15, 1797. Hand coloured etching, 200 x 260mm. 8 x 10¼". £70
Several groups of men standing inside the Peak Cavern, also known as the Devil's Arse, one of the four show caves in Castleton, Derbyshire. Some men hold candles, a crowd gathered at the mouth top right. From 'Eccentric Excursions, or. Literary & Pictorial sketches of Countenance, Character and Country, in England & South Wales', numbered 'Plate 95' upper left.

After George Moutard Woodward (c.1760 - 1809), etched by caricaturist Isaac Cruikshank (1764 - 1811), father of Isaac Robert and George.
Stock: 12148

449. **The last interview between the King of France & his Family.**

Cruikshank sculp. Published Jany. 1804, by A. Neil, Sommers Town. Hand coloured etching, sheet 165 x 205mm. 6½ x 8". Two vertical folds as normal. Tatty extremities. £50
A slightly caricatured Louis XVI (1754 - 1793) and his family before his execution by guillotine on 21 January 1793.

Engraved by George Cruikshank (1792 - 1878).
Stock: 12185

450. **Company shocked at a Lady getting up to Ring the Bell.**

B [compass monogram (North)], Esqr. del. [Etched by James Gillray.] London. Publish'd November 20th 1804, by H. Humphrey No27, St. James's Street. Hand coloured etching, 250 x 375mm. 10 x 14¾".

£520

Social satire; a violent disturbance in a luxuriously furnished breakfast parlour. The only lady present has risen from her chair to pull a bell-pull. The frantic efforts of five elderly men to stop her have produced a sequence of disasters. The men appear to be the suitors of a rich widow.

Over the chimney-piece is a picture of a fat Cupid firing his bow; his quiver is reversed, and one leg is transfixd with an arrow. The walls of the room are ornamented by gilt pilasters in the shape of palm trees. After Brownlow North (1778 - 1829), amateur draughtsman of satires, by James Gillray (1756 - 1815).

BM Satires: 10303.
Stock: 12261

451. **'A Snapper-up of unconsider'd Trifles'. Winter's Tale.**

London Published for the Proprietor at Messrs. Rowe & Wallers, 49 Fleet St. Feby. 1827.

Very fine hand coloured lithograph, sheet 375 x 280mm. 14¾ x 11". Slight soiling; a full-size sheet with fine colour. £95

Social satire; a beggar-woman in rags with a bag over her back inscribed 'The smallest Scraps will be acceptable.'

With a quote from William Shakespeare's 'The Winter's Tale' below.
Stock: 12189

452. **Manneken-Pis. En petite tenue. [&] Manneken-Pis.**

[n.d., c.1830s.]

Two hand coloured lithographs glued to one album page, sheets each 205 x 140mm, 8 x 5½". Sheets trimmed. £70

The Manneken Pis (Flemish for little man urinating), 'naked' on the left and clothed on the right, is a famous Brussels landmark. It is a small bronze fountain sculpture depicting a naked little boy urinating into the fountain's basin. On certain occasions, the statue is dressed in a costume. His wardrobe now consists of several hundred different costumes. The costumes are changed according to a schedule managed by the non-profit association The Friends of Manneken-Pis, in ceremonies that are often accompanied by brass band music.

A descriptive ink mss. note below the image on the right relates how Louis XIV's modesty was so affronted by the statue that he endowed it with a 'rich wardrobe'.
Stock: 12319

453. **The Organ of Philoprogenitiveness. [Ink mss.]**

Cruikshank Invt. W.A. [William Anderson] del. [Ink mss.] [n.d., c.1820s.]

Pen & ink and watercolour, sheet 160 x 195mm. 6¼ x 7¾". Glued to album page at corners. £140

An interior full of infants clambering all over adults; in the style of, or a copy of, an engraving after George Cruikshank (1792 - 1878).

From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'

Stock: 12290

454. **Let the poor town bred Satyrs Sport/
With am'rous verses as if bred at Court.**

[Ink mss.]

[William Anderson.] [n.d., c.1820s.]

Pen & ink sketch, sheet 170 x 120mm. 6¾ x 4¾".

Slightly soiled; corner tips missing. Glued to album page. £95

Social satire. Two destitute men in rags in a street: one contemplates leaving town by one of the means advertised on the posters on the wall, saying 'For I must away by tomorrow ah Me ah Me'; the other approaches saying 'You ask a song you bid me sing.' *From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'*

Stock: 12301

455. **The Worship of Wealth.**

Designed Etched & Published by George Cruikshank. 23 Myddleton Terrace.

Etching on india laid paper, 190 x 280mm. 7½ x 11". £75

A large money bag drawn in a carriage, gentlemen bowing as it passes. Several highly caricatured character studies either side, and four lines of verse below main image.

A satirical print from 'My Sketch Book' by George Cruikshank (1792 - 1878).

Stock: 12020

456. **St Swithins Chapel _ Cold bath fields
-(NB not a Chapel of Ease.)**

Sketched Etched & Published by George Cruikshank Myddleton Terrace Pentonville Decr. 1833.

Etching on india laid paper, 190 x 280mm. 7½ x 11". £60

A preacher addresses a crowd under umbrellas in the rain outside Coldbath Fields Prison (later also known as Clerkenwell Gaol) in the Clerkenwell area of London. Also other vignettes of figures under umbrellas in the rain, and Napoleon wrestling with a huge globe lower left.

A satirical print on wet British weather from 'My Sketch Book' by George Cruikshank (1792 - 1878). Swithun is one of the few Anglo-Saxon saints still known to most ordinary people because of his patronage of the English weather. He gives his name to a British weather lore proverb, which says that if it rains on Saint Swithun's day, 15th July, it will rain for 40 days.

Stock: 12021

457. **Indian Rubber.**

Designed Etched & Published by George Cruikshank. Myddleton Terrace Pentonville - August 1st 1834.

Etching on india laid paper, 190 x 280mm. 7½ x 11". £75

Four Indian figures playing cards at a table surrounded by sketches of black people, including a 'negro driver'. Also a wry observation on the recent Slavery Abolition Act 1833 upper centre, a plump black slave-master with a whip supervising four white slaves as they hoe a field.

A satirical print from 'My Sketch Book' by George Cruikshank (1792 - 1878).

Stock: 12019

458. **Giraffes -- Granny=Dears, & other
Novelties.**

Designed Etched & Published by George Cruikshank. Myddleton Terrace Pentonville June 25th. 1836.

Etching on india laid paper, 190 x 280mm. 7½ x 11". £70

A group of figures marvel at the giraffes at the Regents Park zoo, London, with a group of their Arab keepers to right.

A satirical print from 'My Sketch Book' by George Cruikshank (1792 - 1878).

Stock: 12018

459. **Archery.**

Sketched Etched & Published by George Cruikshank. [n.d., c.1835.]

Etching on india laid paper, 190 x 280mm. 7½ x 11". £65

Eight vignettes, featuring female hairstyles, the largest showing putti in an archery tournament.

A satirical print from 'My Sketch Book' 1834 by George Cruikshank (1792 - 1878).

Stock: 12017

460. **The Tomb of Napoleon.**

Sketched Etched and Published by G. Cruikshank. [n.d., c.1834.]

Etching on india laid paper, 190 x 280mm. 7½ x 11". £60

A view of the island of Saint Helena in the Atlantic Ocean, where Napoleon Bonaparte died on 5th May 1821, surrounded by eight military and Napoleonic vignettes.

A satirical print from 'My Sketch Book' 1834 by George Cruikshank (1792 - 1878).

Stock: 12016

461. **Satan Playing At Chess With Man
For His Soul. Copied by HB in his free'st
manner.**

HB [monogram of John Doyle.] A. Ducôte's Lithogy. 70, St. Martins Lane. Published by T. McLean 26, Haymarket 29th Sepr. 1837.

Lithograph, sheet 265 x 345mm. 10½ x 13½". £110

Political satire: the Irish political leader Daniel O'Connell (1775 - 1847) as the Devil playing chess against Prime minister William Lamb, Viscount Melbourne (1779 - 1848). A figure of Britannia in the background looks at Melbourne pityingly.

Numbered 'HB Sketches No.502' upper right.

John Doyle (1797 - 1868), satirical printmaker, for his numbered series of 917 lithographs 'Political Sketches', published by Thomas McLean 1829-51.

Doyle's inspiration is the painting by Moritz August Retzsch (1779 - 1857), drawing on Goethe's 'Faust': the devil on the left side of the board is going to destroy and win his enemy's soul. The angel in the background is already feeling sorry for the young man.

Stock: 12051

462. **Chacun Sa Malice.**

Casse freres, a St. Gaudens. (Depose) a Paris, chez A. Bes et F. Dubreuil, imp. edit. rue Git-le-Coeur, II. [n.d., c.1850.]

Lithograph, sheet 450 x 310mm. 17¼ x 12¼". Slight foxing on bottom left. £160

A Parisian street entertainer, a performing monkey on top of the music box he carries.

Stock: 11837

463. **I. Mr. C. _scratcheth for ideas.**

[n.d., c.1850.]

Hand coloured lithograph, sheet 280 x 220mm. 11 x 8¾". Light scuffing/soiling. £190

A rare print.

Stock: 12034

464. **A. Judge Ded. to Wine Tasters. [Ink mss.]**

[William Anderson.] [n.d., c.1820s.]

Pen & ink and watercolour, sheet 230 x 210mm. 9 x 8¼". Slightly soiled; glued to album page at corners. £120

Caricature of a red-nosed Judge enjoying a glass of wine in his chair.

From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'

Stock: 12293

Science, Trades & Industry

465. **Christie's Auction Room.**

Rowlandson & Pugin del.t et sculp.t. J.Bluck Aqua.t. London. Pub. Feb.1. 1808 at R. Ackermann's Repository of Arts 101, Strand.

