

Grosvenor Prints

Catalogue 106





Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 106



Item 50: The Sovereigne of the Seas builte in the Yearre 1637.

Cover: Detail of item 25

Back: Detail of Item 106



1. **Grosvenor, Lord Grosvenor.**
[n.d., c.1780.]
Engraving. 255 x 155mm (10 x 6") very large margins. Some restoration, near 'Lord', laid on archival tissue. £80
The arms of Earl Grosvenor, probably those of Richard Grosvenor (1731-1802), created the first earl in 1784.
Stock: 55524

2. **[Untitled landscape.]**
Chatelain Inv.t. R. Roberts Sculp. Publish'd according to Act of Parliament June the 27th, by Hen. Roberts, Engraver, & Printseller, facing Turnstile Holborn.
Engraving. 195 x 255mm (7¾ x 10"), with very large margins. Paper crack in plate on left, Paper toned. £130
A country road leading away from a town in the distance.
Stock: 55545



3. **Pleasure. [&] Sorrow.**
H. Corbould Del. R. Cooper sculp. London, Published Feb.y 1. 1814. by S. & J. Fuller, at the Temple of Fancy, Rathbone Place.
Pair of stipples, printed in colours with fine hand finishing. Sheets c. 300 x 220mm (11¾ x 8¾"). Trimmed within plates. £260
Two small children admire a captive bird, then mourn its death. *The BM has 'Sorrow' (1940,1109.52, trimmed losing title) and 'Tenderness', with the same children playing with a cat and kittens.*
Stock: 55420

4. **[Dachshund]**
David Gee [pencil signature]. [n.d., c.1950.]
Etching. 125 x 125mm (5 x 5") very large margins. £70
A dachshund head.
Stock: 55436

5. **[Dandie Dinmont]**
David Gee [pencil signature]. [n.d., c.1950.]
Etching. 125 x 125mm (5 x 5"), very large margins. £75
A Dandie Dinmont head.
Stock: 55435

6. **[Dalmatian head]**
David Gee [pencil signature]. [n.d., c.1950.]
Etching. 125 x 125mm (5 x 5") very large margins. £70
A dalmatian wearing a collar.
Stock: 55434

7. **S.W. View in the Quadrangle of St. Augustine's College, Canterbury.**
L.L. Razé del. Day & Son Lith.rs to the Queen. Published by Henry Ward, Canterbury, Nov.r 15th 1847.
A rare locally-produced lithograph. Sheet 310 x 395mm (12¼ x 15½") £220
A view of St Augustine's Collge, shortly after the purchase of the ruins of St Augustine's Abbey by MP Alexander Beresford Hope for the founding of a missionary college. Closed in 1942 after a German air-raid, these buildings became part of The King's School in 1976. The buildings here are now the Tradescant boarding house and School Library.
Louis Laurent Razé (1804-72) was art master at The King's School.
Stock: 55422

8. **The South Metropolitan Cemetery, Norwood, Established by Act of Parliament, 6th and 7th William IV, 1836. Charges and Fees.**
Royston & Brownm Printers, 40, Old Broad Street. [n.d., c.1836.]
Letterpress. Sheet 340 x 415mm (13½ x 16¼"). Central fold. £140
A table of funeral costs.
Stock: 55487

9. **Firm and Faithful Fond and true / Such my love I'll prove to you!**
[n.d., c.1840.]
Paper lace doily with watercolour flowers.
Doily 230 x 195mm (9 x 7¾").. £130
A romantic valentine.
Stock: 55477

10. **A Lily of the Valley For the Bosom.**
[n.d., c.1840.]
Embossed album sheet, 280 x 230mm (11 x 9") with two valentines. A paper lace doily with embossed flower trimmed and stuck on, doily pasted on; and verso an embossed card with watercolour forget-me-nots and bows of ribbon. £95
Two romantic valentines.
Stock: 55476

11. **A View of the Court Sitting on the Trial of Warren Hastings, Esq.r.**
[n.d., c.1788.]
Etching. 330 x 200mm (11¾ x 8"). Creases. £280
The impeachment trial of Warren Hastings, former Governor of the Presidency of Fort William (Bengal), at the Court of Peers in Westminster Hall, the galleries packed with spectators, with a 16-point key.
Stock: 55325

12. **[The coronation of William III and Mary III and their funerals]**
[Dutch, c.1689-c.1705.]
Six etchings on two sides of an album leaf. Largest sheet 170 x 285mm (6¾ x 11¼"). All sheets trimmed with a little wear. £360
Three scenes of the coronation of William and Mary in 1689, William III's death bed, his funeral in 1702 and Mary's in 1694.
Coronation: BM 1870,1008.2913, BM 1870,1008.1185, BM 1880,1113.2568. William's funeral BM Y,8.34.
Stock: 55539

13. **S.K.H Gehet zu Schiff in Engelland uber Zufahren.**
[Frankfurt, heir of Matthaus Merian, c.1690.]
Engraving. Sheet 310 x 375mm (12¼ x 14¾"). Trimmed to printed border, laid on canvas, paper toned. £350
William of Orange landing at Torbay to a rapturous welcome, the Dutch fleet filling the bay.
Published in the "Theatrum Europaeum".
Stock: 55464

14. **[Coronation procession of Charles VII] Pourtrait d'une tapisserie faite y a deux cens ans, où est représenté le Roy Charles VII allant faire son entree en la Ville de Rheims pour y estre sacre à la conduite de la Pucelle d'Orleans 1429.**
J. Poinart f. [n.d., c.1630.]

Scarce engraving 235 x 300mm (9¼ x 11¾"). Trimmed to plate, tears and folds repaired, laid on card. £280
A procession of knights and retainers, including Joan of Arc, Maid of Orleans, Engraved after a 200-year-old tapestry. *From Duke of Sutherland Collection?*
Stock: 55534

15. **[Felicissima Notte.]**
[n.d., c.1825.]
Watercolour. Sheet 230 x 185mm (9 x 7¼"). Mounted on album paper. £280
A man is welcomed into a brothel. Outside is a woman carrying a sleeping child, lit by lamplight. A copy of a lithograph (see ref: 11918).
Stock: 55523

16. **Premier Ouvrage de Gravure Dedie Paar la Reconnoissance a la Société Philanthropique de Paris Par leurs tres humble, et tres Obeissant, Serviteur, L. Perrot. Tiré du Cabinet de Madame De Saint Maurice. [&] Deuxieme Ouvrage...**
F. Sablet pinx. L. Perrot Sculp 1785 [& 1796].
Pair of engravings. Each sheet 315 x 380mm (12½ x 15"). Trimmed to plate; 'Premier' with surface scuffing in left edge, 'Deuxieme' with small tear in inscription. £280
Two scenes of country laundresses.
Provenance: Ex: Oettingen-Wallerstein collection.
Stock: 55492



17. **[La Mere Indulgente.] [&] [Les Conseils Maternels.]**
[Engraved by Louis Simon Lempereur after Pierre Alexandre Will.] [Published by Lempereur c.1775.]
Scarce pair of etchings, proofs before letters. Each 430 x 335mm (17 x 13¼") One sheet lightly toned. Small margins. £480
A pair of boudoir scenes with mothers and their adult daughters. In the first a young woman sits at a dressing table, letter in

hand, with the mother leaning above her; in the second the daughter sits with a lapdog on her lap, with the mother standing above. In the title area is a coat of arms surrounded by various attributes.

Stock: 55430

18. **[An untitled etching of a flying dragon.]**

[n.d., c.1830.]

Etching on chine collé, proof before letters? 250 x 200mm (9¾ x 8"). £140

A bat-winged dragon in a cloud of smoke, flying across a rural landscape towards a city on the horizon in the rising sun.

Stock: 55439

19. **[Acquittal of Warren Hastings] The Judgment of Britannia. This Plate, in commemoration of the honourable acquittal of Warren Hastings Esq.r... is most respectfully dedicated to The Honourable East India Company, by their most obed.t humble Serv.t John Richter.**

Henry Richter pinx.t. F. Bartolozzi Esq.r R.A. sculp. London Publish'd May 2. 1795 by John Richter, No 12. G.t Bewport Street.

Very scarce & rare stipple. 400 x 510mm (15¾ x 20"). Bottom right corner of inscription torn off, skillfully reattached, other small tear repaired, crease. Small margins. Damaged. £360

Warren Hastings being presented to Britannia, who leans forward to present him with a laurel crown. His accusers cower in the shadows to the right. An Explanation reads: 'Commerce attended by Plenty, calling upon Britannia, who is supported by Justice and Liberty, to do honour to Warren Hastings, the preserver of her Empire in the East'. *De Vesme 559 III of IV.*

Stock: 55416

20. **The Beggar's Opera. Jenny. I must and will have a kiss to give my wine a zest. Act 2 Scene 1.**

Burney pinx. Bartolozzi Sc. London Printed for J. Bell, British Library, Strand, July 9, 1791.

Etching with engraving, pt 18th century watermark. 200 x 130mm (8 x 5"). Some foxing, mainly in margins. £65

Macheath sits with arms around two women.

One of six frontispieces to 'British Theatre'. *De Vesme 167, state iii of iii.*

Stock: 55517

21. **Cato.**

Burney pinx. Bartolozzi Sc. London Printed for J. Bell, British Library, Strand, July 9, 1791.

Etching with engraving, pt 18th century watermark. 200 x 130mm (8 x 5"). Small margins. Some foxing, mainly in margins.

£65

A warrior and a woman kneeling down over a corpse.

One of six frontispieces to 'British Theatre'. *De Vesme 1672, state ii of iii.*

Stock: 55516



22. **[Six illustrations from 'Ghost Stories'.]**

Pub. by R. Ackermann, London 1823.

A very rare complete set of six aquatints with hand colour. Sheets 175 x 100mm (7 x 4"). £650

A complete set of illustrations from 'Ghost Stories, Collected with a Particular View to Counteract the Vulgar Belief in Ghost and Apparitions, and to Promote a Rational Estimate of the Nature of Phenomena commonly considered as Supernatural'. It contained eighteen short stories, although only two are illustrated: 'The Green Mantle of Venice', by H. Clauren (the only story with an attribution), has four; 'Marianne' has two. *The text of a later edition can be found on Google Books.*

Stock: 55529

23. **Homme Entre Deux Ages et ses Deux Maitresses. Fable 16 Livre 1.**

Gouget direx. [Paris, n.d., 1834.]

Engraving with hand colour. 320 x 240mm (12½ x 9½"). £130

'The middle-aged man and his two mistresses'. From Jean de La Fontaine's Fables.

Stock: 55475

24. **Love triumphant over Reason.**

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

Stipple. Sheet 335 x 390mm (13¼ x 15¼").

Trimmed within plate, extensive restoration.

Damaged £160

A bare-breasted woman lies on a bed, a suitor standing at her feet. Cupid stands at her head, his quiver on the floor.

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

Stock: 55423

25. **[Satan Alarmed.]**

R. Westall R.A. F. Graves. Printed by J Yates. Printed 1835 James [sic, recte John] Macrone, 3 St, James Square & E Graves King William Street West Strand.

Engraving and etching, scratched-letter state, proof before title, printed on chine collé. 210 x 150mm (8¼ x 6"). Trimmed to plate, some spotting. £90

Satan standing on the top of the globe, holding shield and spear, illustrating Book IV Line 986 of 'Paradise Lost'.

'On the other side, Satan alarm'd, Collecting all his might, dilated stood, Like Teneriffe, or Atlas, unremoved: His stature reach'd the sky, and on his crest Sat horror plumed; nor wanted in his grasp, What seem'd both spear and shield.'

Published as a frontispiece to "The Poetical Works of John Milton'.

Stock: 55518

26. **[9 plates from Pilgrim's Progress] 2.**

Christian and Pliable in the Slough of Despond. [&] 3. Christian's second meeting with the Evangelist. [&] 4. Christian's Burden falls off on his arrival at the Cross. [&] 5. Christian recovers his Roll. [&] 6. The Palace Beautiful and Christian in dread of the Lions. [&] 9. Christian passing the Caves of the Giants Pope and Pagan. [&] 10. Christian and Faithful confined in Vanity



Fair. [&] 11. **Christian and Hopeful escape from Doubting Castle. [&] 12. Christian and Hopeful passing the River.**

Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No 69 St Pauls Church Yard, London. Published as the Act directs, 16 April 1781.

9 etchings [of 12], very rich impressions, some with 18th century watermark. Sheets 175 x 275mm (6¾ c 10¾"). Trimmed to plate.

£550

9 plates of the series 'Twelve prints of John Bunyan's Pilgrim's progress, representing the principal occurrences in Christian's journey'. The missing scenes are: '1.

