

# Grosvenor Prints

## Catalogue 115





Grosvenor Prints  
19 Shelton Street  
Covent Garden  
London WC2H 9JN

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

## Catalogue 115



Item 57

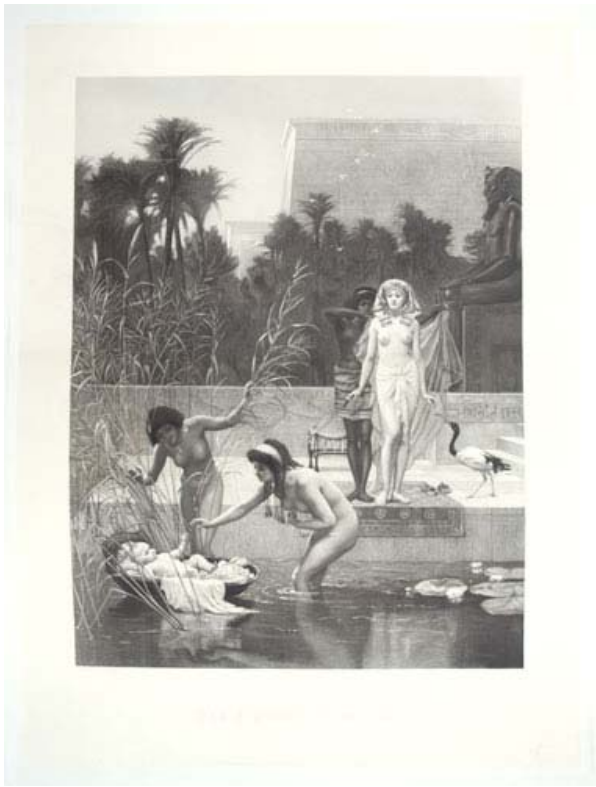
Cover: Detail of item 61

Back: Detail of Item 58



Registered in England No. 305630 Registered Office: 2, Castle Business Village, Station Road, Hampton,  
Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
VAT No. 217 6907 49





1. **The Finding of Moses.**

Painted by Frederick Goodall, R.A. Engraved by Richard Josey. London, April 17th, 1888. Published by Fairless & Beeforth, Doré Gallery, 35 New Bond Street W. Copyright Registered. Entered according to Act of Congress in the year 1888 by Frank Hunter Potter in the Office of the Librarian of Congress at Washington, USA.

Mint mezzotint on India laid paper, Open letters. 785 x 585mm (31 x 23"), Uncut. £450

Engraving after the painting by Frederick Goodall (1822-1904). Goodall was taught by his artist father, Edward, and first exhibited at the Royal Academy in 1838. After painting landscapes and rural scenes early in his career, a trip to Egypt in 1858-9 led to a change in direction. Thereafter Goodall painted mainly scenes from Egyptian life with Biblical associations. Goodall was elected RA in 1864 and enjoyed great popularity during this time, but his fortunes later declined greatly and in 1902 he was declared bankrupt. *Briony Llewellyn, 'Edward Goodall', in the Grove Dictionary of Art.*

Stock: 57989

2. **Premiere Vue de Charenton. Dedié à Mr Portail Peintre du Roy, et Garde des Plans et Tableaux de sa Majesté Par son très humble et très obeissant Serviteur J. Ph. Le Bas Graveur du Cabinet du Roy.**

F. Boucher pinx. J. Ph. Le Bas Sculp. A Paris chez J. Ph. Le Bas Graveur de Cabinet du Roy rue de la Harpe 1747.

Etching with engraving. 320 x 385mm (12½ x 15¼"). Worm trail just entering plate at top. £240

A view of the water mill 'Quiquengrogne' in Charenton, at the junction of the Seine and Marne rivers outside Paris. The original, painted 1739, is in a private collection; the painting of the 'Seconde vue'

engraved by Le Bas after Boucher is in 'The Toledo Museum of Art'.

Stock: 57923

3. **Entretien de Voyage.**

Berghem delinea vit. J. Aliamet sculp. à Paris chés Aliamet ruë des Mathurins la 4.e Porte Cochere à gauche en entran par le ruë de la Harpe.