Coloured aquatint. 230 x 280mm, 9 x 11". Paper lightly toned. £140

A auction of paintings, with the clientele a mixture of connoisseurs, clergy and rakes, all caricatured in Rowlandson's unique style.

From Ackermann's 'Microcosm of London'.

Abbey, Scenery: 212.

Stock: 12130

466. **India House, The Sale Room.**

Rowlandson & Pugin del.t. et sculp.t. Stadler Aqua.t. London. Pub. 1st Dec.r 1808, at R. Ackermann's Repository of Arts 101, Strand.

Coloured aquatint. 230 x 275mm, 9 x 10¾".. £150

East India House in Leadenhall Street. headquarters of the East India Company. This interior is the part of the extension work by Richard Jupp and Henry Holland, 1799-1800.

From Ackermann's Microcosm of London.

Abbey, Scenery: 212.

Stock: 12131

467. **Louis Pfyffer von Wyher [Franz Ludwig Pfyffer von Wyher] Lieutenant General des Armees du Roi de France, qui fet le premier Bas-relief d'une partie de la Suisse; mort a Lucerne on 1802 a l'age de 87 ans.**

J. Schwegler del. [after a painting by Joseph Reinhard] Lith de B Egli a Lucerne. [n.d. 1815]

Lithograph 230 x 335mm 9 x 13". Sheet. minor creases visible. £140

Franz Ludwig Pfyffer von Wyher was born on May 19, 1716 in Lucerne, Switzerland. During his military service in Paris he came in touch with the three-dimensional representation of the landscape. The collection of fortress reliefs based by the King Louis XIV awoke his great interest. Pfyffer took lessons of relief modelling. Probably since that time he had planned to present his homeland - Central Switzerland - in this illustrative three-dimensional manner.

Pfyffer's military career was extraordinary successful. Already at the age of 20 he became a captain of guards and took part in several campaigns of the French crone. By the fortress besiegement during the war in Poland (1733-1735) and Austria (1740-1748) he could profit from the abilities of French engineers and artillerymen and learn the basics of practical surveying. The war years brought him distinction and promotion. After 40 years of military career, he was awarded with the second highest grade in the French army, with the rank of lieutenant general in 1768. A year after this acknowledgement Pfyffer left his officer service in France and turned back to Lucerne. With his wife Anna d'Hemel from Argenteuil and his two daughters he inhabited two houses at Mühleplatz. Except it he owned a water castle Wyher, a summer site of the family.

Stock: 12163

468. **The Chymist. To Richard Mead M.D. Physician in Ordinary to his Majesty F.R.S. This Print Ingrav'd from an Original Painting of the same Size by David Teniers, is humbly Dedicated by his most Obedient Servant, Thos. Major.**

D. Teniers pinxt. T. Major sculpt. Publish'd May 7th 1750. accord. to Act of Parliamt. London sold by the Author at the Golden Head in West Street the upper end of St. Martin's Lane.

Fine copper engraving, 405 x 285mm. 16 x 11¼".

Some marginal foxing. £220

An alchemist in his laboratory surrounded by scientific vessels and equipment. After David Teniers the Younger (1610 - 1690).

Numbered 'No.17' lower right.

Stock: 12281

469. **The Alchymist. He's in Belief of Chymistry, so bold,/ if his Dream last, he'll turn the Age to Gold.**

Teniers pinx.t W. Baillie sculp.t [n.d., c.1800.]

Etching, 190 x 230mm. 7½ x 9". Margins foxed. £220

An alchemist in his workshop, after David Teniers the younger (1610-90). Etched by Captain William Baillie. Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography. For another engraving after this painting see 9847.

Stock: 12255

470. **[Monument to William Pitt the Elder, 1st Earl of Chatham.] Lord Chatham is represented holding the Cap of Liberty, and leaning on a Rudder...[etc.]**

John Bacon Inv't. F. Bartolozzi Etch'd. Publish'd as the Act directs Nov. 12, 1779.

Engraving, 355 x 230mm. 14 x 9". £180

Pyramidal monument by sculptor John Bacon (1740 - 1799) with portrait of the Earl of Chatham (1708 - 1778) standing dressed in classical drapery, holding pike with Phrygian cap, surrounded by the three female allegories; they are Britannia, Commerce and the City. Three putti on left represent the four parts of the world. Explanatory text on pedestal below.

Stock: 11940

471. **Milk below Maids. Qui veut du lait il est tout chaud.**

Painted by F. Wheatley R.A. Engraved by L. Schiavonetti. London Pubd. as the Act Directs July 2. 1793 by Colnaghi & Co N.132 Pall Mall.

Stipple in brown ink, sheet 415 x 320mm. 16¼ x 12½". Trimmed to plate. A good impression. £260

A milkmaid standing by a doorway, with two pails by her feet. She hands a small pail of milk to two young children; street lamp, chimneys and horse-drawn carriage in the background.

Plate 2 to the famous 'Cries of London' series after paintings by Francis Wheatley (1747 - 1801).

Stock: 11820

472. **[Nine Russian tradesmen and women.]**

[All plates except one monogrammed by Alexander Orlovsky.] [St. Petersburg: Alexandre Pluchart, plates dated 1825 and 1826.]

Set of nine lithographs, sheets varying sizes, printed areas approx. 220 x 170mm, 8¾ x 6¾". Margins trimmed, glued to album pages. Some glue stains. £480
Charming and semi-caricatured sketches of itinerant Russian tradesmen from 'Album Russe ou fantaisies dessinees Lithographiquement Par Alexandre Orlovsky...' 1826.

Plates titled in French.

Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in

the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12056

473. **[Nine Persian and Russian figures; tradesmen and soldiers.]**

[Four of the plates monogrammed by Alexander Orlovsky.] [St. Petersburg, plates dated 1819, 1823 and 1825; some not dated.]

Set of nine hand coloured lithographs, glued three-to-a-page to three album pages, sheets varying sizes. Printed areas approx. 220 x 170mm, 8¾ x 6¾". With a damaged lithograph of the 'Nouveau Pont en chains' Margins trimmed, glued to album pages. Some glue stains. Sheets trimmed. £480

Charming and semi-caricatured sketches of two Russian, and four Persian itinerant tradesmen, two Persian soldiers and one Persian prisoner looking very sorry for himself.

Six plates captioned in ink in French; six numbered in ink upper right, from 'Album Russe ou fantaisies dessinees Lithographiquement Par Alexandre Orlovsky...' 1826, and 'Voyage en Perse, pendant les annees 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry. Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels.

Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12236

Sports & Pastimes

474. **Le Chasseur Fortuné. Tableau qui est dans la Galerie de S.E.M.gr le Comte de Brühl Chevalier de l'Ordre de l'Aigle Blanc Ministre d'Etat et du Cabinet de Sa Majesté le Roy de Pologne Electeur de Saxe.**

C. Van Falens pinxit Jac Ph Le Bas Sculp. a Paris chez Le Bas graveur du Cabinet du Roy au bas de la rue de la Harpe 1745.

Copper engraving, 570 x 420mm. 22½ x 16½".

Staining in margins. £240
Scene of a hunting party after a kill. After a painting by Karel van Falens, described in the Grove Dictionary of Art as a protégé of Phillippe II, Duc d'Orléans.

Grove Dictionary of Art

Stock: 12205

475. **Un Quart-D'heure de Recreation , au Mexique. Dépsé.**

A Paris chez Aubert Rue St. Victor No. 7. [n.d., c.1800.]

Coloured etching. 370 x 245mm. Centre crease. £180

A colourful scene of waterjousting making fun of where the 'dandies' are being knocked into the water by more skilled watermen.

Stock: 12171

476. **[Anglers.]**

[A Pawsey and Payne label on the reverse attributes the drawing to Samuel Alken Jnr. We agree as the style, pencil, and date of the paper c. 1820 support this attribution.]

Drawing, 570mm x 465mm, 22½ x 18¼". Laod on board. Framed with the Pawsey and Payne label on reverse. £650

Samuel Alken, Jr. (British, 1784-1825) Samuel Alken Junior was a member of one of the most prominent families of sporting artists working in late eighteenth and early nineteenth-century Britain. Of Danish origin, Samuel Alken Senior (1750 - 1815) was the founder of the family tradition. He built his own artistic career by engraving hunting and sporting landscapes.

Stock: 11933

477. **A Boat Race on the Thames.**

London. Published by). Hodgson, 22 Macclesfield Street, City Road.

Engraving Trimmed to plate and under title. £180
Stock: 12172

478. **Le Petit Jeu de Societe - No=1.**

Lith. de G. Engelmann. [Paris, c.1818.]

Very rare Lithograph, sheet 290 x 395mm. 11½ x 15½". Tatty extremities, with chips and tears. £180

A family game in a French interior; two military officers are involved. Playing cards and game counters on the table in front, a poodle sitting at the feet of its master.

From a series by Godefroy Engelmann (1788 - 1839), lithographic printer, famed 'Körner' (grinder) for crayon-lithographs, and patentee of chromolithography. He set up a press in Paris in June 1816. He improved lithography, particularly by developing lithographic wash in 1819.

Engelmann seems to have placed two images from his own series of prints of scenes from the Napoleonic Wars on the wall behind the group.

Stock: 12259

479. **[A game of backgammon.]**

Geraats pinx.t W.Baillie Sculp.t [n.d., c.1800.]

Etching, 245 x 170mm. 9½ x 6½". Later issue c.1800.