Christian declaring to his family his reasons for going on a pilgrimage'; '7. Christian's fight with Appollyon'; and '8. Christian in the Valley of the Shadow of Death'. See BM 1935,0522.2.155 to 160 for a set reissued by Bowles & Carver

Stock: 55424

27. **Amazones Historiques. Camille, Reine des Amazones.**

Dessiné et lith. par V. Adam. Imp.

Lemercier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph, Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Small margins. £320

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

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

Stock: 55554

28. **Amazones Historiques. Combat a l'Arc.**

Composé et lith. par V. Adam. Imp.

Lemercier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Small margins. £320

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

Plate 2 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam (1801-66).

Stock: 55555



29. **Amazones Historiques. Chasse au Tigre.**

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

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Some faint spotting. Small margins. £320

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

Plate 4 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam (1801-66).

Stock: 55556

30. **Amazones Historiques. Victoire de l'Amazone.**

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

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Some faint spotting. Small margins. £320

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

Plate 5 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam (1801-66).

Stock: 55557

31. **Amazones Historiques. Défaite de l'Amazone.**

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

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Some faint spotting. Small margins. £320

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

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

Stock: 55558

32. **[Atalanta and Melanion.] LXXXXV.**

A:D: Gabbiani inven: Santi Pacini Sculps: [Florence 1762.]

Very fine etching in brown with plate tone, 18th century watermark. 205 x 375mm (8 x 14¾"), with very large margins. £180

Melanion (Hippomenes) dropping golden apples to slow Atalanta in the race he had to win to marry her.

From "Raccolta di cento pensieri diversi di Anton Domenico Gabbiani".

Stock: 55485

33. **Ne Réveillez pas le Chat qui Dort.**

Dutallis pinx.t. Parf.t Augrand Sculp.t. A Paris chez tous les M.ds d'Estampes.

Déposée à la Bibliothèque Imp.le [n.d., c.1810.]

Stipple. 275 x 330mm (10¾ x 13"), with very large margins. £180

A woman leans out from behind a drape to touch a cat asleep on the groin of Cupid sleeping on a bed.

"Don't wake the sleeping cat" is the French equivalent of "Let sleeping dogs lie".

Stock: 55431

34. **[Europa riding on the back of Zeus disguised as a bull.] Methinks the pictur'd bull we see / Is amorous Jove - it must be he! [...] Ode LIV.**

Robert Ker Porter del. John Vendramini sculp. London, Published June 4th. 1805 by John P Thompson, Gt. Newport Street, Printseller to His Majesty, & the Duke and Duchess of York.

Crayon manner. Sheet 345 x 250mm (13½ x 9¾"), 1818 watermark. Trimmed within plate, toning of edges. £160

An illustration from "Odes of Anacreon".
Stock: 55473

35. **Taureau Pl. 2.**

V. Adam. Lith. Benard. à Londres chez Charles Thilt. chez Aubert E.eur du J.al la caricature Galérié vero dodat [n.d., 1832].
Lithograph. Sheet 250 x 350mm (9¾ x 13¾"), large margins. £95

A bull, from "Etrennes aux Paysagistes Etudes d'Animaux Destinés à meubler les tableaux et dessins de paysages".

Stock: 55553

36. **Les Nageurs. Dédié a Messire François de Baussan, Chevalier Seig.r de Blanville, Richgroux, et autr.s Lieux...**

P. Wouvermens pinx. Beaumont Sculp. A Paris, chez Basset, Rue St Jacques No 64 [n.d., c.1815].

Rare etching with engraving. 345 x 450mm (13½ x 17¾") very large margins Slight stain bottom right. £290

Riders watering their horses under a rickety footbridge, with swimmers and washerwomen.

Engraved by Pierre François Beaumont and originally published by him in 1738 as part of a set of four scenes after after Philips Wouverman. This example was printed after Paul André Basset moved the family firm to rue Saint Jacques no.64 in 1812.

Stock: 55417

37. **Map of the Island of Capri, in the Gulf of Naples. [Numbered key to top left for 12 points of interest.] Plate 20, Vol. 4.**

E. Gullan, sculp. No.22, of R.Ackermann's Repository of Arts, &c. Pub. Octr. 1, 1810, at 101, Strand, London.

Engraving with added hand colour. 146 x 234mm. 5¾ x 9¼". Toning and tears around the edges. £95

A map of the Italian island, Capri, in the Tyrrhenian Sea off the Sorrentine Peninsula. Ackermann's Repository of Arts was an illustrated, British periodical published from 1809-1829 by Rudolph Ackermann. The formal title of the publication was "Respository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it did cover all of these fields. At the time, it was considered to be of great influence to the English taste in fashion, architecture, and literature.

Stock: 55500



38. **Europa das ein drittheil der erden / nach gelegenheit unsern zeiten.**

[Basle, c.1550.]

Woodcut. Sheet 282 x 375mm (11 x 14¾").

Margin bottom left restored, tape stains in edges. Evidence of cracks in the woodblock.

£990

Munster's famous upside-down map of Europe, although omitting most of Scandinavia, Scotland and half of Ireland. Despite the strange orientation (a German convention to align maps with the solar compass) it is the first map of the continent not based on Ptolemy.

The map was first used in Munster's edition of Ptolemy's 'Geographia' in 1540 and also appeared in his 'Cosmographia'; the cracks in the woodblock first appeared in 1545. A new, similar block was used from 1571-2 until 1578, when a new map, copied from Ortelius, was introduced.

Stock: 55504

39. **[Line Crossing Certificate.] By Royal Command. Be it known that J.H. Reynolds did, on the 24th Day of Aug.t 1941 in His Britannic Majesty's Ship Edinburgh, enter our Realm... Cha.s E. Davis.**

Galvin & Sales Ltd. Cape Town [n.d., 1941]. Chromolithographic certificate with matching Gothic mss. name. Sheet 385 x 560mm (15¼ x 22"). Folds reinforced with tape on the reverse. £80

A 'Crossing the Line' certificate, given at an initiation ceremony for those on a ship crossing the Equator for the first time, a naval tradition recorded by Joesph Banks on Cook's first voyage. This is a war-time example, for H.M.S. Edinburgh, a light cruiser accompanying a convoy to South Africa. It is signed by Charles Ernest Davis, Chief Petty Officer, who died in a German attack on the Edinburgh in the Barents Sea., first by a U-boat then by three destroyers.

Badly damaged, the ship was scuttled after the surviving crew were evacuated. Most of the 4.5 tons of gold bullion onboard was recovered in 1981.

Stock: 55551

Dutch broadsheet celebrating the victory of Admirals de Ruyter and Tromp over a combined French and English fleet led by Prince Rupert of the Rhine and Jean, Comte d'Estrées.

Stock: 55457

40. **[Battle of Gibraltar, 1607] Abbildung des Wunderlichen Schiffstreits zwischen der Spanisch und Holandischen Atmeen under Jacob Heimstirchen bei Gibraltar den 25 Apr 1607.**

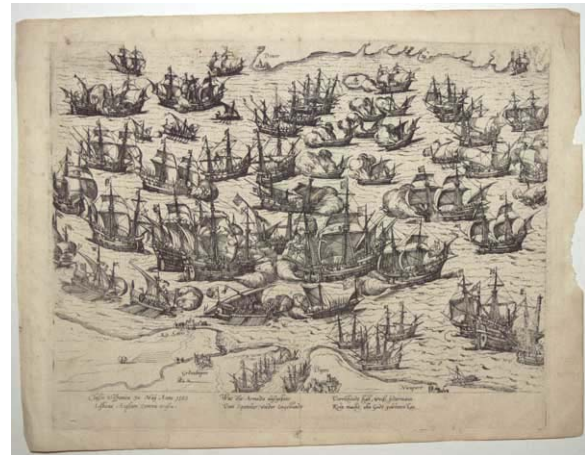
Frankfurt, Matthäus Neruan, c.1650.

Engraving, 17th century watermark, 165 x 330mm (6½ x 13"). Narrow margin on left.

£380

During the Eighty Years' War a Dutch fleet of 26 warships, led by Jacob van Heemskerck, surprised and engaged a Spanish fleet anchored at the Bay of Gibraltar. In four hours most of the Spanish ships were destroyed, after which the Dutch sent out longboats to kill the swimming Spanish sailors. The Dutch lost 100 men including van Heemskerck.

Stock: 55460



43. **[Spanish Armada] Classis Hispanica 30 Maii Anno 1588. Lisbona Angliam contra emissa...**

[After Frans Hogenberg?] [Cologne?, n.d., c.1600.]

Engraving, 17th century watermark. 225 x 285mm (8¾ x 11¼") large margins. £650

The English fleet attacking the Spanish Armada in the Strait of Dover, at the Battle of Gravelines, 28th July, 1588. This later state has the Isle of Wight engraved east of Dover! Probably after Frans Hogenberg (1535-90), engraver of the Ortelius atlas and the Braun and Hogenberg townplans, who also produced broadsheets on the French and Netherlandish religious wars from 1569, continued after his death by his son Abraham.

Stock: 55459

41. **Abbildung de Stadt und Revier von Rochester, Chetham, etc. allwo die Statische oder holländische Kriegsfloote ein gefallen seindt / fo fefchehen den 19.20.21.22 under 23 Juny.1667**

[after Willem Schellinks.] [Frankfurt: Matthäus Merian, 1677.]

Engraving. Printed area 150 x 375mm (6 x 14¾"). Trimmed from larger sheet, losing second prospect. £280

A prospect of the River Medway during the raid by the Dutch in June 1667, during the Second Anglo-Dutch War.

Engraved after the view by Willem Schellinks as etched by Romeyn de Hooghe and published in the "Theatrum Europaeum".

Stock: 55461

42. **[Battles of Schooneveld.] Afbeeldinge Van De Twee Bloedige Zeeslagen gehauden op de 7 en 14 juny 1673, tussen de Maghtige Zee vlooten van Vranckryck en Engelandr, tegen die vande Vereen Nederlanden.**

[n.d., c.1780.]

Etching. Sheet 180 x 295mm (7 x 11½").

Trimmed to printed border, losing letterpress, left corners slightly snipped. £220

An etched view of one of the Battles of Schooneveld (7th and 14th July 1673), from a

44. **A Calm.**
Brooking Pinx. Jn.o Boydell Sculp. Publish'd according to the Act of Parliam.t & Sold by J. Boydell Engraver at the Unicorn the Corner of Queen Street Cheapside London 1754. London, 1754.

Very fine hand coloured engraving, 18th century watermark. 290 x 420mm (11½ x 16½"), large margins. Excellent condition.

£360

A seascape of ships near a harbour.

Stock: 55567



45. **Evening.**
Brooking pinx. J. Boydell Sculp. Publish'd according to Act of Parliament, & Sold by J. Boydell Engraver at the Unicorn the Corner of Queen Street in Cheapside London 1755. 55. London, 1755.
Very fine hand coloured engraving, 18th century watermark. 295 x 420mm (11½ x 16"), large margins on 3 sides. Tear in title area repaired with tape on reverse. £360
Seascape of naval ships near a coast. From a set of four, 'Morning', 'Noon', 'Evening' and 'Night' by John Boydell after Charles Brooking.
Stock: 55566

46. **Hazy Weather**
Vandervelde Pinx. Jn.o Boydell Sculp. Engrav'd after an Original Picture of Vanderveldt. Publish'd by J. Boydell Engraver at the Unicorn the Corner of Queen Street Cheapside London. London, [n.d. 1755].
Very fine hand coloured engraving. 295 x 415mm (11½ x 16½"), large margins. £360
A seascape of ships and sailing boats near the shore.
Stock: 55569

47. **A Small Breeze.**
Brooking Pinx.t Tho.s Boydell Sculp. Harvarden 1755. Publish'd according to Act of Parliament & Sold by Jn.o Boydell Engraver at the Unicorn the Corner of Queen Street Cheapside London. London, 1755.
Very fine hand coloured engraving, 18th century watermark. 290 x 420mm (11½ x 16½"), large margins. Top margin trimmed to platemark. £360
A seascape of ships and sail boats under a clearing sky.
Stock: 55568

48. **a 4th. Rate Dutch men of war, English built hawling up her forsail. Un Vaisseau de Guerre Hollandois du 4e: Rang Construit a l'angloise, Carguant sa Misaine. Een Hollands Oorlog Schip van de 4e: Rang op zyn Engels gebouwt zym Fok op Gyende.** Pretrus Schenk. Exc. [n.d. c.1700].
A mint engraving, 17th century watermark. 215 x 345mm (8½" x 13½"), with very large margins. Uncut. £260
A warship built by the English for the Dutch navy in choppy seas
Stock: 55458

49. **H.M.S. Powerful, 84 Guns. To Capt'n. C. Napier, & the Officers of H.M.S. Powerful. This print is most respectfully dedicated by The Publisher.**
Drawn by H. John Vernon, del. et lith. Day & Hague, Lithrs. to the Queen. A.Hinton, Portsmouth. [n.d., c.1840.]
Lithograph, sheet 360 x 450mm (14¼ x 17¾"), with large margins.. Repaired tear centre top in margins. £390
HMS Powerful was an 84-gun second rate ship of the line of the Royal Navy, launched on 21 June 1826 at Chatham Dockyard. From 1 January 1839 to the end of 1840 she was commanded by Captain Charles Napier, mainly in the Mediterranean and for much of the time as lead ship of a detached squadron under Napier's orders. *Parker: 1839.*
Stock: 55596



50. **[The Sovereign of the Seas builte in the Yeare 1637.]**
Thomas Jenner [scratched in plate] [after John Payne]. Thomas Jenner feicet 1653
Rare etching, 17th century watermark. Sheet 205 x 245mm (8 x 9¾"). Trimmed into image on three sides, losing title at top. £1350
A portait of 'The Sovereign of the Seas', one of the biggest warships of the Stuart navy,

ordered by Charles I as part of the arms race with the Dutch and paid for with the notorious 'Ship Money' tax that made Charles so unpopular. This is a reduced copy of a two-sheet engraving by John Payne, published as a propaganda piece c.1638, with added key letters (key not present).