Very fine etching, 18th century watermark; 280 x 335mm (11 x 13¼"), with large margins. Worm trail and stitch holes in top margin. Uncut. £260

A walking man and a woman riding a donkey halt at the brow of a hill and look across a valley, their dog, sheep and cow at their sides.

Stock: 57884

4. **Vue De Flandres. Grave d'après le Tableau Original de Teniers, de même grandeur Tiré du Cabinet du Chevalier de la Roque. 20,**

D. Teniers pinx. Le Bas Sculp. a Paris chez Le Bas Graveur du Roy au bas de la ruë de la Harpe vis a vis la rue Percee chez un Fayancier. 1740.

Etching. 310 x 395mm (12¼ x 15½"), with large margins. Uncut. Small wormhole on printed border at top, stitch holes in top margin. £170

A landscape with a Flanders village, four figures and a dog in the foreground.

From the series 'Vue de Flandres' engraved by by Jacques Philippe Le Bas (1707-83) after David Teniers the Younger (1610-90).

Stock: 57922

5. **La Naissante Aurore.**

Tenier pinx. Chedel sc. a Paris, chés la V.e de F. Chereau rue St Jacques aux 2 Piliers d'Or. C.P.R. Etching, 18th century watermarked paper. 275 x 370mm (10¾ x 14½), with large margins. Some staining in margins. Uncut. £190

'The morning light': two two peasants in conversation on a country road. Engraved by Pierre Quentin Chedel after David Teniers the Younger and published by Marguerite Chereau, widow of François Chereau, the original publisher.

Engraved by Pierre Quentin Chedel after David Teniers the Younger and published by Marguerite Chereau, widow of François Chereau, the original publisher.

Stock: 57873

6. **[Frontispiece to 'A Compleat Treatise on Perspective, in theory and practice, on the true principles of Dr. Brook Taylor'.]**

[by Thomas Malton.] Publishd by Tho.s Malton April 1st 1774. (but c. 1805)

Engraving, paper watermarked 1805. 320 x 230mm (12½ x 9"). Small margins on 3 sides; trimmed to image on left. £160

An architectural caprice with a mausoleum dedicated 'To the Memory of Dr Brook Taylor; in gratitude for his sublime Principles, on Perspective'.

Brook Taylor (1685-1731) was an English mathematician whose 1715 essay 'Linear Perspective' set forth the principles of perspective in a more understandable form

Stock: 57903

7. **Genius & Science presenting their Annual Offering to the Shrine of Apollo.**

S. Wale delin. Adam Smith sculp. [n.d., c.1780.]  
Engraving. 200 x 115mm (8 x 4½"), large margins on 3 sides. Trimmed into plate on right. £70  
Allegorical figures of Genius & Science present a volume 'Imperial Magazine' to the statue of Apollo, suggesting this was a frontispiece to that publication.  
Stock: 57944

8. **[Astronomy.]**

P. Violet pinxt. F. Bartolozzi sculpt. London Pub.d  
Jan.y 1 1792 by C. Suisan & Sold by J.F. Tomkins No  
49 New Bond Street.  
Stipple, proof before title. 175 x 120mm (7 x 4¾"),  
with large margins £230  
A child holding a telescope, looking up at a beam of  
light. *De Vesme: 574, state iii of iv.*  
Stock: 56780

9. **[Spring.]**

W. Kent inv et del, W. Tardieu Scul. [London, 1730.]  
Etching with engraving. Sheet 210 x 180mm (8½ x 7").  
Trimmed to printed border at top, into plate at bottom.  
£140

An illustration to James Thomson's 'Seasons', with  
allegorical figures and the zodiac symbol for Taurus in  
clouds with a rainbow above a landscape with piping  
shepherd and lover sitting in the left foreground, and a  
villa at foot of hills at right.  
Stock: 57815



10. **Fanny.**

Ranson Sculp.t. [n.d., c.1820.]  
Scarce engraving. Sheet 270 x 335mm (10½ x 13¼").  
Trimmed to printed border. £280  
A spaniel bitch and her litter. *Davison Archive.*  
Stock: 57996