Margins foxed. £180

Engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Timothy Clayton and Anita McConnell, 'Baillie, William (1723-1810)', Oxford Dictionary of National Biography

Stock: 12256

480. **The Archer The Archeress.**

Published by T. Hancock Engraver, Congreve Str. Birm.m.[n.d. c1780]

Stipples printed in brown 70mm or 2¼" round a pair inside a rectangular plate mark. 180 x 106mm 7 x 4¼". Two images on one sheet. Very fine. £260

Hancock, Thomas, Engraver, Printseller, Congreve St, Birmingham. A skilfull engraver working in Birmingham during the latter part of the eighteenth and early part of the nineteenth centuries.

Stock: 12167

481. **Erminia assisted by her Handmaid steals the Armour of Clorinda, in order to escape undiscovered to Tancred, whom she has just heard is wounded. Tasso's Jer. lib. 7.**

The Right Hon. Anna Maria Countess of Lincoln inv. et delin. W. Cloughton sculp.

Stipple printed in colours, sheet 425 x 275mm. 16¾ x 10¾". A fine impression, lacking margins, with faint traces of staining. £380

A charming illustration of two characters in a scene from Torquato Tasso's (1544 - 1595) 'Jerusalem Delivered'. Tasso was an Italian poet and author of 'Aminta', 'Rinaldo and Armida' published in 1562, and 'Gerusalemme Liberata', finished in 1575.

'Jerusalem Delivered' concerns the First Crusade to the Holy Land (1096-9) and the Crusaders siege of Jerusalem under the leadership of Godfrey of Boulogne. His models for this heroic epic were Homer and Virgil's Aeneid. Tasso portrayed both imaginary characters and real historical persons, among them the heroes Rinaldo and Tancredi, and their Saracen ladies Armida and Clorinda.

Stock: 12192

482. **Hackney School.**

Engraved by R. Reeve. [n.d., c.1820.]
Aquatint, 330 x 480mm. 13 x 18¾". Small scrape to image. £320
School Buildings with children playing ball games, including cricket.
Guildhall Library Record: 8429.
Stock: **11950**

483. **The Castle and Bridge of St. Angelo, Rome. With the Grand Display of Fireworks from the Summit of the Castle and the Illumination of St. Peters.**

Engraved by W.B Cooke from a Sketch by E.F. Payne Esqr. [n.d., c.1840.]
Engraving, 240 x 190mm. 9½ x 7½". £140
With titles in French and German.
Stock: **11917**

484. **Elevation of a Greek Temple Erected at Eton on the Day of Her Majesty's Marriage February 10, 1840. 60 Feet Wide. 30 Feet High and illuminated by 5000 Lamps.**

Day & Haghe, liths. to the Queen. [c.1840.]
Lithograph on india laid paper, sheet 235 x 305mm. 9¼ x 12". Margins soiled, with one tear. £120
A grand illumination to celebrate the marriage of Queen Victoria to her cousin, Prince Albert, on 10 February 1840, in the Chapel Royal of St. James's Palace, London. Very scarce.
Stock: **11916**

485. **The Royal Anglers on Virginia Water.**

Lithd. & Pubd. by Dean & Co. Threadneedle St. [n.d., c.1845.]
Hand coloured lithograph, sheet 220 x 285mm. 8¾ x 11¼". Sheet trimmed. Repaired tears to left edge. £110
The young Royal family angling on Virginia Water in Surrey.
Fine colour.
Stock: **11862**

486. **The New Royal Game of Goose For Two Or More Players.**

[n.d., c.1860s.]
Game board, hand coloured lithograph, sheet 405 x 525mm. 16 x 20¾". Folds as often. Some light soiling and staining. Closed tear from lower edge. £350
63 numbered circular compartments cover the body of the goose, some of them showing geese, some with other imagery. The rules in an inset above the bird. The whole in decorative border.
The Game of the Goose originated in Italy and is regarded as the father of the modern race game. It was probably based on earlier games from the Far and Middle East but the first mention of it is as a gift sent by Francesco de' Medici, Grand Duke of Florence (1574-1587) to King Philip II of Spain. The game was called *Gioco dell'Oca* and it introduced the new

element of themes and illustrations into a board game. The game quickly spread through Europe and first appeared in England at the end of the 16th century when John Wolfe registered 'the newe and most pleasant game of the Goose' at Stationers Hall on June 16 1597. The version of the game illustrated here is one of a number of versions of a plate issued at the end of the 18th or the beginning of the 19th century. Instead of the more usual sequence of numbered spaces, this design places the playing area within the body of a goose.
Stock: **11865**

487. **[Ptarmigans in a snowy landscape.]**

E. Landseer [pencil signature.] [n.d., c.1860.]
Mixed-method engraving on india, proof before letters, signed by the artist. 550 x 640mm, 21¾ x 25¼". Some spotting and burn from backboard. £690
Stock: **12098**

Foreign Topography

488. **[Di 20 Stampe, che rappresentano al naturali li fatti più rimarchevoli successi in Palermo dal giorno 15 Luglio, sino li 5 Ottobre 1820.] [20 plates illustrating the Sicilian revolution of 1820.]**

[Etched by Calogero De Bernardis, some plates with attribution.] [Palermo, Sicily: some plates dated 1820.]
20 etched outline plates, including two with aquatint, the complete series, lacking title page and binding. Each c.130 x 185mm. 5 x 7¼". Occasional spotting and staining; generally good. £950
Often violent scenes depict the activities of the Carbonari, groups of secret revolutionary societies, on the streets of Palermo, Sicily. These revolutionaries first came to prominence in the Kingdom of Naples (which included Sicily) during the Napoleonic wars. They sought the creation of a liberal, unified Italy. The 1820 revolution began in Naples against the absolutist rule of King Ferdinand I of the Two Sicilies, who was forced to make concessions and promise a constitutional monarchy.
In February, 1821, an army was sent to crush the revolution, and faced with an enemy overwhelmingly superior in number, the Carbonari revolts collapsed and their leaders fled into exile.
Published in Sicily, the plates are captioned in Italian.
Stock: **12026**

489. **Denon among the Pyramids of Egypt. "My nature is subdued by what it works in" [ink mss.]**

[William Anderson.] [n.d., c.1820s.]
Grey watercolour wash, sheet 180 x 110mm. 7 x 4¼". Slightly soiled. Small tear to left edge. £160
A caricature of the activities in Egypt of Dominique Vivant, Baron de Denon (1747 – 1825), French artist, writer, diplomat, author, and archaeologist. Denon was appointed first director of the Louvre Museum by Napoleon after accompanying the French Emperor on the Egyptian campaign of 1798-1801. He accompanied

General Desaix to Upper Egypt, and made numerous sketches of the monuments of ancient art, sometimes under the fire of the enemy. The results were published in his *Voyage dans la basse et la haute Egypte* (Journey in Lower and Upper Egypt), published as two volumes in 1802. The work crowned his reputation both as an archaeologist and as an artist, and sparked the Egyptian Revival in architecture and decorative arts.

From an album titled 'Scraps and Sketches of the Late William Anderson Esqr/ collected by his Schoolfellow & Friend William Naylor.'

Stock: **12292**

490. **Manco Capac.**

Ralph Willett inv. Wm. Collins fec. James Caldwell sculp. [n.d., c.1785.]

Etching, 285 x 530mm. 11¼ x 20¾". £190

A bas-relief frieze or panel showing Manco Cápac holding his spear in a decorated oval at the centre flanked by relevant decorative motifs and embellishments including a llama motif. In Inca mythology, Manco Cápac was the first king of the Kingdom of Cuzco. Cuzco was a small kingdom in the Andes that began as a small city-state founded by the Incas around the 12th century. In time, through either warfare or peaceful assimilation, it began to grow and was succeeded by the Inca Empire. Manco Cápac is thought to have reigned until about 1230, though some put his death at 1107.

From a series of designs by Ralph Willett (1719 - 1795), book and art collector, as realised by William Collins (1721 - 1793), modeller and sculptor. Collins had a large practice during the last half of the eighteenth century as a modeller of friezes and bas-reliefs for chimneypieces, reedoses, &c. He was one of the first members of the St. Martin's Lane Academy, and a member of the Incorporated Society of Artists, and signed the roll declaration in 1765, being one of the first directors of that society. He contributed to the first exhibition in 1760, and continued to exhibit up to 1768.

This design formed part of Willett's decorative scheme for the estate of Merly in Great Canford, Dorset, which he purchased in 1751. In 1772 he built two wings, that on the south-east being a library (adorned with fanciful designs in arabesques and frescoes) eighty-four feet long, twenty-three wide, and twenty-three high.

Stock: **11851**

491. **Elmwood: Residence of James Russell Lowell, Cambridge, Mass.**

H. Billings. W.L. Ormsby. [n.d., c.1850.]

Steel engraving, sheet 130 x 185mm. 5 x 7¼". £60

Elmwood is a registered historic house in Cambridge, Massachusetts, USA, known for its several prominent former residents, including: Andrew Oliver (1706 - 1774), royal Lieutenant Governor of Massachusetts; Elbridge Gerry (1744 - 1814), signer of the US Declaration of Independence whose political tactics earned the term gerrymandering and Vice President of the United States; and James Russell Lowell (1819 - 1891), noted American writer, poet, and foreign

diplomat. It is now the residence of the President of Harvard University.

Stock: **11805**

492. **Scene in the Island of Little Van Dyke, near Tortola, with the House in which Dr. Lettsom was born.**

Gent. Mag. Suppt. LXXXV. Pt. II. p. 577. [n.d., c.1775.]

Engraving, 105 x 180mm. 4¼ x 7". £50

A house on Little Vandyke, one of the British Virgin Islands in the Caribbean. It was here that John Coakley Lettsom (1744 - 1815), physician, was born. In October 1767 he returned to the West Indies to take possession of a small property left him by his father, the most valuable portion of which consisted of fifty slaves, whom Lettsom, though possessed of no other resources, at once emancipated. In medical science Lettsom achieved nothing of moment, but he rendered important public services as a philanthropist, taking part in the foundation of several valuable institutions. Plate to the Gentleman's Magazine.