Built by Peter Pett and launched in 1637, the 'Sovereign of the Seas' had 102 guns as specified by Royal command, but soon after she entered service the number was cut to make her faster and safer. The diarist John Evelyn described her as 'a monstrous vessel ... being for burthen, defense and ornament the richest that ever spread cloth before the wind'. During the Commonwealth she was renamed, first 'Commonwealth' then 'Sovereign', before being made the 'Royal Sovereign' on the Restoration of Charles II in 1660. She survived the three Anglo-Dutch Wars and the Nine Years' War with the French only to burn while laid up at Chatham in 1697. *BM 1881,0611.274, also trimmed and damaged; see 1854,0614.252 for Payne's original. Not in Hind.*

Stock: 55462



51. **[A warship.]**

Printed; and Sold by John Garrett at his shop, next ye Exchange stayres in Cornhill: where ye may have all sorts of Large and small Mapps, Books for Drawing, and Copy Books, and Choyce of very good prints [n.d., c.1690].

Very rare engraving. Sheet 385 x 470mm (15¼ x 18½"). Trimmed into plate, two wormholes in sky, hole in rigging of ship on left, some staining, centre fold as issued.

£1150

A wonderful and scarce large engraving of the 17th century. Impressive warship under

sail, its various components numbered in the image (key lettering missing).

John Garrett (1673 active - 1718/20), one of the leading map and print sellers at the end of the 17th century, had premises at the south entrance of the Royal Exchange in Cornhill, London.

Stock: 55463

52. **[Royal Horse Artillery.]**

Gilbert Holiday. [n.d., c.1920.]

Photolithograph. 255 x 400mm (10 x 15¾"), trimmed to image and laid on board, as issued.

£230

Charles Gilbert Holiday (1879-1937) worked as an illustrator at The Graphic, The Tatler and The Illustrated London News before the Great War. Receiving a commission with The Royal Field Artillery, he served with distinction at Arras, Passchendaele and the Third Battle of Ypres. After the war he returned to his main interest, painting horses. Lionel Edwards said: "no one can, or ever could, paint a horse in action better than Gilbert could".

Stock: 55433

53. **Roger Monk Esq.r Exon of His Majesty's Yeoman of the Guard, on duty at the Coronation of George IVth.**

Painted by W. Pickersgill R.A. Drawn on Stone by Tho.s Fairland. R. Martin, Lithog. 124. High Holborn [n.d., c.1820.]

Lithograph with superb hand colour, J. Whatman 1827 watermark. Printed area 390 x 240mm (15¼ x 9¼"), with very large margins. Sellotape stain in upper right margin.

£280

A full length portrait of Roger Monk (d.1831) in the Tudor-style uniform of the Yeoman of the Guard (Beefeaters). A London businessman, he purchased a commission in the Guards, becoming Exon (equivalent to Corporal but in the Elizabethan meaning of a commissioned officer, similar to a captain) in 1805, holding the position until his death. Monk's uniform cost over £300 and was the last of its kind to be made for officers, being too expensive for the few ceremonial occasions for its use.

Monk commissioned this oil, which now hangs in the hall of the Tallow Chandlers' Company, of which Monk had been master in 1826. www.yeomenoftheguard.co.uk/roger-monk

Stock: 55490

54. **[A Windmill]**
 [Anton Lock] / Trial B. [n.d. after 1900]
 Signed etching. 130 x 170mm (5 x 6¾") very
 large margins. £70
 A blustery view of a figure walking towards
 a windmill.
 Stock: 54031



55. **[Puzzle print with faces of Napoleon and Marie-Louise] Violettes du 20 Mars 1815.**
 Canu fecit Déposée a la Direction generale A
 Paris, rue St Jacques No 29
 Stipple with fine hand-colouring. 140 x
 90mm (5½ x 3½"). Small margins,
 inscriptions in pencil. £180
 Puzzle print showing the faces of Napoleon
 and his second wife Marie-Louise
 silhouetted against violets, published at the
 time of Napoleon's return to Paris. Also
 shows unidentified third face.
 Stock: 55595

56. **Reverend. in Chro pater M Martinus Faber...**
 FF. [n.d., c1590.]
 Engraving. Sheet 205 x 160mm (8 x 6¼").
 Trimmed to image, laid on album paper at
 edges. £160
 A portrait of theologian Martin Faber with a
 bible, within an ornate strapwork border.
 Possibly a frontispiece to Faber's "Richtige
 und Reine Auslegung der fünf Bücher
 Moysis", Magdeburg 1585.
 Stock: 55486

57. **In commemoration of The Jubilee, October 25th. 1809, The Day His Majesty King George III. entered into the 50th Year of his Reign. Inscribed to all the Loyal Subjects in the British Empire, by Edward Orme.**

Drawn by Dan.l Orme. Engraved by Clark & Dubourg. Invented & Published by Edw.d Orme Bond St.t corner of Brook St.t Oct 25 1809.
 Very fine coloured aquatint. Sheet 400 x 310mm (15¾ x 13¼"). Trimmed within plate. £320

George III sits in Westminster Hall, Queen Charlotte seated beside him and his twelve children standing in line. Above his head are two cherubs representing the sons who died in infancy. To the right George's guardian angel keeps Old Father Time away from the king.
 Stock: 55489



58. **His Majesty George the Fourth. Dedicated with Permission to H.R.H. the Princess Augusta, From the Original Painting in the Possession By her obliged Servant G.M. Brightley. Subscriber's Copy. Price 2 guineas**
 Painted by G.M. Brighty, Painter to H.R.H. The Princess Augusta. Engraved by G.M. Brighty. London, Published by G.M. Brighty, June 1st 1822.
 Very fine stipple, printed in colours and hand finished. Trimmed to image and laid on original printed card. Card 545 x 350mm (21½ x 13¾"). A little wear and staining to card. £450
 A full length portrait of George IV, wearing the Star of the Garter, one hand resting on his chest.
 According to old ink mss. on the back, it is "The Property of His Majesty's Footmen Dec.r 1822', with the signatures of the footmen signed by the Sej. Footman Kinnard.
 Stock: 55502

59. **Jacobus II.**
[n.d., 1780.]
Engraving. 170 x 120mm (6¾ x 4¾"), large margins. £75
A rare portrait of James II.
Stock: 53031
60. **[Meditation.]**
P. Violet pinx.t. F. Bartolozzi Sculp.t. London
Pub.d Dec.r 1. 1792 by I.F. Tomkins, No 49
New Bond Street.
Rare stipple, proof before title. 130 x 100mm
(5 x 4") very large margins. Some spotting. £130
A head and shoulders portrait of a woman in
a turban, head turned to her left. A pair to
'Admiration'. *Not in BM. De V: 657 II of IV*
Stock: 55512
61. **[Cupidon Habile en Hercule.]**
Engrav'd by F. Bartolozzi. London, Publish'd
May 25; 1785 by W. Dickinson, Engraver &
Printseller No 158 Bond Street.
Stipple, printed in brown, proof before title.
120 x 80mm (4¾ x 3¼") very large margins. £130
Cupid dressed as Hercules. A naked Cupid,
lion skin over his shoulder, holding a club
and bow.
One of three portraits of Cupid and Psyche
after gem-cutter Protarchos, engraved for a
fan titled 'The Power of Love', first published
by Poggi in 1780. *De Vesme 2219, state iv of iv.*
*See Royal Collection Trust RCIN 25378 for the
fan.*
Stock: 55513
62. **[Cupidon a Cheval d'un Lion & Jouant de
la Lyre.]**
Engrav'd by F. Bartolozzi. London, Publish'd
May 25; 1785 by W. Dickinson, Engraver &
Printseller No 158 Bond Street.
Stipple, printed in brown, proof before title.
150 x 130mm (6 x 5") very large margins.
Some spotting. £130
One of three portraits, Cupid riding a lion,
playing a lyre. Cupid and Psyche after gem-
cutter Protarchos, engraved for a fan titled
'The Power of Love', first published by Poggi
in 1780. *De Vesme 2219, state iv of iv.*
Stock: 55514
63. **[Psyche Enfant.]**
Engrav'd by F. Bartolozzi. London, Publish'd
May 25; 1785 by W. Dickinson, Engraver &
Printseller No 158 Bond Street.
Stipple, printed in brown, proof before title.
150 x 130mm (6 x 5") very large margins.
Some spotting. £130
A naked Psyche holding stick and ball, one
of three portraits of Cupid and Psyche after
gem-cutter Protarchos, engraved for a fan
titled 'The Power of Love', first published by
Poggi in 1780. *De Vesme 2219, state iv of iv.*
Stock: 55515
64. **[Thoughts.]**
Marcus Stone 97. Marcus Stone E. Gilbert
Hester [pencil signatures. London, Published
December 5th 1898 by Artur Lucas the
Proprietor, 31, New Bond St, W.
Mezzotint, proof signed by the artist and
engraver. Sheet 380 x 285mm (15 x 11¼").
Trimmed within plate. £190
A young woman in late Victorian dress, with
a soft velvet hat and a shawl, holding a book.
Marcus Stone (1840-1921) R.A.
Stock: 55426



65. **Heloise. [&] Abelard.**
Buck, del. Freeman & Stadler, sculp.t.
Published Nov.r 20, 1807, by William
Holland No.11, Cockspur Street, London.
Pair of aquatints, printed in colours and
hand finished. 255 x 200mm (10 x 7¾"). Right
margin of 'Abelard' rebuilt. Small margins. £280
A pair of portraits of the nun Heloise and the
monk Abelard, with lines from 'Eloisa to
Abelard', a poem by Alexander Pope (1688 -
1744).
After Adam Buck (1759 - 1833),
draughtsman and specialist in watercolours.
Stock: 55535

66. **Governor Hastings. Loyd, Vol. I. to face page 73.**

Stipple. Sheet 130 x 80mm (5 x 3"). Trimmed within plate, losing publication line. £50
Portrait of Warren Hastings (1732-1818), the first Governor-General of India, 1773-85. He was famously impeached for corruption in 1787 but was acquitted in 1795. In 1814 he was made a Privy Councillor.

Stock: 55552



67. **[William Hart Coleridge. D.D. Lord Bishop of Barbados and the Leeward Islands.]**

[T. Phillips Esq.r R.A. Pinx.t. S.W. Reynolds Sculp.t Engraver to the King.] [n.d., c.1825]
Mezzotint, private plate, proof before all letters. 505 x 355mm (19¾ x 14"), with large margins. £360

William Hart Coleridge (1789-1849), bishop of Barbados and the Leeward Islands, nephew of Samuel Taylor *Whitman* 58.

Stock: 55220

68. **The Infant Jesus. From the Original Picture Painted by Domenichio, in the Collection of S.r Watkin William Wynn Bar.t.**

Domenichino Pinxit. R. Earlom delin.t & fecit. Published April 20th 1779 by John Boydell Engraver in Cheapside London.
Oval mezzotint. 265 x 300mm (10½ x 11¾"). Trimmed within plate at bottom, crease through image. £90

Jesus lying on a blanket over straw.

Stock: 55564

69. **[Lady Sarah Bunbury.] Lady S-B, - habited as a Clergyman.**

[n.d., c.1769.]

Etching with stipple. Sheet 160 x 190mm (6¼ x 7½"). Trimmed to printed border. £230

Lady Sarah Bunbury (née Lennox, 1745-1826), a society beauty, dressed in clerical robes and wig.