Stock: **11402**

493. **A View of part of the Island of Martinique Pigeon Island, Gros Inlet Bay, Shaque Bay & part of Careenage Bay, St. Lucia.**

Drawn from Nature by Lieut. Chas. Forrest late of the 90 Regt. Engraved by F. Chesham. Published as the Act directs Feby. 15 1785, by John Walker, No. 148 Strand.

Aquatint with etching in sepia, 300 x 510mm. 11¼ x 20". Lacking margin at left and right (platemark visible). Trace of vertical crease, some general light scuffing and soiling. £580

View looking south of European shipping off the island Martinique in the eastern Caribbean Sea, with a distant view of St. Lucia.

A very rare print, after Lieutenant-Colonel Charles Ramus Forrest (1750 - 1827). One of 'Twelve Views of the Island of Saint Lucia ... By Lieut. Chas. Forrest; engraved by Chesham', 1784-86. Forrest was a British military officer who served in India, the West Indies, and on the staff of the Earl of Dalhousie, Governor in Chief of Canada, from 1821 to 1823. Although an accomplished amateur artist, Forrest's professional performance did not live up to Dalhousie's expectations and he was dismissed. He returned to England in 1823. His best known work is probably 'A Picturesque Tour along the Rivers Ganges and Jumna', 1824.

British Library: 004924537

Stock: **12194**

494. **Exercices Des Derwischs Rufayis. IVe. Scene.**

C.N. Cochin, Fil, Direxit. Nee, Sculpsit 1787. [Paris, c.1788.]

Engraving, image 245 x 355mm. 9¾ x 14". Hole to image upper right, worn. Trimmed within plate to right. £130

Dancing Derviches in an Ottoman Turkish interior. A Dervish or Darvesh is someone treading a Sufi Muslim ascetic path or 'Tariqah', known for their extreme poverty and austerity, similar to mendicant friars in Christianity.

As Sufi practitioners, Dervishes have been known as sources of wisdom, medicine, poetry, enlightenment, and witticisms.

From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradgèa D'Ohsson (1740 - 1807). Numbered 'Pl. 131' upper right.

After Charles Nicolas Cochin fils (1715 - 1790).

See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.

Stock: **11985**

495. **Exercices Des Derwischs Rufayis.**

IIe. Scene.

C.N. Cochin, Fil, Direxit. M. Fessard, Sculpsit, 1787.

[Paris, c.1788.]

Engraving, 270 x 405mm. 10½ x 16". Hole to image upper right. Worn. £160

A meeting of Derviches in an Ottoman Turkish interior.

A Dervish or Darvesh is someone treading a Sufi Muslim ascetic path or 'Tariqah', known for their extreme poverty and austerity, similar to mendicant friars in Christianity.

As Sufi practitioners, Dervishes have been known as sources of wisdom, medicine, poetry, enlightenment, and witticisms.

From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradgèa D'Ohsson (1740 - 1807). Numbered 'Pl. 129' upper right.

After Charles Nicolas Cochin fils (1715 - 1790).

See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.

Stock: **11983**

496. **Exercices Des Derwischs Rufayis.**

Ire. Scene.

Cochin, Direxit. Nee, Sculpsit 1787. [Paris, c.1788.]

Engraving, 270 x 405mm. 10½ x 16". Hole to image upper right. Worn. £160

A meeting of Derviches in an Ottoman Turkish interior.

A Dervish or Darvesh is someone treading a Sufi Muslim ascetic path or 'Tariqah', known for their extreme poverty and austerity, similar to mendicant friars in Christianity.

As Sufi practitioners, Dervishes have been known as sources of wisdom, medicine, poetry, enlightenment, and witticisms.

From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradgèa D'Ohsson (1740 - 1807). Numbered 'Pl. 128' upper right.

After Charles Nicolas Cochin fils (1715 - 1790).

See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.

Stock: **11982**

497. **Appartement d'un Ministre de la Porte.**

J M Moreau le Je. del. Malbeste Sculp. [Paris, c.1790.]

Engraving, image 240 x 380mm. 9½ x 15". Five worm holes, including three to image. £130

A meeting of advisors to the Ottoman Sultan in a lavish Turkish interior. They smoke pipes and hookahs.

From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradgèa D'Ohsson (1740 - 1807). Numbered 'Pl. 62' upper right.

After Jean Michel Moreau le jeune (1741 - 1814).

See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.

Stock: **11988**

498. **Exercices Des Derwischs Rufayis.**

IIIe. Scene.

[C.N. Cochin.] [Paris, c.1788.]

Engraving, 270 x 405mm. 10½ x 16". Hole to image upper right. Worn. £160

Dancing instruction? for a meeting of Derviches in an Ottoman Turkish interior.

A Dervish or Darvesh is someone treading a Sufi Muslim ascetic path or 'Tariqah', known for their extreme poverty and austerity, similar to mendicant friars in Christianity.

As Sufi practitioners, Dervishes have been known as sources of wisdom, medicine, poetry, enlightenment, and witticisms.

From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradgèa D'Ohsson (1740 - 1807). Numbered 'Pl. 130' upper right.

After Charles Nicolas Cochin fils (1715 - 1790).

See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.

Stock: **11984**

499. **Exercices Des Derwischs Rufayis. V. Scene.**

[C.N. Cochin.] [Paris, c.1788.]

Engraving, 275 x 400mm. 10¾ x 15¾". Hole to image upper right. Worn. £160

Derviches in an Ottoman Turkish interior. A Dervish or Darvesh is someone treading a Sufi Muslim ascetic path or 'Tariqah', known for their extreme poverty and austerity, similar to mendicant friars in Christianity.

As Sufi practitioners, Dervishes have been known as sources of wisdom, medicine, poetry, enlightenment, and witticisms.

From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradgèa D'Ohsson (1740 - 1807). Numbered 'Pl. 132' upper right.

After Charles Nicolas Cochin fils (1715 - 1790).

See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.
Stock: 11986

500. **Exercices Des Derwischs Cadrys.**

C.N. Cochin, Fil, Direxit. M. Fessard, Sculptit, 1787.
[Paris, c.1788.]
Engraving, 270 x 405mm. 10½ x 16". Hole to image upper right. Worn. £160
Dancing Derviches in an Ottoman Turkish interior. A Dervish or Darvesh is someone treading a Sufi Muslim ascetic path or 'Tariqah', known for their extreme poverty and austerity, similar to mendicant friars in Christianity.
As Sufi practitioners, Dervishes have been known as sources of wisdom, medicine, poetry, enlightenment, and witticisms.
From 'Tableau Général de L'empire Othoman, Divisé en Deux Parties, dont l'une comprend la l'égislation Mahométhane; l'Autre, l'Histoire de l'Empire Othoman' 1788 by Ignatius Mouradzea D'Ohsson (1740 - 1807). Numbered 'Pl. 127' upper right.
After Charles Nicolas Cochin fils (1715 - 1790).
See British Library: 002569187. Provenance: from the collection of Rudolf Nureyev.
Stock: 11987

501. **Chasseurs. [ink mss.]**

[Monogram of Alexander Orlovsky lower right.] 1819 [St. Petersburg.]
Lithograph, sheet 220 x 350mm. 8¾ x 13¾". Margins trimmed. Glued to album page. £140
Persian riflemen shooting at their targets.
For 'Voyage en Perse, pendant les années 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.
Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.
In 1816 he became one of the first artists to produce lithographs in Russia.
Stock: 12060

502. **[Persian riflemen shooting at their targets.]**

[Monogram of Alexander Orlovsky lower right.] 1819 [St. Petersburg.]
Lithograph, sheet 375 x 450mm. 14¾ x 17¾". £180
For 'Voyage en Perse, pendant les années 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.
Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.
In 1816 he became one of the first artists to produce lithographs in Russia.
Stock: 12061

503. **[A Persian military punishment.]**

[Monogram of Alexander Orlovsky lower left.] 1819 [St. Petersburg.]
Lithograph, sheet 340 x 430mm. 13½ x 17". £120
For 'Voyage en Perse, pendant les années 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.
Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.
In 1816 he became one of the first artists to produce lithographs in Russia.
Stock: 12062

504. **[Persian men (soldiers) eating in an interior.]**

[Monogram of Alexander Orlovsky lower left.] 1819
[St. Petersburg.]

Lithograph, sheet 360 x 455mm. 14¼ x 18". Slight foxing. £350

For 'Voyage en Perse, pendant les annees 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.

Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12063

505. **[Persian men (soldiers) playing music in a courtyard.]**

[Monogram of Alexander Orlovsky lower left.] 1819
[St. Petersburg.]

Lithograph, sheet 360 x 445mm. 14¼ x 18". £280

For 'Voyage en Perse, pendant les annees 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.

Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12064

506. **[Persian women traveling through a landscape with male escorts.]**

[Monogram of Alexander Orlovsky lower left.] 1819
[St. Petersburg.]

Lithograph, sheet 360 x 430mm. 14¼ x 17". £260

For 'Voyage en Perse, pendant les annees 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.

Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12065

507. **[A Persian funeral; male and female mourners either side of the body.]**

[Monogram of Alexander Orlovsky lower left.] 1819
[St. Petersburg.]

Lithograph, sheet 365 x 455mm. 14½ x 18". £220

For 'Voyage en Perse, pendant les annees 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.

Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.

In 1816 he became one of the first artists to produce lithographs in Russia.
Stock: **12066**

508. **Soldat d'Artillerie 1. [ink mss.]**

[Alexander Orlovsky.] [St. Petersburg, c.1820.]
Lithograph, sheet 235 x 175mm. 9¼ x 7". Margins trimmed. Glued to album page. £140
Semi-caricatured depiction of a Persian artillery soldier riding a camel.