A great-granddaughter of Charles II and daughter of Charles Lennox, 2nd Duke of Richmond and Lennox, she married Charles Bunbury in 1762 and an army officer, Hon. George Napier, in 1781. She was no stranger to scandal: she was a favourite of George III when still in her mid-teens and was divorced by Bunbury for adultery, having eloped and having an illegitimate daughter. However it is not known whether this portrait records an event or is a caricature.

Stock: 55510

70. **[Richard Benyon De Beauvoir.]**

Painted by S. Lane Esq.r. Engraved by H. Dawe. [n.d., c.1840.]

Private plate mezzotint, proof before title. 380 x 280mm (15 x 11), with very large margins. £280

Richard Benyon De Beauvoir (1769-1854), MP and High Sheriff of Berkshire. The richest commoner in Berkshire, he contributed £5,000 for the foundation of the Royal Berkshire Hospital in 1839, with a ward being named after him.

Stock: 55226

71. **[Emma Hamilton] Sensibility. From the Original Picture, in the Possession of William Hayley, Esq.r.**

Painted by George Romney. Engrav'd by R.d Earlom. Publish'd March 25th 1789, by John & Josiah Boydell, No.90, Cheapside, London.

Stipple with etching, printed in colours. 380 x 290mm (15 x 11½"). Tear entering image at top. £180

Emma Hart (1761-1815, later Lady Hamilton and mistress of Lord Nelson), standing, dressed in long robes, with one knee on a pedestal, her left hand reaching towards a plant in a vase on the far right.

Emma was more Romney's collaborator than model; her departure for Naples to marry Hamilton in 1786 (soon after this painting was completed) was a blow to the artist, causing a plunge into depression.

A fine example of colour printing. *Horne, II of II.*

Stock: 55428

72. **The Celebrated Comedian John Harper in the Character of Jobson in The Devil to Pay.**

John White Pinx.t. Andrew Miller Fecit, 1739. Sold by Andrew Miller at ye Coffin ye upper end of Wytch Street near ye new Church in ye Strand & by W.H. Toms in Union Court near Hatton Garden Holbourn. Rare mezzotint. 345 x 250mm (13½ x 9¾"). Trimmed to plate at bottom. Small margins, creasing. £160

John Harper (d. 1742), comic actor in the role of Jobson, the Cobbler in 'The Devil to Pay, or the Wives Metamorphosed' by Charles Coffey, in which he supported Theophilus Cibber as Gaffer Dunfork and Kitty Clive as Nell. CS 24, *state ii of ii*.

Stock: 55498



73. **[Issac van Amburgh with his big cats.]**

Madeley, lith. [n.d., c.1840.]
Lithograph. Sheet 175 x 250mm (7 x 9¾").
Timmed losing Madeley's address, indelible pencil in bottom corner. £180

Isaac van Amburgh (1808-65), American animal trainer, wearing Roman dress on stage with a lion, tiger and three leopards. Van Amburgh arrived in London in 1838, performing first at Astleys then at Drury Lane. In 1839 Queen Victoria saw van Amburgh's show six times, and later commissioned Landseer to paint a portrait of him and his cats.

By George Edward Madeley.

Stock: 55480

74. **[Issac van Amburgh with his big cats.]**

Madeley, lith. [n.d., c.1840.]
Lithograph. Sheet 175 x 250mm (7 x 9¾").
Timmed losing Madeley's address, indelible pencil in bottom corner. £180

Isaac van Amburgh (1808-65), American animal trainer, wearing Roman dress on stage, his head in a lion's mouth. Van Amburgh arrived in London in 1838, performing first at Astleys then at Drury Lane. In 1839 Queen Victoria saw van Amburgh's show six times, and later commissioned Landseer to paint a portrait of him and his cats.

By George Edward Madeley.

Stock: 55481

75. **[Issac van Amburgh with his big cats.]**
[By George Edward Madeley.] [n.d., c.1840.]
Lithograph. Sheet 175 x 250mm (7 x 9¾").
Timmed losing Madeley's address, indelible pencil in bottom corner. £180

Isaac van Amburgh (1808-65), American animal trainer, wearing Roman dress on stage with a young girl holding a lamb, with two lions, a tiger and a leopard. Van Amburgh arrived in London in 1838, performing first at Astleys then at Drury Lane. In 1839 Queen Victoria saw van Amburgh's show six times, and later commissioned Landseer to paint a portrait of him and his cats.

Stock: 55482

76. **[Issac van Amburgh with his big cats.]**
Madeley, lith. [n.d., c.1840.]
Lithograph. Sheet 175 x 250mm (7 x 9¾").
Timmed losing Madeley's address, indelible pencil in bottom corner. £180

Isaac van Amburgh (1808-65), American animal trainer, wearing Roman dress on stage, resting on a lion, while a tiger licks his face.

Van Amburgh arrived in London in 1838, performing first at Astleys then at Drury Lane. In 1839 Queen Victoria saw van Amburgh's show six times, and later commissioned Landseer to paint a portrait of him and his cats.

By George Edward Madeley.

Stock: 55483

77. **Concert of Cats.**

Painted by P. Breughel. Etched on Stone by an Amateur. R. Ackermann's Lithography July 1817.

Etching. 152 x 235mm. 6 x 9¼", with large margins. £80

A group of cats making music with one playing an instrument. Other cats gather around the score opened on a page with

mice as notes to the left and notes on the right page - they appear to be singing.

Stock: 55501



78. **[Samuel Drybutter] Ganymede.**

[by Matthew Darly.] Pubd. according to Act of Parl.t March 1st. 1771 by MDarly 39 Strand.

Etching. 150 x 110mm (6 x 4¼") very large margins. £240

A portrait of Samuel Drybutter, a 'toyman' (a seller of luxury goods such as jewellery, watches and trinkets) and bookseller in Westminster Hall, wearing a looped hat and ruffled shirt, a cane in his right hand, his left inside his waistcoat.

Samuel Drybutter was a notorious homosexual, considered to be the leader of the Macaroni Club in the 1770s. He was arrested several times for attempted sodomy, once offering money to a horse grenadier patrolling at the Horse Guards, although the case was dropped when he counter-charged the grenadier with an attempt to extort money.

In October 1771, he was proposed as Petty Constable for the parish of St. Margaret, Westminster, as a joke. He asked to be excused, telling the Court of Burgesses that "I am not a fit person to be put into this office... The world calls me a Sodomite; I am one" (London Evening News, 10 Oct. 1771), a very rare defiant assertion of a homosexual identity for the time.

In 1777 Drybutter tried to pick up a man in St James's Park and got arrested again: released to a mob, he was pelted with mud and severely beaten. He reached his home, which several hundred people then attacked, breaking all the windows and smashing up his shop. His injuries were severe and it was reported that he had died; however it is now known that Drybutter had fled to France, where he died c.1787.

From '24 Caricatures by several ladies, gentlemen, artists, etc.'. *BM Satires: 4915; Rictor Norton: Homosexuality in Eighteenth-Century England.*

Stock: 55583

79. **The Farmer Macaroni. E'en Farmers dress and mount their Ponies/ And all alike, are Macaronies.**

[by Matthew Darly.] Pub.d accord.gto Act July 24th. 1772 by MDarly 39 Strand.

Etching. 175 x 125mm (7 x 5"). £160

The farmer wears the macaroni looped club to his hair, and coat, waistcoat, and frilled shirt. With this he wears a round hat, loose gloves, and spurred riding boots. In his right hand he holds a rough-cut cane.

From 'Macaronies, Characters, Caricatures &c by MDarly'. *BM Satires: 5020.*

Stock: 55586

80. **French-Lemonade-Merchant.**

[by Matthew Darly.] Pub.d accord.g to Act of Parl.t June 8th by J. Scratchley [M. Darly] 1771.

Etching. 155 x 105mm (6 x 4"), large margins. £140

A caricatured street trader, dressed in a bearskin hat and clogs, with a tank on his back. *BM Satires: 4782.*

Stock: 55578

81. **The Macaroni Haberdasher.**

[by Matthew Darly.] Pubd. by MDarly accor to Act (39) Strand May 7th 1772.

Etching, 18th century watermark. 175 x 125mm (7 x 5"), large margins. £220

A fashionably-dressed man holds an open chest full of caps and laces. In his right hand he dangles a woman's flat hat trimmed with ribbons.

From 'Macaronies, Characters, Caricatures &c designed by the greatest personages, artists &c'. *BM Satires: 5007.*

Stock: 55585

82. **The Paris Shoe Cleaner.**
 [by Matthew Darly.] Pub.d accord.g to Act of Parl.t July 1st. 1771 by MDarly 39 Strand.
 Etching. 145 x 110mm (5¾ x 4¼") very large margins. Very slight tear in lower right margin. £120
 A rather miserable-looking French character sitting holding shoe and brush, with a sign 'De Croteur Monsieur on pratique pour un livre' suspended above him.
 From '24 Caricatures by several ladies, gentlemen, artists, etc.'. *BM Satires: 4679.*
 Stock: 55584

83. **Vive l'Amour.**
 Bellangé. Lith de G. Engelmann. [n.d., c.1818.]
 Tinted lithograph, printed area 190 x 130mm (7½ x 5"). £160
 A tavern interior, lit by the fireplace and a candle, with a soldier slipping his hand into a woman's blouse.
 Lithograph by Hippolyte Bellangé (1800-66), French painter and printmaker. A pupil of Gros (with whom he studied alongside R.P. Bonington and Paul Delaroche), Bellangé exhibited at the Salon and from 1823 to 1835 he published fifteen albums of lithographs focused on Napoleonic military history. He later moved to Rouen to become curator of the Musée des Beaux-Arts before returning to Paris in 1853.
 Godefroy Engelmann (1788-1839) was a 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, and the impressive effects of his innovative techniques are displayed here.

Stock: 55474

84. **The Macaroni Schoolmaster.**
 [by Matthew Darly.] Publish'd as the Act directs Dec.r 7 1772 by MDarly 39 Strand.
 Etching, 18th century watermark, 175 x 125mm (7 x 5"), large margins. £160
 A teacher in wig and gown over dark clerical clothes, holding a book and a menacing strap in his left hand. *BM Satires: 5051.*
 Stock: 55579

85. **A Character.**
 Eliz. B. fec. Pubd. by MDarly at 39 Strand accor to Act May 19th 1772.
 Etching. 175 x 120mm (7 x 4¾"). £160
 A man standing in profile to right, apparently caricatured for his old-fashioned dress and straight lank figure. His left hand is outstretched, his right holds a sword of which only the hilt is visible. He wears a wide flat hat and bag-wig. His long narrow coat hangs well below his knees. Beneath the title are ten etched lines of verse mocking this 'Queer Old Beau'.
 By Elizabeth Bridgetta Gulston (1749 - 1779), amateur etcher, wife of Joseph Gulston. *BM Satires: 5009.*
 Stock: 55581



86. **The Female Turf Macaroni. 4.**
 [by Matthew Darly.] Pub.d by M Darly Decem.r 24th 1771 accor.g to Act.
 Etching. 150 x 105mm (6 x 4¼") large margins. £220
 A whole length figure in profile of a lady in a riding-habit holding a riding-whip in her right hand. Her hair, without powder, is tied up in a club. She wears a cravat and a cap with a plume of feathers. Probably the Duchess of Grafton, the Duke being the Turf Macaroni in this series.
 Plate 4 from the publication, '24 Caricatures by several ladies, gentlemen, artists, etc. (Vol.1)'.
 Published by caricaturist, printseller and ornamental engraver Matthew Darly (1720 - 1781). *BM Satires ref: 4989.*
 Stock: 55582



87. **[Thirteen etchings showing women's headwear fashions]**
 Pub by MDarly 39 Strand [some dated 1773-5]

Thirteen rare etchings, each platemark approx. 180 x 130mm (7 x 5"), with very large margins. Plate 1 repaired tear at top near platemark; Plate III repaired tear on right. £1600

Set of etchings by the husband and wife printmakers and publishers Matthew and Mary Darly, who specialized in gentle social satire.

Stock: 55597

88. **Lady Drudger Going to Ranelagh.**
 [by Matthew Darly.] Pub accor.g to Act by MDarly Strand April 25th. 1772.

Etching, 180 x 120mm (7 x 4¾"). Small margins. £180

A satire on the vanity of older ladies: a large woman holds a barber's dummy head, powdering the tall wig on it. *BM Satires: 4647.*

Stock: 55577

89. **An Exchequer Clerk, drest as the Act directs.**
 [by Matthew Darly.] Pub.d as the Act directs July 22d 1773 by MDarly 39 Strand.
 Etching, 170 x 120mm (6¾ x 4¾"), large margins. Imprint weak, stain top left on edge of plate. £170

A man walking with a large pair of scales over his shoulder and a small pair in his hand, a pair of clippers in his belt.