For 'Voyage en Perse, pendant les années 1812 et 1813...' by Gaspar Drouville, a commander of the Russian Imperial Cavalry.
Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832) was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. Orlovsky travelled extensively and was a volunteer in the partisan group led by Thadysz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks. In 1809 he received the title of Academician of Battle Painting for his picture Cossack Bivouac. During the war of 1812 against Napoleon, Orlovsky produced several drawings of leading military figures.

In 1816 he became one of the first artists to produce lithographs in Russia.
Stock: **12058**

509. **Telmessus_Lycia.**

I.H. Allan. A.R. Grieve, Zinco. Printed by J. Grieve, 33, Nicholas Lane. [n.d., c.1845.]
Tinted zincograph with colour added by hand, 375 x 265mm. 14¾ x 10½". £95
Telmessos (or incorrectly Telmissis) was a flourishing city in Lycia, modern Turkey, on the Gulf of Fethiye. It was famed for its school of diviners, consulted among others by the Lydian king Croesus, prior to declaring war against Cyrus, and by Alexander the Great, when he came to the town after the siege of Halicarnassus. From John Harrison Allan's 'A Pictorial Tour in the Mediterranean'.
See Abbey Travel: 200, 6.
Stock: **11741**

510. **The Marble Pulpit and Colonnades on the Platform of the Great Mosque, Jerusalem.**

From a Photograph by The Revd. A.A. Isaacs, M.A. Day & Son, Lithographers to The Queen.
Tinted lithograph, image 230 x 305mm. 9 x 12". Some light spotting. Upper right corner of margin chipped. £220

A view on the Temple Mount in Jerusalem.
From a rare book.

Abbey Travel: undescribed. Not in BL.
Stock: **11780**

511. **The Great Mosque of the Sakara and the Judgment Seat of David.**

From a Photograph by The Revd. A.A. Isaacs, M.A. Day & Son, Lithrs. to The Queen.
Tinted lithograph, image 230 x 305mm. 9 x 12". £280
A view of the Dome of the Rock on the Temple Mount, Jerusalem. It was completed in 691, making it the oldest extant Islamic building in the world.
Description below title.
From a rare book.
Abbey Travel: undescribed. Not in BL.
Stock: **11783**

512. **The Facade of the Mosque El Aksa, Jerusalem.**

From a Photograph by The Revd. A.A. Isaacs, M.A. Day & Son, Lithographers to The Queen.
Tinted lithograph, image 225 x 305mm. 8¾ x 12". £160
Al-Aqsa Mosque ('the Farthest Mosque'), also known as al-Aqsa, on the Temple Mount in Jerusalem, with a description below the title.
From a rare book.
Abbey Travel: undescribed. Not in BL.
Stock: **11782**

513. **General View of the Great Mosque of the Sakara, and the Judgment Seat of Aksa, Jerusalem.**

From a Photograph by The Revd. A.A. Isaacs, M.A. Day & Son, Lithrs. to The Queen.
Tinted lithograph, image 220 x 305mm. 8¾ x 12". £280
The Dome of the Rock, a major landmark on the Temple Mount in Jerusalem. It was completed in 691, making it the oldest extant Islamic building in the world.
From a rare book.
Abbey Travel: undescribed. Not in BL.
Stock: **11781**

514. **St. Paul's Church, Kandy.**

Captn. C. O'Brien, del. J. Needham, lith. Day [London, 1864.]
Hand coloured lithograph, sheet 175 x 290mm. 7 x 11½". Sheet trimmed. Paper browned. £160
A view in Kandy, Sri Lanka.
Illustration to the titlepage of 'A series of fifteen Views of Ceylon illustrative of Sir J.E. Tennent's work, from sketches made on the spot by Capt C. O'Brien, late Assistant Surveyor General, Ceylon'.
After Charles D.C. O'Brien (d.1866).
Abbey Travel: undescribed. British Library: India Office Prints & Drawings, P1583.
Stock: **12250**

515. **Sale Du Grand Conseil De Venise.**

Dessine sur le Lieu et Mis au Jour Par le Soin de Pierre Mortier Libraire. A Amsterdam. [n.d., c.1705.]

Etching, 495 x 590mm. 19½ x 23¼". Centre fold as issued. Marginal chips, nicks and tears. £360

A large and impressive illustration of the meeting of the Maggior Consiglio, or Council, of the Republic of Venice. The Doge and his advisors at the upper centre of the composition.

From 'Histoire du gouvernement de Venise', 2 vols., 1705 by Abraham Nicolas Amelot de la Houssaie. Numbered 'XLI' upper right, key text to left and right of title.

Published by Pierre Mortier (1661 - 1711), book and map seller, playing-card maker and publisher in Amsterdam from 1685.

Provenance: from the collection of Rudolf Nureyev.
Stock: 11989

516. **A View of the Pseudodipteral Temple or Basilica, taken from the South East. Vue du Temple Pseudodiptere ou de la Basilique, prise du cote du Sud Est.**

T. Major sculp. Publish'd Jan. 1768.
Etching, 370 x 270mm. 14½ x 10½". £180

From a series of views of ancient classical ruins, this view probably in Selinunte (Selinus), a Greek archaeological site situated on the south coast of Sicily. Numbered 'Tab: XIX'.

By Thomas Major (1720 - 1799).
Stock: 12012

517. **Corté in Corsica. Formerly the Residence of General Paoli, to whom this Plate is Inscribed by his Excellency's most obliged & obed.t humble serv.t. J.Kent.**

John Kent Delin. John Browne Sculp. Published as the Act directs, Oct.r 29, 1772 by Jn.o Kent, Hunt Court, St Martins Lane.

Engraving, 510 x 630mm. Trimmed to image and laid down. £650

When Corsican independence was declared in 1755 Pasquale Paoli's forces drove the Genovese from most of the island. He made Corte his capital and founded a university there. This made Corsica the first democratic republic of the modern age, and Paoli a hero to the American republicans.

However Genova, knowing that they could never win Corsica back, sold their claim to France in the Treaty of Versailles, 1767. The French invaded and Paoli had to seek refuge in England.

After the French Revolution he became a national hero to the National Assembly and returned to Corsica. However the excesses of the Revolution caused him to declare independence again. Looking for support he offered sovereignty to Britain, but was rejected. Again he went into exile in England.

Stock: 12296

518. **[Siege of Barcelona.] A General Assault.**

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. [n.d., c.1775.]

Engraving, 170 x 275mm. 6¾ x 10¾". £140

The Siege of Barcelona took place between 14 September and 19 October 1705 during the War of the Spanish Succession when an Allied army supporting the Austrian pretender to the Spanish throne, led by Charles Mordaunt, 3rd Earl of Peterborough (1658 – 1735), captured the city of Barcelona from its Franco-Spanish defenders.

Three line description below title. Numbered '5' upper right. On watermarked laid paper.

Published by Carington Bowles (1724 - 1793). Bowles had an ancestor, Major-General Phineas Bowles, first mentioned in the military entry books in January, 1692, when he was appointed captain-lieutenant in the regiment of Colonel W. Selwyn. In 1705 he succeeded Colonel Caulfield in command of a regiment of foot in Ireland, with which he went to Spain and served at the siege of Barcelona. His regiment was one of those broken at the bloody battle of Almanza. Bowles was captured, but returned to England, and on the expiration of his parole returned with his reorganised regiment to Spain, where it was distinguished at the battle of Saragossa in 1710.

Stock: 12307

519. **[Siege of Barcelona.] The Attack of two Bastions, at Breaches made by springing Mines.**

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. [n.d., c.1775.]

Engraving, 170 x 275mm. 6¾ x 10¾". £140

The Siege of Barcelona took place between 14 September and 19 October 1705 during the War of the Spanish Succession when an Allied army supporting the Austrian pretender to the Spanish throne, led by Charles Mordaunt, 3rd Earl of Peterborough (1658 – 1735), captured the city of Barcelona from its Franco-Spanish defenders.

Two line description below title. Numbered '4' upper right. On watermarked laid paper.

Published by Carington Bowles (1724 - 1793). Bowles had an ancestor, Major-General Phineas Bowles, first mentioned in the military entry books in January, 1692, when he was appointed captain-lieutenant in the regiment of Colonel W. Selwyn. In 1705 he succeeded Colonel Caulfield in command of a regiment of foot in Ireland, with which he went to Spain and served at the siege of Barcelona. His regiment was one of those broken at the bloody battle of Almanza. Bowles was captured, but returned to England, and on the expiration of his parole returned with his reorganised regiment to Spain, where it was distinguished at the battle of Saragossa in 1710.

Stock: 12306

520. **[Siege of Barcelona.] An Attack and Lodgement on the Covert - Way.**

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. [n.d., c.1775.]

Engraving, 170 x 275mm. 6¾ x 10¾". £140

The Siege of Barcelona took place between 14 September and 19 October 1705 during the War of the Spanish Succession when an Allied army supporting the Austrian pretender to the Spanish throne, led by Charles Mordaunt, 3rd Earl of Peterborough (1658 – 1735), captured the city of Barcelona from its Franco-Spanish defenders.

Three line description below title. Numbered '3' upper right.

On watermarked laid paper.

Published by Carington Bowles (1724 - 1793). Bowles had an ancestor, Major-General Phineas Bowles, first mentioned in the military entry books in January, 1692, when he was appointed captain-lieutenant in the regiment of Colonel W. Selwyn. In 1705 he succeeded Colonel Caulfield in command of a regiment of foot in Ireland, with which he went to Spain and served at the siege of Barcelona. His regiment was one of those broken at the bloody battle of Almanza. Bowles was captured, but returned to England, and on the expiration of his parole returned with his reorganised regiment to Spain, where it was distinguished at the battle of Saragossa in 1710.

Stock: 12305

521. **[Siege of Barcelona.] The Place taken by Storm and Plunder'd.**

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. [n.d., c.1775.]

Engraving, 170 x 275mm. 6¾ x 10¾". £140

The Siege of Barcelona took place between 14 September and 19 October 1705 during the War of the Spanish Succession when an Allied army supporting the Austrian pretender to the Spanish throne, led by Charles Mordaunt, 3rd Earl of Peterborough (1658 – 1735), captured the city of Barcelona from its Franco-Spanish defenders.

Three line description below title. Numbered '6' upper right. On watermarked laid paper.

Published by Carington Bowles (1724 - 1793). Bowles had an ancestor, Major-General Phineas Bowles, first mentioned in the military entry books in January, 1692, when he was appointed captain-lieutenant in the regiment of Colonel W. Selwyn. In 1705 he succeeded Colonel Caulfield in command of a regiment of foot in Ireland, with which he went to Spain and served at the siege of Barcelona. His regiment was one of those broken at the bloody battle of Almanza. Bowles was captured, but returned to England, and on the expiration of his parole returned with his reorgan-ized regiment to Spain, where it was distinguished at the battle of Saragossa in 1710.

Stock: 12309

522. **View of the Villa of Scoonenbergh near Brussels; belonging to their Royal Highnesses the Governors General of the Low Countries. Dedicated to their Royal Highnesses by their most humble and obedient Servant, Artaria & Co./ Zanna & Co. [Translated into French to right.]**

S. Le Febre delt. S. Middiman Sculpt. London Publish'd Octr. 15, 1786 by Torre & Co. No. 132 Pall Mall. A Vienne chez Artaria & Co. A Bruxelles chez Zanna & Co.

Engraving printed in colours with colour added by hand, 310 x 475mm. 12¼ x 18¾". Lacking left margin. The main facade of the Palace of Schoonenberg, Belgium, set in parkland; a carriage and figures in front of the gates.

One of 'Four Views of Scoonenbergh, near Brossek, belonging to the Governors General of the Low Countries'. See Item 12222.

Stock: 12225

523. **View of the Temple of Friendship, with a part of the Park of Scoonenberg, belonging to their Royal Highnesses the Governors General of the Netherlands, &c. Dedicated to their Royal Highnesses by their most humble and Obedient Servant, Joseph Zanna. [Translated into French to right.]**

S. Le Febre delt. W. Byrne sculpt. London Published Octr. 15: 1792 by Colnaghi & Co. No: 132 Pall Mall. A Augsbourg chez S. Tessari & Compie. A Bruxelles chez J. Zanna Rue de la Madeleine.

Engraving printed in colours with colour added by hand, 310 x 475mm. 12¼ x 18¾". £250

A folly in the grounds of the Palace of Schoonenberg, with figures and a boat on the river to right. Also a distant view of Brussels, Belgium.

One of 'Four Views of Scoonenbergh, near Brossek, belonging to the Governors General of the Low Countries'. See item 12225.

Stock: 12222

524. **A View of Florence Taken without the Cross Gate near the River Arno.**

Jo Zocchi Delint. Parr Sculpt. London Printed for R. Sayer, Map & Printseller opposite Fetter Lane Fleet Street, and J. Boydell Engraver at the Unicorn the Corner of Queen Street Cheapside. Publish'd According to Act of Parliament. [1750.]

Etching, 300 x 450mm. 11¾ x 17¾". Some light staining to image upper left. Margins lightly soiled, chipped corner lower right. £230

View of Florence, Italy, seen across the Arno River. A copy from a plate in Zocchi's 'Scelta di XXIV vedute delle principali contrade, piazze, chiese e palazzi della città di Firenze' of 1744. On paper watermarked 1810. After Giuseppe Zocchi (1717 - 1767).

Provenance: from the collection of Rudolf Nureyev.

Stock: 11981

525. **L'Amiraute et son Boulevard, pres du Palais imperial d'hiver.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]
Lithograph, sheet 265 x 370mm. 10½ x 14½". £160

A view of the Admiralty, with figures and a parading cavalry regiment, St. Petersburg. The magnificent Empire Style edifice lining the Admiralty Quay was constructed to Andreyan Zakharov's design between 1806 and 1823. Located at the western end of the Nevsky Prospekt, with a gilded steeple topped by a golden weather-vane in the shape of a small ship, it is one of the city's most conspicuous landmarks. The spire is the focal point of old St. Petersburg's three main streets - Nevskiy Prospekt, Gorokhovaya Ulitsa, and Vosnesenskiy Prospekt, underscoring the importance Tsar Peter I placed on Russia's Navy. From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12072

526. **Chancelleries de l'Etat - Major.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]
Lithograph, sheet 240 x 335mm. 9½ x 13¼". Trimmed. £130

A state building in St. Petersburg, with figures including soldiers and carriages. From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12071

527. **Porte triomphal._**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]
Lithograph, image 245 x 360mm. 9¾ x 14¼". Margins trimmed. £140

The Narva Triumphal Gate was erected in the vast Narva Square (known as the Stachek Square in Soviet years), Saint Petersburg, in 1814 to commemorate the Russian victory over Napoleon.

From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12210

528. **Catherine IIde a Pierre Ier.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]
Lithograph, sheet 255 x 365mm. 10 x 14½". Margins trimmed. £160

The Bronze Horseman statue of Peter the Great atop his steed, created by Etienne Maurice Falconet, in St. Petersburg's Senate Square. With figures, carriages and sleighs in the foreground.

From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12069

529. **Benedizione de' Cavalli, nel giorno di S. Antonio in Roma.**

In Roma da Giaco. Antonelli al Corso alle Convertite N.179, B. [n.d., c.1823.]

Hand coloured etching, 235 x 320mm. 9¼ x 12½".

Very fine. A good rare impression in vivid colour.

£180

The ritual blessing of horses on Saint Anthony's day, January 17, in Rome.

Published by Giacomo Antonelli (1810 - 1823; fl).

Stock: 12251

530. **La Forteresse.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]

Lithograph, sheet 250 x 340mm. 9¾ x 13½". Margins trimmed. £160

The Peter and Paul Fortress is the original citadel of St. Petersburg, founded by Peter the Great in 1703 and built to Domenico Trezzini's designs from 1706 to 1740. It commands a dominant position on Zayachy Island along the right bank of the River Neva. Figures and shipping on the river in foreground.

From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12212

531. **Le Palais imperial a St. Petersburg.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]

Lithograph, sheet 250 x 340mm. 9¾ x 13½". Margins trimmed. £180

The Winter Palace, from Palace Square, Saint Petersburg. From 1732 to 1917 it was the official residence of the Russian Tsars. The present and fourth Winter Palace was built and altered almost continuously between the late 1730s and 1837, when it was severely damaged by fire and immediately rebuilt. A carriage, figures, and military parade in the square in front of the Palace.

From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He

moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12213

532. **Le Palais imperial, vue prise de la Petite Millienne.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]

Lithograph, sheet 265 x 365mm. 10½ x 14½". Margins trimmed. £180

A view of the Winter Palace, with figures including soldiers, St. Petersburg.

From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: 12070

533. **[Twelve views of Stockholm, Sweden.]**

Verner del. Stentryck hos Scheele. [two plates.]

[Stockholm, c.1820s.]

12 lithographs glued to three album pages, each image c.135 x 215mm, 5½ x 8½". Margins trimmed. Some glue stains to corners. £750

An attractive set of early Swedish lithographs, 'Utsigter af Stockholm', by Fredric Verner, who was a lithographer, painter and sketch artist.

Titles in Swedish to left and French to right.

Stock: 12053

534. **La Bourse.**

[Alexander Orlovsky.] [St. Petersburg, c.1826.]

Lithograph, sheet 255 x 350mm. 10 x 13¾". Margins trimmed. £160

The Old Saint Petersburg Stock Exchange (also Bourse) and Rostral Columns are significant examples of Greek Revival architecture. Designed by French architect Thomas de Thomon (1754 - 1813), and inspired by the Greek Temple of Hera at Paestum, the

stock exchange was constructed between 1805 and 1810. The rostral columns erected on either side of the Stock Exchange were completed in 1811. Shipping on the Neva River in foreground.

From a series of views of St. Petersburg by Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832). Orlovsky was a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St.

Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

In 1816 he became one of the first artists to produce lithographs in Russia.

Stock: **12211**

535. Jeune Grec. Collection of Heads No.1. after Grevedon.

Published by Thos. McLean, 26, Haymarket June 27th 1831. Printed by C. Motte 70, St. Martins Lane.

Lithograph, sheet 300 x 225mm. 11¾ x 8¾". £160

Young Greek man turned to left, carrying a drapery over his right shoulder, wearing turban and embroidered waistcoat over stripped shirt.

Detail from a painting by Baron François Gérard (1770 - 1837).

With publisher's blindstamp below title.

Stock: **11941**

536. Vesuvius.

Engraved by H. Dawe, from an Original painting in his possession. [n.d., c.1835.]

Mezzotint, sheet 125 x 160mm. 5 x 6¼". Trimmed within plate, glued to album sheet at corners. Glue stains. £80

A view of Mount Vesuvius erupting, seen from the Bay of Naples.

Numbered 'No.5.' lower right.

Stock: **11801**

537. Views in Italy [sic].

1841.

Book, oblong 8vo (130 x 165mm, 5 x 6½"), 23 uncoloured lithographs of alpine scenery by Lemercier, Engelmann and others after Dubois. Marbled paper-covered boards, ink mss. title label to cover. Binding scuffed and rubbed, paper torn and partially missing to spine and verso. Plates generally good, some foxed.