The Act' is evidently the Coin Act, which had made scales necessary for all to whom payments were made in gold. The clippers suggest shading deeds continue. *BM Satires: 5158.*

Stock: 55580

90. **Father Paul disturb'd or the Lay-Brother reprov'd.**
 Printed for Carington Bowles, No.69 in St. Pauls Church Yard, London. Publish'd as the Act directs.

Mezzotint. Sheet: 150 x 110mm (6 x 4¼").

Trimmed. £140

A scene in a monastery in which a fat monk berrates a younger, tall monk for disturbing their prayers. In the background a third monk goes behind a curtain behind which women can be seen. *BM Satire 3782 (reduced version).*

Stock: 55594

91. **Der Pfau ein Vorbildt der Ketzler, Quacker, Freijgeister, Schwermer und Schein-heiligen.**

[n.d., c.1700.]

Engraving. 190 x 160mm (7½ x 6¼"). £220

"The peacock is a model of the heretics, quackers, free jesters, Schwermer(?) and false saints." Quaker interest.

Stock: 55493



92. **The Prodigal Son taking leave of his Father. Plate 1. [&] The Prodigal Son Revelling with Harlots. Plate 2. [&] The Prodigal Son in Misery. Plate 3. [&] The Prodigal Son returned Home Reclaimed, Plate 4.**

[After Robert Dighton.]. Published 1st Aug.st 1791 by Rob.t Sayer & Co. Fleet Street, London.

Set of four mezzotints with early hand colour. Each 360 x 250mm (14¼ x 9¾").. A little wear in margins, some restoration

£650

Depicting the parable of the Prodigal Son in late 18th century England, where the Protestant interpretation of the parable required the son to repent, and be worthy of his father's forgiveness. *Not in BM.*

Stock: 55425

93. **me who sees lots of strong arguments against Teetotalism.**

H.F. [n.d., c.1840.]

Rare lithograph with naive colour. Sheet 205 x 270mm (8 x 10¾"). Trimmed into image at top. £120

A porter carrying a crate on his head looks at a list of drink available in a public house.

Stock: 55440



94. **The Eddystone Light House. Plate 1st of a Series of Marine Views, by J.M.W. Turner, R.A., Publishing Singly.**

Drawn by J.M.W. Turner Esq. r R.A.

Engraved on Steel by Tho.s Lupton. Printed by Chatfield & Coleman. London. Published March 1, 1824, by W.B. Cooke, 9 Soho Square.

Steel mezzotint, printed on chine collé, first published state. 265 x 360mm (10½ x 14¼") very large margins. Some wear to top margin, crease across top left corner of plate, not in image. Made up right corner outside platemark. £360

The Eddystone Light house in stormy seas, wreckage in the foreground, lit by a crescent moon. *Rawlinson 771.*

Stock: 55415

95. **Plate from 'Amore prigioniero in Delo' by Giacinto Lodi.]**

Gio: Batta: Coriolano [engraved in reverse]. [n.d., c.1630.]

Etching. Sheet 235 x 295mm (9¼ x 11½"). Trimmed to image on three sides, into image on left, losing c.50mm. Very small wormhole centre bottom. £290

A festival float representing Venus with Nereids in a pool, accompanied by knights and soldiers.

The last of 15 plates in Lodi's 'Love Held Prisoner on Delos', an account of a 1628 tournament in Bologna in honour of Ferdinand II, Grand Duke of Tuscany. This example is a reversed copy. *The BM also has one plate, Y,8.125, also reversed.*

Stock: 55421

96. **[Henri Martin] Hyder Ali, or the Lions of Mysore. Sadhusing extracating his Children from the Boa Constrictors, as performed at Drury Lane Theatre.**

W. Clerk lith, 41 Dean Str Soho. Published by S. Gans 15 Southampton Street, Covent Garden [n.d., c.1831].

Lithograph with fine hand colour. . Sheet: 160 x 185mm (6¼ x 7¼"). Trimmed, two tears in right edge. Tear in left edge. £180

A scene from 'Hyder Ali, or the Lions of Mysore', a play shown at Drury Lane Theatre in 1831 which incorporated scenes of animal taming by the first famous lion tamer Henri Martin (1793-1882). Martin played the title of role of Sadhusing, the son of Hyder Ali who escapes into the forest during a battle and befriends the lions. This scene shows Martin performing with Boa Constrictors which were made to appear as if they were attacking the small boys.

Stock: 55511

97. **Chevalier D'Eon de Beaumont, from the original.**

[after Charles Jean Robineau.] [London: R. S Kirby, c.1813.]

Engraving. Sheet 210 x 125mm (8¼ x 5"). Slight crease. Trimmed, binding glue stains on right edges. £85

A potrait of Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont (1728 - 1810). in full women's attire, depicted lunging in a fencing match. A detail of the famous scene in which the Chevalier d'Eon gave a fencing display in Carlton House, fighting the Chevalier de Saint-Georges before George, Prince of Wales.

Stock: 55562

98. **Fleet Prison.**

Rowlandson & Pugin del.t et sculp.t. Stadler 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")
very large margins. £290

A mint example of this view of the notorious
debtors' prison near Farrington Street.

Founded in 1197 this building shown here
was built 1781-1782, after the previous one
was destroyed in the Gordon Riots of 1780.

In the yard some of the inmates are playing
tennis. *Abbey, Scenery: 212.*

Stock: 55532



99. **[A Horses Head. In the small Breakfast
Room at Houghton.]**

[Van Dyke Pinxit. Jos. Farington delin.t.
Rich.d Earlom Sculpsit.] [Published May 1st.
1777 by John Boydell engraver in Cheapside
London.]

Mezzotint with stipple and etching, proof
before letters. 295 x 185mm (11¼ x 7¼), with
very large margins. £230

A rearing horse with bridle and bit.

The finished work was Plate 42 of Vol.1 of
Boydell's 'Houghton Gallery' series.

Stock: 55491

100. **[Stag hunting.]**

J: Wyke Pinxit. J. Smith Fecit. Cum Privilegio
Regis [Published by John Boydell? c.1780].

Mezzotint. 260 x 300mm (10¼ x 11¾").
Repair lower left & right, affecting tip of
image. Small margins made up. £230

Riders hunting a stag with dogs, after Jan
Wyck, first published by Edward Cooper
c.1687. According to the Lennox-Boyd
database this is the 4th state, with no

publisher's address, published by John
Boydell. *See BM 2010,7081.300.*

Stock: 55419

101. **Pheasant Shooting. La Chasse au Faisand.
216.**

T. Buford fecit. London Published May 1st
1787 by Rob.t Sayer 53 Fleet Street.

Mezzotint, 250 x 350mm (9¾ x 13¾").

Repaired tears, one affecting engraver's
signature. Small margins. Title messy.

£160

A man shoots at a pheasant while three dogs
chase it. A second hunter watches.

Since the plate was originally published by
Burford in 1770 it has been reworked, with
the addition of the second hunter. *Ex
collection of the Hon. Christopher Lennox Boyd.*

Stock: 55418

102. **The Queen's Visit to the City. No.v.r 9.th
1837. Drawn on the Spot from the corner of
Chancery Lane.**

W. Lake. lith. 50. Old Bailey. Pub.d by E.
Davies, 437. Oxford St. [n.d., c.1837]

Lithograph with fine hand colour. Sheet 275
x 380mm (14¾ x 15"). Paper toned £240

A scene of Queen Victoria's first official visit
to the City of London, on Lord Mayor's Day
1837, five months after her coronation. She
is shown arriving in the Royal Carriage.

Stock: 55488

103. **Harrow on the Hill. Spot of my youth
whose hoary branches sigh / Swept by the
breeze that fans thy cloudless sky... Byron.**

Drawn & Lith.g by N. Whittock. Printed by
C. Kellow, 11, High Holborn.

Lithograph. Sheet 170 x 200mm (6¾ x 8").

Narrow margins, tears skillfully repaired.

£80

A view looking up towards Harrow School,
the First Master's House and the church
prominent. *See BM 1927,1126.1.17.23 for
zincographed version.*

Stock: 55429

104. **A West View of Richmond &c. in Surrey
from the Star and Garter on the Hill. Vue
du Costé de l'Occident de Richmond &c
dan Surrey prise de l'Enseigne de l'Etoile et
la Jaretiere.**

A. Heckel Delin. Grignon sculp. Publish'd
according to Act of Parliament 1752.

[London Printed for and Sold by Rob.t Sayer
at the Golden Buck opposite Fetter Lane,

Fleet Street. & Henry Overton at the White Horse without Newgate.]
 Hand-coloured etching, 18th century watermark. Plate: 400 x 260mm (15¾ x 10¼"). Trimmed within plate on lower edge, losing publication line, Laid on card. 2 slight spots in sky. £280
 A view from Richmond Terrace, with the Thames and East Twickenham. Pre-dating the bridge, Richmond Ferry can be seen in operation.
 Stock: 55536

105. **[Reading] East View of High Bridge. Pl.7.**
 [Printed by Snare and Man. Sold by Nichols, Son, and Bentley, Red Lion Passage, Fleet Street; J. Richardson, Royal Exchange, London; and R. Snare, Minster Street, Reading. 1816.]
 Aquatint. 200 x 260mm (7¾ x 10¼"). £95
 A view of High Bridge (or Duke Street Bridge) over the River Kennet, Reading, from which a boy fishes.
 From John Man's 'History of Reading'. *Abbey: 293: 6. Ex: Collection of David G. E. Smith*
 Stock: 55531

106. **Gate under Queen Elizabeth's Picture Gallery.**
 P. Sandby Fecit. 1769 Published by T. Palsler, Surry side Westminster Bridge, 1812.
 Etching and aquatint. 210 x 290mm (8¼ x 11½"), with large margins. Stitch holes in upper margin. £180
 View of the vault of a gateway at Windsor castle by Paul Sandby. It is also titled on a stone in the wall, 'Under Queen Elizabeths Picture Gallery Windsor Castle 1780'.
 Stock: 55533

107. **A View of Tissington Church in Derbyshire. 2.**
 G. Barret Pinxit. Roberts Sculpsit. Published March 1st 1773 by J. Boydell Engraver in Cheapside London.
 Rare engraving. 235 x 290mm (9¾ x 11½"). Thread margins. £130
 A rural church, hidden behind trees.
 Stock: 55541

108. **Ivy Bridge, Devonshire.**
 Drawn by J.M.W. Turner. Engraved by J.C. Allen 1816. [June 4th. 1821. Published by W. B. Cooke 9. Soho Square.]

Etching and engraving, proof before publication line, printed on chine collé. 265 x 360mm (10½ x 14¼") very large margins. Some surface soiling. Messy. £260
 A bridge over a shallow, rocky river, with a house and coach to the left.
 One of only four plates completed for the 'Rivers of Devon' series, aborted after the failure of 'Views in Sussex'. *Rawlinson 139. Engravers proof state.*
 Stock: 55432



109. **Torquay, from Park Hill.**
 J. Salter del et Lith. Day & Son, Lithrs to the Queen. [Published by Mr J. Salter, Palk Street...] [n.d., c.1850.]
 Fine & rare tinted lithograph with hand colour. Sheet 310 x 415mm (12¼ x 16¼"). Paper toned. £240
 From Salter's 'Six Views of Torquay'.
 Stock: 55478
110. **Hesketh Crescent, Torquay.**
 J. Salter del et Lith. Day & Son, Lithrs to the Queen. [Published by Mr J. Salter, Palk Street...] [n.d., c.1850.]
 Fine & rare tinted lithograph with hand colour. Sheet 310 x 415mm (12¼ x 16¼"). Paper toned. £240
 A view looking down on Hesketh Crescent and Meadfoot Beach. The Crescent was built in 1846 by John Tapley Harvey & William Harvey.
 From Salter's 'Six Views of Torquay'.
 Stock: 55479
111. **[Lymington] Plate I. To Sir Will.m Heathcote Bart M.P. This View near Lymington in Hampshire is most respectfully inscribed by his obedient humble servant F. Jukes. [&] Plate II. To Will. Chute Esq.r M.P. This View... [&] Plate III. To Sir Harry Burrard Bart M.P. This View... [&] Plate IV. To N.B. Halhead Esq.r M.P. This View...**

W.R. Bigg A Pinxt. F. Jukes Aqua.t. London, Pub.d Jan. 1st 1795. By F.Jukes No 10 Howland Street.

Set of four aquatints, 2 have pt Whatman 1794 watermark. Sheet 260 x 295mm (10¼ x 11½"). Trimmed into image, losing edges of inscriptions at sides. £350

A set of four views of rural scenery around Lymington, Hampshire, after William Redmore Bigg (1755-1828)

Stock: 55538



112. **[Ramsgate] Nelson's Crescent and Royal Harbour, Ramsgate. [&] Wellington Crescent and Sand, Ramsgate.**
Lithographed by Newman & Co. 43 Watling Str. London. Published by F. Knott, Ramsgate [n.d., c.1840].
A pair of rare lithographs with hand colour. Sheets 280 x 390mm (11 x 15¼") Mount burn, some surface scuffing, margins messy. £260
Two locally-published views of Ramsgate, depicting the town as a fashionable resort. F. Knott published several similar views as separate-issues.

Stock: 55472

113. **A South Prospect of the City of Oxford. Veüë de la Ville d'Oxford du Côtè du Midi.**
Jn.o Boydell Delin & Sculp. Publish'd according to Act of Parliament by the Proprieter Jn.o Boydell at the Unicorn the Corner of Queen Street in Cheapside London 1751. Price 1.s
Hand coloured etching, plate 260 x 430mm (10¼ x 17"), with very large margins. Glued to album sheet. Slight vertical marking on right. £480

Workers scythe and bundle wheat against a background view of Oxford.

Stock: 55548



114. **A General View of the City of Oxford. Veüë Générale de la Ville d'Oxford.**
I. Green delin et sculp. London, Printed for Rob.t Sayer, Map & Printseller, at No.53 in Fleet Street, as the Act directs 10 August 1773.
Rare etching, with fine hand colour. 320 x 480mm (12½ x 19") Trimmed within plate and glued to album sheet. £580
A horse and cows graze against a background view of Oxford.

Stock: 55550

115. **A West Prospect of the City of Oxford. Veüë de la Ville d'Oxford du Côtè de l'Occident.**
Jn.o Boydell Delin & Sculp. Publish'd according to Act of Parliament by the Proprieter Jn.o Boydell at the Unicorn the Corner of Queen Street in Cheapside London 1751. Price 1.s
Fine hand coloured etching, plate 260 x 430mm (10¼ x 17"), with very large margins. Glued to album sheet. £520
Workers picnic and bale hay against a background view of Oxford.

Stock: 55549

116. **Interior of York Minster From the Nave Shewing the Screen of the Choir in its Present Situation. [with flap] Interior of York Minster From the Nave Shewing the Screen of the Choir in the Situation to which it is Proposed to be Removed..**
Drawn on Stone by F. Mackenzie. Printed by Engelmann, Graf, Coindet & Co [n.d., c.1820].
Rare lithograph with printed flap and descriptive label stuck at top. Printed area 300 x 180mm (11¾ x 7"). Dusty. £180

A separate-issue print illustrating how the moving of the 15th century Kings Screen would improve the view of the East Window.

Stock: 55537

117. **Elizabeth Castle in Yarsey.**

[Wenceslaus Hollar]

Etching, sheet 60 x 130mm (2½ x 5¼").

Trimmed. Mounted on album paper. £160

Elizabeth Castle in Jersey. One of a set of 'English views' by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England after meeting Thomas Howard, second earl of Arundel, in Cologne in 1636. *Pennington 922.*

Ex: Collection of David G. E. Smith

Stock: 55528

118. **[Crickhowell] Creek Howell Castle, South Wales.**

Walmesley del. Hill sculp. London, Published June 25, 1810 by John Murphy, 19 Howland Street, Fitzroy Square.

Rare aquatint, printed in brown. 245 x 300mm (9¾ x 11¾"), with very large margins, watermarked "7 1809 John Whatman". Mint. £240

The ruins of Crickhowell Castle, first built in the 12th century and destroyed by Owain Glyndŵr c.1400. *Not in Abbey Scenery.*

Stock: 55542

119. **[Neath Abbey] Distant View of Neith Abbey, Glamorganshire.**

Walmesley del. Hill sculp. London, Published Sep.r, 9th 1809 by John Murphy, 19 Howland Street, Fitzroy Square, & at G. Testolines, 73, Cornhill.

Rare aquatint, printed in brown. 245 x 300mm (9¾ x 11¾"), with very large margins, watermarked "John Whatman 1809 [partial]". Mint. £240

The ruins of the Cistercian Neath Abbey, dissolved 1539. *Not in Abbey Scenery.*

Stock: 55544

120. **Pont Newith near St Asaph.**

Walmesley del. Hill sculp. London, Published June 25, 1810 by John Murphy, 19 Howland Street, Fitzroy Square.

Rare aquatint, printed in brown. 245 x 300mm (9¾ x 11¾"), with very large margins, watermarked "7 1809 John Whatman". Mint. £160

A bridge over the River Elwy at Bontnewydd, Denbighshire.

The view is different to the Walmesley view engraved by Jukes for the 'Views in Wales'.

Not in Abbey Scenery.

Stock: 55543

121. **Glasgow Infirmary. Pl. 12.**

J.C. Nattes Del.t. J. Fittler Exc.t. Published Nov.r. 1801 by W. Miller, Old Bond St. London.

Engraving. 225 x 275mm (8¾ x 10¾") large margins. Paper lightly toned. £130

A view of Glasgow Royal Infirmary Old Building from Castle Street

Stock: 55471



122. **Scene of the Old Fish Market Greenock.**

[by John Beard] [Glasgow: Miller & Buchanan, 1848.]

Rare lithograph on india, laid on original printed backboard. Sheet 400 x 585mm (15¾ x 23"). Some restoration some staining, laid on archival paper. £290

A quayside scene, with the local workers including 'Cockle Jimmy', 'Slippery Jimmy', 'Jock Bowles' and 'Tattie Wull', and more affluent people such as 'John Herriot (Auctioneer)', 'James MacDonald (Tontine Hotel)' and 'Duncan Clark (The Ambassador)'. Stock: 55540

123. **[Porec] Parens, sive Parentium vulgo, Parenzo Histrie Opp:**

[Engraved by Frans Hogenberg.]

[Amsterdam, Johannes Jansson, 1657.]

Engraving. Printed area 170 x 250mm (6¾ x 9¾"). Trimmed to printed border on two sides. £160

A prospect of Porec, Croatia, from the sea. Originally published in the Braun & Hogenberg 'Civitates Orbis Terrarum' atlas of townplans in 1575, this example comes

from Jansson's Townbooks, which utilised many of the Hogenberg plates.

Stock: 55522

124. **[Sibenik] Sibinium, Ptolemeo Sicum vulgo Sibenicho, Dalmatie opp:**

[Engraved by Frans Hogenberg.]

[Amsterdam, Johannes Jansson, 1657.]

Engraving. Printed area 135 x 175mm (5¼ x 7"). Trimmed to printed border on two sides.

£130

A prospect of Sibenik, Croatia, with St. Nicholas Fortress in the foreground. Originally published in the Braun & Hogenberg 'Civitates Orbis Terrarum' atlas of townplans in 1575, this example comes from Jansson's Townbooks, which utilised many of the Hogenberg plates.

Stock: 55519

125. **[Monument for Jacques Necker] La Vertu récompensée.**

Borel inven. Se vend A Paris chez l'auteur, rue sw Bretagne a coté du Potier d'Etain . Rare mezzotint. 430 x 315mm (17 x 12½").

Trimmed within plate, repaired tears, some surface scuffing. Damaged. £130

A pyramidal monument with 'Necker' on it, surrounded by allegorical figures including Justice and France. It celebrates Jacques Necker's 1781 publication of the 'Compte rendu au roi', the French Royal accounts, showing the French people how the king (Louis XVI) was spending their money for the first time.

Necker (1732-1804), a Swiss financier, was dismissed as Director-General of the Royal Treasury soon after, but became Controller-General of Finances in 1788 and Louis VI's Chief Minister in 1789.

Stock: 55427

126. **Balaguier Point, Cape Sicie & Sablet, Eastward towards Cape Sepet, Toulon. Drawn on the Spot by Cap..t Knight R. N.**

F. Jukes fecit. London Pub;d as the Act directs March 31st 1794, by W. Faden Geographer to his Majesty Charing Cross, and by F. Jukes Engraver Howland Street. Aquatint and etching, printed in blue and brown, with hand finishing. 275 x 390mm (10¾ x 15¼"). Crack in top platemark taped, slight mount burn. £260

A view of a warship at anchor in a bay, one of a series by a captain serving with the Royal Navy during the Girondin/Royalist

revolt in Toulon, during which the city was handed to the British. After a three-month siege by the French (in which the young artillery officer Napoleon Bonaparte distinguished himself), the British left, taking 7,000 refugees, taking or destroying the ships of the French Mediterranean Fleet.

Stock: 55438

127. **Veuë des Ecuries de Versailles. A View of the Stables of Versailles.**

J. Rigaud pinx. J. Tinney excud. Printed for Jn.o Boydell Engraver in Cheapside London. Hand coloured etching, plate 250 x 420mm (9¾ x 16½"), with very large margins.

Abrasion in top margin. Glued to album sheet. £260

A view of the stables from the Palace of Versailles' second railings. In the foreground figures and carriages bustle amongst each other in the cobbled yard. The two stable buildings stand in the background.

Stock: 55547



128. **Vera Effigies Clarissimi Déoq[ue] Repub: Optimè Meriti Herois D. Ottonis Henrici Comititis a Schwarzenberg... D. Wolfgango Jacobo Comiti a Schwarzenberg &c filio ac heredi dedicata. Ab sereniss. Bavar: Ducis Guilielmi scal: ptore Joane Sadelero.**

[after Hans von Aachen?] [Munich, c.1590.] Rare engraving. Sheet 325 x 245mm (12¾ x 9¾"). Trimmed within plate, pin holes, repaired tears. £280

Otto Heinrich, Count of Schwarzenberg (1535-90), Councillor to the Emperors Maximilian II and Rudolf II, and to William V of Bavaria, wearing a ruff and a leopard fur-lined coat, seated at a table with papers, a compass, a skull and a clock. The skull and

dedication suggests this was engraved after Schwarzenberg's death in 1590, when Sadeler was court engraver in Munich. A head-and-shoulders oil portrait with the same features is attributed to Hans von Aachen (1552-1615).

Stock: 55499



129. **[Prospect of Rome] Roma.**

L. De Lincler Delineavit ad vivum. Isreal Silvestro Lincidit. P. Mariette ex. excudit parisijs. cum privil. Regis. Anno D.ni 1642 [but c.1816].

Engraving on four sheets. Each 185 x 310mm (7¼ x 12¼"), with very large margins, two plates watermarked 'J. Whatman 1816'.

Excellent condition with some faint scuffing in the margins. £580

A prospect of Rome from the north, with a 44-point key of places from the Porta del Popolo to the Vatican Gardens and 'Fortificationi Moderne'.

The view was drawn by de Lincler, a French painter, engraved by Israel Silvestre and originally published in Paris by Pierre Mariette in 1642. The Whatman paper of this example suggests a London printing.

Stock: 55565

130. **Town Hall Brussels.**

L Haghe. [London: Thomas McLean, 1850.] Tinted lithograph, 1st state, printed in blue and brown, finished by hand. 420 x 275mm (16½ x 10¾"), trimmed to image and laid on card, as issued. A little wear to backing card.

£230

By Louis Haghe (1806-85) for 'Haghe's Portfolio of Sketches. Belgium. Germany', the last of three series of views of the region. *Abbey Travel 41.*

Stock: 55563

131. **Part of Regents-Town a Settlement of Liberated Negros. (in the Colony of Sierra Leone)**

Engraved on Steel by Illman & Pilbrow, N. York. Boston, Published by Samuel Walker 1832.

Rare steel engraving on chine collé. Sheet 145 x 195mm (5¾ x 7¾") £190

A view of Regent, originally Hogbrook, founded in 1812 for liberated slaves brought to Sierra Leone by the Royal Navy West Africa Squadron. It was published in "The Origin and History of Missions: Containing Faithful Accounts of the Voyages, Travels, Labors and Successes of the Various Missionaries who Have Been Sent Forth to Evangelize the Heathen" by Thomas Smith and John Choules, an account of the Moravian missionaries. The minister at Regent was William Johnson, paid for by the Church Missionary Society.

Stock: 55484



132. **Divers Prospects in and about Tangier Exactly delineated by W: Hollar his May.ties designer, A.o 1669, and by him afterwards to satisfie the curious, etchd in Copper. Prospect of ye North side of Tangier regarding the mayne Sea from the hill as you come from Whitby or the West, toward the Towne.**

And are to be Sold by John Overton at the White Horse without Newgate, London 1673.

Etching, 17th century watermark, sheet 130 x 215mm (5 x 8½"). Trimmed to image on three sides, small hole in text at bottom.