£330

Reduced versions of familiar images of almost exclusively the Swiss Alps include a mountain climbing party's ascent of Mont Blanc and glaciers at Chamonix.

An charming souvenir album of an Alpine tour, signed and dated in ink inside front cover 'Augusta M.

Rolleston 1841'.

Stock: **11923**

538. Gibraltar (Espagne) Vu du cote du Nord. Gibraltar (Espana) Visto del costado del Norte.

à Paris, chez Gosselin, Imp. Ed. r. St. Jacques 71.

[Paris, n.d., c.1855.]

Tinted lithograph, printed area 350 x 470mm, 13¾ x 18½". A few small marginal tears. £220

A steamship leaving the harbour of Gibraltar.

From a series of European views published in Paris.

Stock: **12190**

539. [Kingstown Harbour.]

E. Duncan, pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 250 x 445mm. 9¾ x 17½". A fine impression. £160

Shipping in front of the harbour and town of Dunleary

(Irish: Dún Laoghaire or Dún Laoire), near Dublin,

Ireland. The town had been officially renamed

Kingstown in 1821 in honour of a visit by King George

IV, but reverted to its Irish name by resolution of the

town council in 1921, one year before Irish

independence.

From a plate engraved for the Stationers' Almanack.

The Stationers' Company had published the Stationers'

Almanack since 1747, a single-sheet which consisted

of calendar text set out beneath an engraved headpiece

that recorded significant events of the preceding year.

With separate text sheet.

Stock: **11817**

540. Perystile de l'universite a Gand. Peristile of the university at Ghent.

H. Borremans, del. et lith. Lith. de P. Degobert, a Bruxelles. Depose. [n.d., c.1850.]

Lithograph on india laid paper, sheet 220 x 265mm. 8¾ x 10½". £70

The grand portico and facade of Ghent University,

Belgium, by Louis Roelandt, a Belgian architect who

played an important role in the evolution of Neo-

Renaissance and Neo-Classical architecture in

Belgium.

Published in Brussels, probably a book illustration.

Stock: **11671**

541. L'Hiver De 1879 A Paris.

Felix Buhot Paris 1879 à la Place Breda 9 Decembre.

[Artist's monogram lower left.] Imp. A Salmon. Au

boulevard des Italiens [in reverse.] [1879.]

Etching, drypoint and aquatint, 235 x 345mm. 9¼ x 13½". £320

Paris during the winter, with four dogs in the centre

foreground, two figures carrying spades at right,

beyond an elegant woman and her daughter walking to

the left. On the right several coaches lined-up; with

vignettes to left including horses lying dead on the

road, and at lower right figures skating on the river

Seine.

By etcher, lithographer, painter, draughtsman Félix
Buhot (1847 - 1898).
Stock: 12345

542. **[Paris en train: Le Mail.]**

Alfred Taiée. [Signed in plate lower left.] [n.d., 1875.]
Etching, 235 x 330mm, 9¼ x 13". £65
View on the banks of the river Seine, Paris, from
beneath a bridge, with figures loading boats.
By French etcher Jean Alfred Taiée (1820 - 1880 after)
for the series 'L'Eau Forte en 1875'.
Stock: 12344

543. **View of the S.E. End of the
Southernmost of Prince Leopold's Islands.**

Drawn by H.N.Head. Engraved by E.Finden. [n.d.,
c.1850.]
Coloured engraving. 150 x 220mm, 6 x 8¾". £75
Stock: 11799

544. **Off the Cape in 40° South. Sighting
an Iceberg.**

[Lithographed by John Corbett Anderson after Charles
Richard Francis?] [Croydon: J.C.Anderson, 1859.]
Tinted lithograph. Printed area 200 x 250mm, 8 x 10".
Damp stain in top right corner of margin. £75
From 'To India and Back by the Cape by a Traveller'
[C.R. Francis.].
Abbey 524.
Stock: 11798

British Topography

545. **Caesar's Tower and part of Warwick
Castle from the island.**

P. Sandby Fecit. Publish'd Jany. 1776. by J Boydell
Cheapside.
Aquatint. 327 x 473 mm 11¾ x 18½". Good margins,
minor foxing two iron spots visible from the reverse.
Unidentified watermark. £520
In 914AD Ethelfleda, daughter of Alfred the Great,
ordered the building of a 'burh' or an earthen rampart to
protect the small hill top settlement of Warwick from
Danish invaders. The views here show the castle after
Capability Brown's landscaping. Sir Fulke Greville
owned the castle as Baron Brooke while the Earldom
was held by the Rich family. The Greville's were
granted the Earldom in 1759 thus reuniting title and
Castle.
Plate 3 from a set of four. After Paul Sandby (1725 -
1809), watercolourist and printmaker. Born in
Nottingham, he came to London in 1745 where he
joined his brother Thomas at the Board of Ordnance.
He is best remembered for his watercolours and as the
first British printmaker to use aquatint systematically.
Sandby executed several other versions of this view,
varying the disposition of the figures and the dray
carts, or adding groups of figures and animals.
Stock: 12354

546. **Part of Warwick Castle from the SE.**
P. Sandby Fecit. Publish'd Jany. 1776. by J Boydell
Cheapside.

Aquatint. 330 x 465mm, 13 x 17¾". Good margins,
minor foxing. Unidentified watermark. £520
In 914AD Ethelfleda, daughter of Alfred the Great,
ordered the building of a 'burh' or an earthen rampart to
protect the small hill top settlement of Warwick from
Danish invaders. The views here show the castle after
Capability Brown's landscaping. Sir Fulke Greville
owned the castle as Baron Brooke while the Earldom
was held by the Rich family. The Greville's were
granted the Earldom in 1759 thus reuniting title and
Castle.

Plate Four from a set of four. After Paul Sandby (1725
- 1809), watercolourist and printmaker. Born in
Nottingham, he came to London in 1745 where he
joined his brother Thomas at the Board of Ordnance.
He is best remembered for his watercolours and as the
first British printmaker to use aquatint systematically.
Sandby executed several other versions of this view,
varying the disposition of the figures and the dray
carts, or adding groups of figures and animals.
Stock: 12355

547. **The Entrance of Warwick Castle
from the Lower Court.**

P. Sandby Fecit. Publish'd Jany. 1776. by J Boydell
Cheapside.
Aquatint. 345 x 478mm, 13½ x 18¾". Good margins
minor foxing. Unidentified watermark. £520
In 914AD Ethelfleda, daughter of Alfred the Great,
ordered the building of a 'burh' or an earthen rampart to
protect the small hill top settlement of Warwick from
Danish invaders. The views here show the castle after
Capability Brown's landscaping. Sir Fulke Greville
owned the castle as Baron Brooke while the Earldom
was held by the Rich family. The Greville's were
granted the Earldom in 1759 thus reuniting title and
Castle.
Plate two from a set of four, After Paul Sandby (1725 -
1809), watercolourist and printmaker. Born in
Nottingham, he came to London in 1745 where he
joined his brother Thomas at the Board of Ordnance.
He is best remembered for his watercolours and as the
first British printmaker to use aquatint systematically.
Sandby executed several other versions of this view,
varying the disposition of the figures and the dray
carts, or adding groups of figures and animals.
Stock: 12356

548. **Shanklin Chine, Isle of Wight.**

J. Fry del.t. 1790.
Ink and watercolour, 145 x 230mm, 5¾ x 9", within
mss. border, total 190 x 290mm, 7½ x 11½", laid on
album paper. £180
The cliffs on the south-east coast of the Isle of Wight,
with Shanklin Chine, a ravine cut through the soft rock
by a stream.
Fry appears to have been a local artist.
Stock: 12101

549. **View from the beach at Steep-Hill, Isle of Wight.**

J. Fry del.t. 1793.

Ink and watercolour, 145 x 230mm, 5¾ x 9", within mss. border, total 190 x 290mm, 7½ x 11½", laid on album paper. £180

The cliffs on the south coast of the Isle of Wight at Steephillm near Ventnor.

Fry appears to have been a local artist.

Stock: 12102

550. **Maidstone.**

[n.d., c.1820s.]

Lithograph, sheet 300 x 390mm. 11¾ x 15½". £230

An interesting and rare view of Maidstone, the county town of Kent. Shows shops, carts and figures in a square.

Stock: 12285

551. **View of the Diana in Bushy Park, with a distant View of the Entrance to Hampton Court. Respectfully Dedicated by Permission to Her Royal Highness the Duchess of Clarence, by Her Royal Highnesses Ob.t humble Serv.t H.B. Ziegler.**

Drawn by H.B. Ziegler. Engraved by E. Duncan. Published March 1 1829, by R. Ackermann, 96, Strand, London.

Coloured aquatint, watermarked "J.Whatman 1825. 200 x 270mm, 8 x 10½". Paper lightly toned. £220

A fine aquatint of the Chestnut Avenue and the Diana Fountain, both designed by Christopher Wren as a grand approach to Hampton Court.

The Duchess was Adelaide, wife of Prince William, Duke of Clarence, who was the honorary 'Ranger of Bushy Park'. When he became William IV in 1830 he appointed her Ranger, so she could remain in Bushy House, their long-time home.

Stock: 12115

552. **Cross House Southampton.**

Printed & Published by T.H. Skelton. _Southampton. [n.d., c.1830.]

Lithograph, 220 x 275mm. 8¾ x 10¾". £65

The Cross House in Southampton served as the 'waiting room' for the Itchen Ferry, which carried passengers across the River Itchen between Woolston and Southampton, prior to 1836. The Cross House was probably the original medieval boundary cross of Itchenworth, being built with two walls crossing each other at right angles. It had a conical tiled roof and gave shelter to travellers which ever way the wind was blowing.

A rare print.