£380

The title plate to a series of views by Wenceslaus Hollar (1607-77) showing the city when it was an English possession (1671-84).

Tangier came into English possession as part of Catherine of Braganza's dowry when she married Charles II in 1662, although attempts to develop it strategically and commercially were unsuccessful. In 1688 Hollar, in his capacity of 'Scenographus Regus', went there as part of a mission sent to deal with problems with hostile natives. Hollar made many sketches of the city (some now in the British Museum), depicting the fortifications that were demolished in 1684 when the English abandoned Tangier.

Pennington 1187, state i of ii

Stock: 55520



133. **Prospect of ye Inner part of Tangier with the upper Castle from South-East.**

W. Hollar delineavit et scul. [Published by John Overton, 1673.]

Etching, 17th century watermark, Sheet 125 x 210mm (5 x 8¼"). Trimmed to printed border, tape on reverse.

£360

A view looking up to the citadel of Tangier, one of a series of views by Wenceslaus Hollar (1607-77) showing the city when it was an English possession (1671-84). Frontis to "Moore's baffled being a discourse concerning Tangier".

Pennington 1192, state i/ii.

Stock: 55505

134. **Prospect of ye lower part of Tangier from the hill West of White-hall.**

W. Hollar delin. [Published by John Overton, 1673.]

Etching, 17th century watermark. Sheet 125 x 215mm (5 x 8½"). Some spotting and creasing

£230

A view looking over Tangier towards the bay with the city walls, one of a series of views by Wenceslaus Hollar (1607-77) showing the city when it was an English possession (1671-84).

Pennington 1190, state i of ii.

Stock: 55507

135. **The South-East Corner of Tangier, etc.**

W. Hollar fecit. [Published by John Overton, 1673.]

Etching, 17th century watermark. Sheet 125 x 215mm (5 x 8½"). Trimmed, tear in top left corner taped.

£280

A view of the fortifications of Tangier, one of a series of views by Wenceslaus Hollar (1607-77) showing the city when it was an English possession (1671-84).

Pennington 1188, state ii of iii

Stock: 55506

136. **Part of Tangier from above, without the Water-gate.**

W Hollar delineavit et sculpsit 1670.

[Published by John Overton, 1673.]

Etching, 17th century watermark, sheet 125 x 215mm (5 x 8½"). Trimmed to image, some spotting and creasing.

£230

A view of Tangier with the partly ruined water-gate on the right and vessels at anchor in the bay, one of a series of views by Wenceslaus Hollar (1607-77) showing the city when it was an English possession (1671-84).

Pennington 1189, state ii of iii.

Stock: 55521

137. **Prospect of Yorke Castle at Tangier, from ye Strand, and the North-West.**

W Hollar delin: et sculps: [Published by John Overton, 1673.]

Etching, 17th century watermark. Sheet 125 x 215mm (5 x 8½"). Trimmed to printed border, tear in top left corner taped.

£240

A view of the citadel of Tangier, with carts loaded with stone, probably for rebuilding the defences of the city, one of a series of views by Wenceslaus Hollar (1607-77)

showing the city when it was an English possession (1671-84).

Pennington 1198, state i of ii.

Stock: 55508



138. **[George Alsop, colonist] View here the Shadow whose Ingenious Hand/Hath drawne exact the Province Mary Land...**

Anno Do. 1666 Aetatis Suae 28.

Extremely rare engraving. Trimmed to image on 3 sides. £650

On oval portrait of George Alsop (b. c.1636), who went to the the colony of Maryland as an indentured servant in 1658, although he became ill and had to return to England.

Back in London he wrote a panegyric called 'A Character of the Province of Mary-Land', for which this is the frontispiece. It extolled the benefits of the colony to encourage emigration.

Stock: 55530

139. **[Camels] Dromadiare. No. 29.**

V. Adam. Imp. Lith. de A. Godard. J. Bulla et Delarue, Succ. d'Aumont, rue J.J. Rousseau, 10 [n.d., c.1850].

Fine tinted lithograph. Sheet 355 x 460mm (14 x 18") large margins. Some faint spotting. £260

A camel in a caravan's camp, by Victor Adam (1801-66).

Stock: 55559

140. **[Camels] Étude de Chamaeu. No. 44.**

V. Adam. Imp. Lith. de A. Godard, rue Hautefeuille, 16.. J. Bulla et Delarue, Succ. d'Aumont, rue J.J. Rousseau, 10 [n.d., c.1850].

Fine tinted lithograph. Sheet 355 x 460mm (14 x 18"), large margins. Some foxing, tear taped in title left. £260

A turbanned rider on a trotting camel in a desert landscape, by Victor Adam (1801-66).

Stock: 55560

141. **S.r Henry Middleton escapes from the Turks.**

[London, J. Newbert, 1760.]

Engraving. Sheet 135 x 180mm (5¼ x 7").

£130

Sir Henry Middleton (d.1613), Captain of the East India Company ship 'Darling'. escapes from captivity in Mocha, hidden in a cask.

Attempting to establish trade in Yemen, he has been greeted warmly then arrested and robbed.

From Vol IX of 'The World Displayed: or, A Curious Collection of Voyages and Travels'.

Stock: 55509

142. **Chevaux de Races de tous pays. Avant La Charge!... Chevaux Tartares.**

V. Adam. Imp. par Lemercier. Paris _ Jeannin Édit. Place du Louvre, 20 [n.d., c.1850].

Coloured tinted lithograph. Sheet 355 x 460mm (14 x 18"), with publisher's blindstamp, large margins. Some spotting. £240

Tartar riders prepare to charge, by Victor Adam (1801-66).

Stock: 55561

143. **Scene upon the Eastern Road from Rangoon looking towards the South. 13.**

Drawn by J. Moore. Engraved by G. Hunt. Published Nov.r 9, 1825, by Kingsbury & Co. Leadenhall Street__& Tho.s Clay, Ludgate Hill, London.

Very fine coloured aquatint. 420 x 325mm. (16½ x 12¾") very large margins. Foxing in lower margin and inscription area, faint crease in sky. £380

Wonderful atmospheric image at sunset. A view from a terrace, with a roof and pagoda on the left, overlooking a road in the right middle distance lined with further pagodas; a river in the background below the horizon, upon which can be seen ships.

From "Rangoon Views, and Combined Operations in the Birman Empire", which consists of 24 plates over two series, published by Thomas Clay in 1825-26. The plates are made by several artists, after

Lieutenant Joseph Moore and Captain Frederick Marryat. *Abbey Travel 404; Hickman p.230, illus. p. 238.*
 Stock: 55469



Fine hand coloured aquatint. 330 x 430mm (13 x 17"), very large margins, watermarked 'J Whatman Turkey Mill 1825'. Some foxing, mostly in margins. £260

Wonderful atmospheric image at sunset. British soldiers cutting a palm tree under two trees in the right foreground, with two local men resting on the wall in the foreground and a further two behind to the left.

From Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26. It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826). *Abbey Travel 404; Hickman p.230.*
 Stock: 55468

144. **The Gold Temple of the principle Idol Guadma, taken from its front being the Eastern face of the Great Dagon Pagoda at Rangoon. No.7. Proof.**

Drawn by J. Moore. Engraved by G. Hunt. Published Oct.r 1, 1825, by Kingsbury & Co. Leadenhall Str.t _ & T. Clay, 18, Ludgate Hill, London.

Proof aquatint with hand colour. 460 x 330mm (18 x 13"). Foxing in edges. £360

The Shwedagon Pagoda, also known as the Golden Pagoda, is a 320 feet high gilded stupa, or Buddhist shrine, in Rangoon (Yangon), Burma. The pagoda lies to the west of Kandawgyi Lake, on Singuttara Hill, thus dominating the skyline of the city. It is the most sacred Buddhist pagoda for the Burmese, with relics of the past four Buddhas enshrined inside the structure. From Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26.

It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826). *Abbey Travel: 404, 7. Hickman: 234.*

Stock: 55470

145. **Scene from the upper terrace of the Great Pagoda at Rangoon, to the South East. No.9.**

Drawn by J. Moore. Engraved by H. Pyall. Published Jan. 2, 1826, by Tho.s Clay, 18, Ludgate Hill & Kingsbury & Co. Leadenhall Str. London.

146. **The Attack upon the Stockades near Rangoon by Sir Archibald Campbell, K.C.B. on the 28th of May 1824.**

Drawn by J. Moore. Engraved by G. Hunt. Pub.d. Nov.r 9th 1825 by Kingsbury & Co. Leadenhall Street, and Thos. Clay, 18, Ludgate Hill, London.

Fine hand coloured aquatint. 330 x 425mm (13 x 16¾"). Some staining of edges. £280

A column of redcoats marching towards the breach in the wooden stockade. From Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, (89th Regiment) published in two series 1825-26, illustrating the actions of the First Anglo-Burmese War (5 March 1824 - 24 February 1826). Following Burmese incursions into British held territory in 1821-1823 (including the successful invasion of Assam), the Governor-General, Lord Amherst, declared war on Burma on February 24, 1824. The British were successful in expelling the Burmese from Assam, but Bandula, the ablest of the Burmese generals, repelled a British detachment at Ramu on the Chittagong frontier. In reply, the British sent an expedition of 11,000 men under Major-General Archibald Campbell and ship under Captain Frederick Marryat to attack Rangoon by sea. The expedition resulted in the capture of Rangoon on May 11, 1824, with the Burmese forces fleeing into the jungles of Pegu. *Abbey Travel: 404-6. Hickman 233.*

Stock: 55467

147. **The Storming of the Lesser Stockade at Kemmendine rear Rangoon on the 10th of June 1824.**

Drawn by J. Moore. Engraved by G. Hunt. Published Jan. 2nd, 1826, by Tho.s Clay, 18, Ludgate Hill, & Kingsbury & Co. Leadenhall Street London.

Fine hand coloured aquatint. 330 x 430mm (13 x 17"), with large margins. Some staining of edges, tears in margin taped. £280

A column of redcoats marching towards the breach in the wooden stockade.

From Lieutenant Joseph Moore's 'Views taken at or near Rangoon' illustrated the British campaign during the First Anglo-Burmese War (1824-26), the first of three such wars in the 19th century. *Abbey Travel: 404-10. Hickman p.236.*

Stock: 55466

148. **Rangoon. The Position of part of the Army previous to attacking the Stockades on the 9th July 1824.**

Drawn by J. Moore. Engraved by G. Hunt. Pub.d Oct.r 1. 1825, by Kingsbury & Co., 6, Leadenhall Street, and Tho.s Clay, 18, Ludgate Hill, London.

Very fine hand coloured aquatint. 330 x 425mm (13 x 16¾"). Large margins with repaired tears. £260

British troops forming squares prior to an assault. On the right a ground of artillerymen stand around a Congrieve-Rocket launcher.

Lieutenant Joseph Moore's 'Views taken at or near Rangoon' illustrated the British campaign during the First Anglo-Burmese War (1824-26), the first of three such wars in the 19th century. *Abbey Travel 404, 12. Hickman 237.*

Stock: 55465

149. **Die Haupt Strasse nebst einen chinesischem Triumpff=bogen in Canton (oder besser Quantung.) La Ruë capital avec un Arc triumphale chinoise a Canton, (ou meilleur Quantun.)**

Gravé par Francois Xav. Habermann. Se vend a Augsburg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]

Engraving with original hand colour. 305 x 410mm (12 x 16"). Narrow margins, laid on card. Slight creasing. £460



A vue d'optique of the main street of Canton, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing. Stock: 55441

150. **Xuntien alias Quinzay.**

[Frankfurt: Matthias Merian, c.1655.]

Engraving. 180 x 255mm (7 x 10"), with very large margins. £220

An early map of the Chinese city of Quinzay (Hangchow), based on Marco Polo's account of China in the late 12th Century, when it was the capital of the Sung Dynasty. Polo's usual exaggerated account tells of 12,000 bridges, a massive network of canals the large 'Western Lake' 30 miles in diameter with island pavilions and palaces.

Stock: 55450

151. **Chinese Military drawn out in Compliment to the British Ambassador.**

W. Alexander del. B. T. Pouncey sculp.t. London, published April 12, 1796, by G. Nicol.

Engraving very large margins. On watermarked paper, 'J. Whatman 1794.' Platemark: 395 x 300mm. (15½ x 12"). A little damaged at centre fold, faint mount burn.

£95

A scene of soldiers on parade before a fortified city, as a flotilla passes by. On one junk a European can be seen sitting with a sketchbook, perhaps William Alexander. Plate 18 from Sir George Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.