Stock: 11847

553. **A View of the Chasm, the Ruined Cottages, The Sunk Orchard, and The Riased Reefs of Rock & Marl, occasioned by the Land-Slip, at Axmouth, Devonshire.**

Drawn by J.Baker. On Stone by W.Gauci. Printed by W.Gauci, 9 North Cres.t Bedf.d Square. Published by J. Baker, Alfred House Academy, Ottery St Mary.

[n.d., c.1840.]

Lithograph. Printed area 275 x 345mm, 11¾ x 13½".

£180

A scene on the cliffs of England's 'Jurassic Coastline' after a landslip on Christmas Day 1839, taking with it a number of cottages and an orchard, as shown on a sketch map in the title area. It was the first major landslip to be recorded scientifically and is known today as the 'Undercliff'.

Stock: 11593

554. **[Devonport. (From Mount Edgecumbe.)]**

E. Duncan pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 250 x 450mm. 9¾ x 17¾". A fine impression. £130

A view from above of Devonport, in the west of the city of Plymouth in Devon. The Royal Navy Dockyard is one of three UK operating bases for the Royal Navy (the others being HMNB Clyde and HMNB Portsmouth).

From a plate engraved for the Stationers' Almanack. The Stationers' Company had published the Stationers' Almanack since 1747, a single-sheet which consisted of calendar text set out beneath an engraved headpiece that recorded significant events of the preceding year. With separate text sheet.

Stock: 11818

555. **[Falmouth.]**

E. Duncan pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 250 x 445mm. 9¾ x 17½". A fine impression. £140

Falmouth Harbour, Cornwall. A figure looks through a telescope in the foreground, ships in the water.

With separate text sheet.

Stock: 11816

556. **Cartmel Priory. Founded A.D. 1188.**

On Stone by Isaac Shaw from a Sketch by C.J. Greenwood. Printed by C. Hullmandel. London Published by I. Shaw, 81, Gt. Portland St. Portland Place. [n.d., c.1845.]

Sepia tinted lithograph, sheet 280 x 380mm. A few stain spots. £75

Cartmel Priory, at Cartmel, Cumbria, is a priory founded in 1190 by William Marshal, later 1st Earl of Pembroke for the Augustinian Canons and dedicated to Saint Mary the Virgin and Saint Michael. It was first colonised by a Prior and twelve monks from Bradenstoke Priory in Wiltshire.

Stock: 12287

557. **The Royal Institution, and Athæneum, Moseley Street, Manchester.**

T. Hosmer Shepherd. Aubrun lith. London, Published May 1st 1855 by E.Gambart & Co., 25 Berniers St. Oxford St.

Tinted lithograph with hand colour. Printed area 170 x 230mm, 6¾ x 9". £140

Designed by Charles Barry (his only public building in the Greek neo-classical style) and completed in 1835, the building is now the Grade I listed home of the Manchester Art Gallery.

Stock: **11796**

558. Upper Part of High Street, Maidstone, Including the Town Hall, taken from near the London & County Bank.

Published by Thos. Bishop, (late J. Brine) Printer, &c., Maidstone. [n.d., c.1855.]

Tinted lithograph, sheet 345 x 550mm. 13½ x 21¾".

£220

Locally published view of Maidstone, the county town of Kent. Shows shops, carts and figures; Town Hall to right, market cross in the distance.

Not in Abbey Scenery.

Stock: **12265**

559. [Portland Harbour & Breakwater.]

E. Duncan, pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 255 x 455mm. 10 x 18". A fine impression. £180

View of shipping in Portland Harbour, beside the Isle of Portland, off the Dorset coast.

With separate text sheet.

Stock: **11819**

560. [Folkestone.]

G.H. Andrews, pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 260 x 460mm. 10¼ x 18¼". With separate text sheet. A fine impression. £160

A steamship enters the choppy waters of the English Channel as it leaves Folkestone Harbour, Kent.

Stock: **11815**

561. [Dover.]

T.A. Prior sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 255 x 465mm. 10 x 18¼". A fine impression. £130

A prospect of the sea front at Dover, Kent, shipping in the harbour and the famous white cliffs and castle beyond.

With separate text sheet.

Stock: **11814**

562. Ham Place. (East Front.) From The Park.

Kell Bros. Lithrs. Castle St. Holborn. [n.d., c.1860.]

Chromolithograph, sheet 280 x 445mm. 11 x 17½".

Light foxing. Extremities tatty and chipped. £160

Stock: **12052**

563. [Newcastle-On-Tyne.]

G.H. Andrews pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper, proof, 255 x 450mm. 10 x 17¾". A fine impression. £180

Shipping on the River Tyne in Newcastle, a steam train passing over the rail bridge. With separate text sheet.

Stock: **11812**

564. The Needles, Isle of Wight.

Robert Herdman-Smith [signed bottom right.] [n.d., c.1925.]

Coloured aquatint, dimensions of frame 435 x 420. 17 x 16½". Unexamined out of original artists frame.

£190

Aquatint from an edition of 150 signed artists proofs, in original artist's frame. Robert Herdman-Smith (1879-1945) was born in Liverpool and exhibited at the Royal Academy and Paris Salon. He taught at the Wellington Technical School, New Zealand, from 1902, later returning to England.

Stock: **12276**

565. Dover (The Shakespeare Cliff).

Robert Herdman-Smith [signed bottom right.] [n.d., c.1925.]

Coloured aquatint, dimensions of original artists frame 435 x 420. 17 x 16½". Unexamined out of frame. £120

Aquatint from an edition of 150 signed artists proofs, in original artist's frame. Robert Herdman-Smith (1879-1945) was born in Liverpool and exhibited at the Royal Academy and Paris Salon. He taught at the Wellington Technical School, New Zealand, from 1902, later returning to England.

Stock: **12277**

566. Broad Street, Ludlow. [pencil.]

Samuel Chamberlain [signed in pencil.] [n.d., c.1930s.]
Drypoint etching, 200 x 255mm. 8 x 10". £140

By Samuel Chamberlain (1895 - 1975), American artist, architect, etcher, lecturer; born Cresco, Iowa, USA.

Stock: **11949**

567. View of the New Bridge over the River Tweed at Kelso, Scotland. Inscribed to John Rennie Esq.r Civil Engineer & F.R. A.S.S. &c. &c. by his obliged and obedient servant, William Daniell.

Painted, Engraved & Published by W.m Daniell No 9 Cleveland Street, Fitzroy Square, London, July 25 1804.

Fine coloured aquatint. Sheet 460 x 665mm, 18 x 26½". Trimmed within plate on three sides, laid on backing paper. £790

In 1797 the old bridge over the Tweed was washed away by floods, and the Scottish engineer John Rennie (1761-1821) was called in to build this bridge. He used the new technique of combining cast iron with stone to create wide arches previously unheard of in bridge construction. The Kelso Bridge was so impressive that he won contracts to build three major London bridges, Waterloo (a larger version of this bridge), Southwark & London Bridge (completed from his design after his death).

In 1854 the Kelso population has to be read the Riot Act when they protested against the bridge tolls, fifty years after completion, and long after the construction had been paid for. Three years later the tolls were abolished.

This plate attests to the skill of Daniell as an aquatinter: whereas most aquatints have lines added by engraving or etching, this image is pure aquatint, even the boatman's pole and the black border.

Stock: **12114**

568. View of the Exhibition of Paintings, at the Royal Institution, Edinburgh. MDCCCXXVI.

Drawn & Published by W. Turner de Loud. [c.1826.]
Lithograph, sheet 240 x 330mm. 9½ x 13". Lightly soiled, with crease through upper right corner of image and through title. £130

Crowds inspect paintings on the walls of the The Royal Institution, Edinburgh. Founded in Edinburgh in 1819, the Royal Institution for the Encouragement of the Fine Arts in Scotland was a privately funded and largely aristocratic body, modelled on the British Institution in London. The Royal Institution (RI) initially staged exhibitions of Old Master paintings, but from 1821 to 1830 it also mounted contemporary exhibitions to stimulate patronage for modern Scottish art. In the 1820s the RI began to form a national collection of paintings, most of which was later housed in the adjacent National Gallery of Scotland.

Stock: **11827**

569. Manerbawr Castle From the Inward Court.

P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sepr. 1st. 1775.

Aquatint with etching in brown ink, state with title in open letters. 240 x 315mm. 9½ x 12½". Trimmed to plate. A strong impression. £220

The remains of Manorbier Castle, Dyfed, men working to restore it and other figures with carts in the foreground.

Ninth plate of 12 from Part I of 'Views in South Wales' published in folio by Paul Sandby (1725 - 1809).

Abbey Scenery: 511, 9.

Stock: **12164**

570. The Entrance to Chepstow Castle.

P. Sandby Fecit. Publishd according to Act of Parliament by P Sandby St Georges Row Oxford Turnpike September 1st 1777.

Aquatint with etching in brown ink, sheet 230 x 295mm. 9 x 11¾". Trimmed to plate. Vertical crease through image. £80

Third plate of 12 from Part III of 'Views in South Wales' published in folio by Paul Sandby (1725 - 1809).

Abbey Scenery: 511, 27.

Stock: **12168**

571. Dunraven Castle, The Residence of Mrs: Wyndham.

George Delamotte. [n.d., c.1818.]

Pen lithograph, sheet 245 x 365mm. 9¾ x 14¼". £130

The Castle at Dunraven, Glamorgan, was demolished in 1963, and was set in 56 acres of natural parkland.

An early lithograph by George Orleans Delamotte (1809 - 1821; fl.).

Stock: **11562**

572. Observatory. Wincliff, near Chepstow, Monmouthshire.

W. Harris Archt, Bristol. J. Prout lithog: Printed by C. Hullmandel. [n.d., c.1840.]

Lithograph on india laid paper, sheet 265 x 210mm.

10½ x 8¼".

£130

Stock: **11848**

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