Stock: 55443



152. **View of the Suburbs of a Chinese City.**

W. Alexander del.t. B.T. Pouncey sculp.t.
London, Published April 12, 1796 by G. Nicol.

Engraving with hand colour. 360 x 495mm
(14¼ x 19½") very large margins. Slight
mount burn £320

A view of a city from a boat on the river,
with a pagoda and temple to the right with a
bridge and buildings to the left. People go
about their businesses, including a man
fishing using a net on a pole.

William Alexander (1767-1816) served as the
'draughtsman' for the Macartney Expedition
to China, 1792-1794, aboard the Hindostan,
and making a vast number of sketches. Upon
his return to England, he worked up many
of these into finished color-wash drawings.
A number of these were engraved and
reproduced in Sir George Staunton's 'An
Authentic Account of an Embassy from the
King of Great Britain to the Emperor of
China'.

Stock: 55444

153. **View of the Tchin-Shan, or Golden Island
in the Yang-Tse-Kiang, or Great River of
China.**

W. Alexander del.t. Wilson sculp.t. London,
published April 12, 1796, by G. Nicol.

Engraving, very large margins. Platemark:
495 x 360mm. (19¼ x 14¼"). Very slight
foxing in sky. £350

A view of an island with two principle
peaks, dotted with buildings, including a tall
pagoda to the right. In the foreground
several vessels on the water, including a
two-masted ship to left. In the centre boat a
European sits sketching, probably William
Alexander, the official artist of the
Macartney expedition.

Plate 39 from Sir George Staunton's 'An
Authentic Account of an Embassy from the
King of Great Britain to the Emperor of

China', describing the expedition of Lord
Macartney (1737 - 1806) as the first British
ambassador to China.

Stock: 55445



154. **View of the Great Wall of China, called
Van-Lee-Tching, or Wall of Ten Thousand
Lee taken near the pass of Cou-Pe-Koo.**

Drawn by W. Alexander, from a sketch by
H. W. Parish. Medland sculp. London,
published April 12, 1796, by G. Nicol.

Engraving with very large margins.
Platemark: 505 x 360mm. (19¾ x 14¼").

Watermark J. Whatman 1794. £450

A view showing the Great Wall of China
within a mountainous landscape, with a fort
in the left foreground, and others at intervals
along the way.

Plate 24 from Sir George Staunton's 'An
Authentic Account of an Embassy from the
King of Great Britain to the Emperor of
China', describing the expedition of Lord
Macartney (1737 - 1806) as the first British
ambassador to China.

Stock: 55446

155. **Chinese Barges of the Embassy passing
through a Sluice on the Grand Canal.**

W. Alexander del.t. B.T. Pouncey sculp.t.
London Published April 12, 1796, by
G. Nicol.

Engraving with hand colour 300 x 390mm
(11¾ x 15¼"). Slight crease through lower
right corner of plate, faint mount burn. £260

A scene depicting three barges on a canal,
with a sluice gate in the centre, a pagoda and
battlemented walls on the left bank. A
number of figures can be seen on the banks
of the canal, including two, smoking in the
foreground.

Plate 35 from Sir George Staunton's 'An
Authentic Account of an Embassy from the
King of Great Britain to the Emperor of
China', describing the expedition of Lord

Macartney (1737 - 1806) as the first British ambassador to China.

Stock: 55442

156. **Vuë de la Ruë des Marchants Chinoises a Nankin.**

Gravé par F.X.Habermann apres Neuhoff. Se vend a Augsburg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]

Fine coloured engraving. 330 x 425mm (13 x 16¾"). Tear in top margin, laid on album paper. £460

A vue d'optique of a shopping street in Nanjing, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing.

Stock: 55449



157. **[The Porcelain Tower, Nanjing.]**

W.H. [Wenceslaus Hollar] [London: John Ogilby, 1669.]

Etching. 220 x 310mm (8¾ x 12¼"). Narrow top margin, nicks in edges. £490

A view of Da Bao'en Si, the famed Porcelain Tower in Nanjing, built of porcelain bricks in the C15th, during the Ming Dynasty, destroyed during the Taiping Rebellion, 1856.

Etched by Wenceslaus Hollar for John Ogilby's 'An Embassy from the East-India Company of the United Provinces', the first English edition of Johann Nieuhof's account of the embassy. *Pennington 1166. Probably I of II.*

Stock: 55454

158. **Iamcesu. Jamcesu. Vue de Iamcesu [reversed above image].**

Gravé par Francois Xav. Habermann. Se vend a Augsburg au Negoce comm de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majeste

Imperiale et avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]

Hand coloured engraving. 310 x 405mm (12¼ x 16¼"). Some creasing, marginal repairs, repaired tear through lower right corner of plate. Old ink Dutch mss in lower margin. £350

A vue-d'optique view of a city in Nanking province, China, engraved in reverse to be viewed through an optical viewer called a zogroscope, which gave added perspective. From a 'Collection des Prospects' by Franz Xaver Habermann (1721 - 1796), engraver and publisher in Augsburg, Germany.

Stock: 55448

159. **[The reception of the Dutch ambassadors at the Imperial Palace, Peking.]**

[London, John Ogilby, c.1667.]

Engraving, 17th century watermark. Sheet 290 x 355mm (11½ x 14"). Paper toned.

Small margins. £220

The reception of the ambassadors of the Dutch East India Company in China, an illustration from Johan Nieuhof's account of his travels in China with the Dutch East India Company, 1665-7.

This example comes from John Ogilby's 'An Embassy from the East India Company of the United Provinces to the Grand Tartar Cham, Emperor of China', first published 1667, using plates from Olfert Dapper's 'Atlas Chinensis' with the English words added to the title. A later edition was published 1698.

Stock: 55447

160. **The Royall Banquet.**

[Johannes Nieuhof.] [London: John Ogilby, c.1673.]

Engraving. 295 x 355mm (11½ x 14"), large margins. Central vertical fold as normal.

Slight time staining. £220

A view of a Royal banquet in a large hall in which figures sit at multiple tables. With key beneath the image in English and Dutch.

From the English edition of Johannes Nieuhof's account of the 'Embassy from the East India Company of the United Provinces, to the Grand Tartar Cham Emperor of China'.

Stock: 55452

161. **The Welcoming dor by the Lipu half and hower without the Towne Pecking.**

[Johannes Nieuhof.] [London: John Ogilby, c.1673.]

Engravin, 17th century watermark. 295 x 355mm (11½ x 14"). Tears in lower margin. Time staining. £320

A view showing a meeting between ambassadors of the Dutch East India Company and the Chinese, as the Dutch attempt to convince China to open up their ports to Dutch trade. A plate from the English edition of Johannes Nieuhof's 'Embassy from the East India Company of the United Provinces, to the Grand Tartar Cham Emperor of China'.

Stock: 55453



162. **Vue perspective de la grande Ceremonie du Couronnement de l'Empereur de la Chine.**

A Paris chez Mondhare rue S. Jacques a l'Hotel Saumur [n.d., c.1770].

Hand coloured engraving, image 260 x 400mm (10¼ x 15¾") Laid on card in near-contemporary presentation, old ink ownership inscription 'E J Myles' on reverse. Slightly soiled and stained. £260

A view of the Emperor's coronation ceremony at the Imperial Palace, Peking

Stock: 55455

163. **Vue Perspective du pont et du Port de la Ville de Peking, Ville de la Chine.**

a Paris chez Daumont rue de St. Martin [n.d., c.1770].

Hand coloured copper engraving, image 260 x 400mm (10¼ x 15¾"). Trimmed into plate at bottom, laid on card in near-contemporary presentation, ink ownership inscription 'E J Myles' on reverse. £260

A prospect of the bridge and port of Peking, with several figures to foreground beside the water, loading boats with goods carried by ox-driven carts.

The title in in reverse above the image identifies this as a vüe-d'optique, designed to be viewed through a zograscope, an optical viewer.

Stock: 55456



164. **Summer Palace of the Emperor, opposite the City of Tien-Sing.**

Hon.ble Charles Abbot del.t. J. Clarke sculp.t. [London, John Murray, 1817.]

Fine coloured aquatint. Sheet 160 x 250mm (6¼ x 9½"). Trimmed to printed boarder and laid on album paper. £190

From 'Journal of the Proceedings of the Late Embassy to China', an account of the Amherst Embassy by Henry Ellis.

Stock: 55497

165. **The Bridge from Mountaine to Mountaine in the Province of Xensi Called the flying Bridg 400 Cub: long 500 high.**

[Francis Place?] [London: John Ogilby, 1669.] Etching, 17th century watermark. 215 x 305mm (8½ x 12"), with very large margins. Time stained. £130

Although the 'flying bridge' at Shensi described by Athanasius Kircher, a Jesuit priest, is believed to have been a bamboo suspension bridge, this view shows a conventional stone bridge over a waterfall. An etching probably by Francis Place, who worked with Wenceslaus Hollar on John Ogilby's 'An Embassy from the East-India Company of the United Provinces', the first English edition of Johann Nieuhof's account of the embassy. However this state, with lettering lower right, was included in Ogilby's edition of Arnoldus Montanus's 'Asia'.

Stock: 55451

166. **Islanders of Sir James Hall's Group.**

Lieut. Dwarris Esq.r del.t. J. Clark Sculp.t. [Published by J. Murray, London, 1818.]

Coloured aquatint. Sheet 135 x 190mm (5¼ x 7½"). Trimmed within plate, laid on album paper. £120

The dress of islanders of Ongjin County, off the west coast of South Korea

From 'Narrative of a voyage in His Majesty's late ship *Alceste*', an account of Lord Amherst's diplomatic mission to China in 1817. On the return journey the *Alceste* hit a reef in the Java Sea and was wrecked, after which the crew had to cope with Malay Dyak pirates who burned the ship and surrounded their camp. *Abbey Travel* 559.

Stock: 55496



167. **Vue d'Optique Représentant Un Lac et Village de la Cochinchine. Prospectus Lacus et Pagi Singensis.**

A Parus chez Jacques Chereau rue St Jacques au dessus de la Fontaine St. Severin No 57 [n.d., c.1760].

Coloured engraving. 245 x 390mm (9½ x 15¼"), large margin top and bottom.

Trimmed into plate at sides. £180

A view of a Vietnamese village on a canalised river. The print was designed to be used in a zograscope, an optical viewer, so the title is repeated in reverse above the image. *Ex: Collection of David G. E. Smith*

Stock: 55526

168. **Vue d'Optique Représentant Un Lac et Village de la Cochinchine. Prospectus Lacus et Pagi Singensis.**

[n.d., c.1760].

Coloured engraving, 18th century watermark. 245 x 390mm (9½ x 15¼"). Tear in title, some soiling. £180

A view of a Vietnamese village on a canalised river. The print was designed to be used in a zograscope, an optical viewer, so the title is repeated in reverse above the image. *Ex: Collection of David G. E. Smith*

Stock: 55527

169. **[Hanoi] 19.e Vue d'Optique Représentant Le Grand Lac de Barbarie. Barbariæ Lacus Maximus.**

A Parus chez Daumont rue St Martin [n.d., c.1760.]

Coloured engraving, 18th century watermark. 280 x 390mm (11 x 15¼").

Trimmed into plate at bottom. £260

A view of Hanoi designed to be used in a zograscope, an optical viewer. *Ex: Collection of David G. E. Smith*

Stock: 55525

170. **[Pongok Island] Fort Maxwell.**

J. McLeod delin. J. Clark Sculp. Published by J. Murray, London, 1818.

Coloured aquatint. Sheet 135 x 190mm (5¼ x 7½"). Trimmed within plate. £120

A stockade set up by British sailors marooned on Pongok Island, named after the ship's captain.

From 'Voyage of His Majesty's late ship *Alceste*', an account of Lord Amherst's diplomatic mission to China in 1817. On the return journey the *Alceste* hit a reef in the Java Sea and was wrecked, after which the crew had to cope with Malay Dyak pirates who burned the ship and surrounded their camp. This plate did not appear in the first edition of 1817. *Abbey Travel* 559.

Stock: 55495

171. **[Okinawa] Garden of the Temple at Lechew. Alceste's Voyage.**

Lieut. Dwarris delin. J. Clark Sculp.

Published by J. Murray, London, 1817.

Coloured aquatint. Sheet 135 x 190mm (5¼ x 7½"). Trimmed within plate. £120

A garden on Okinawa, with British sailors carrying casks to a storeroom, during a six-week stay there.

From 'Narrative of a voyage in His Majesty's late ship *Alceste*', an account of Lord Amherst's diplomatic mission to China in 1817. On the return journey the *Alceste* hit a reef in the Java Sea and was wrecked, after which the crew had to cope with Malay Dyak pirates who burned the ship and surrounded their camp. *Abbey Travel* 559.

Stock: 55494