11. **[Scottish Terrier & Sealyham Terrier] Sea Urchins [pencil].**

Marguerite Kirmse [pencil signature.] [n.d. c.1926.]  
Etching, titled and signed in pencil by the artist. 190 x  
150mm (7½ x 6"). Small dent in top of image. £280  
A pair of terriers racing through sand dunes.  
Marguerite Kirmse (1885-1954) trained as a harpist the  
Royal Academy of Music and was offered a position  
with an orchestra in America and thus emigrated. She

had studied some art in England, but in America she  
developed her talent for the visual arts and her love of  
dogs and her artistic talent were a winning  
combinations. By 1910 she had established herself as a  
canine artist of note.  
Stock: 58004

12. **South East View of the Commoners Court, Winchester College.**

Drawn on Stone Sep.r 6,th 1838. Rich.d Baigent del,t.  
Hand-coloured lithograph, print on chine collé. 205 x  
270mm (8 x 10¾"). Some creasing, backing sheet  
dusty. £130  
A view of one of the depicting the Old Commoner  
buildings shortly before they were demolished.  
Richard Baigent (1799-1881) was an drawing master at  
Winchester College for fifty years, before emigrating  
to Canada in mid 1862, where he was appointed  
drawing master at Upper Canada College. He was  
elected a founding member of the Ontario Society of  
Artists in 1872 and was named an Associate of the  
Royal Canadian Academy in 1880.  
Stock: 57969

13. **[The Gate of Honour, Caius College, Cambridge.]**

Sydney R. Jones. [c.1920.]  
Drypoint etching, signed by the artist in pencil. 345 x  
215mm (13½ x 8½"), with large margins. £220  
The Gate of Honour, only used to allow the graduating  
students of Caius College to pass to receive their  
degrees at the Senate House.  
Sydney Robert Jones (1881-1961) was a notable  
watercolourist and etcher, particularly of architectural  
views, he also wrote several books on the English  
countryside. Studied at the Birmingham School of Fine  
Art.  
Stock: 57995

14. **Kings College, New Buildings and Chapel. Cambridge University Almanack 1829.**

Drawn by Tho.s Kearnan. Engraved by Ja.s Tingle.  
Engraving. 325 x 485mm (12¾ x 19"). Repaired tear  
and crease bottom left. £230  
Stock: 57832

15. **[Queens' College, Cambridge.]**

Sydney R. Jones. [n.d. c.1924.]  
Drypoint etching, signed by the artist in pencil; 225 x  
175mm (9 x 7"), with large margins on 3 sides. Small  
margins on left. £260  
The President's Lodge, dating from the 1460s, is the  
only substantial half-timbered building remaining in  
Cambridge and is Grade 1 listed.  
Sydney Robert Fleming Jones (1881-1961) was a  
notable watercolourist and etcher, particularly of  
architectural views; he also wrote several books on the  
English countryside and provided illustrations for  
several publications including The Times, Illustrated  
London News and The Studio.  
Stock: 57993

**16. [Main Gate, St John's College, Cambridge.]**

Sydney R. Jones. [c.1920.]  
Drypoint etching, presentation copy, addressed & signed by the artist in pencil "To Mrs. Rhind". 320 x 190mm (12¾ x 7½"), with large margins. £280  
The Main Gate of St John's College, decorated with the arms of Lady Margaret Beaufort, who founded the institution in 1511.

Sydney Robert Jones (1881-1961) was a notable watercolourist and etcher, particularly of architectural views, he also wrote several books on the English countryside. Studied at the Birmingham School of Fine Art.

Stock: 57994

**17. [Great Court, Trinity College, Cambridge.]**

Sydney R. Jones. [c.1920.]  
Drypoint etching, signed by the artist in pencil. 170 x 225mm (6¾ x 8¾"), with wide margins. Slight mount burn. £240

The Great Court of Trinity College Cambridge, with the magnificent gateway and fountain.

Sydney Robert Jones (1881-1961) was a notable watercolourist and etcher, particularly of architectural views, he also wrote several books on the English countryside. Studied at the Birmingham School of Fine Art.

Stock: 57992

**18. Sold Wholesale by Ja.s Lumsden, Engraver, Glasgow. No. 11. Fountainblow. View in Holland. Farewels Farm. View in Italy. Church in Ruin. Farm House.**

[n.d., c.1790.]  
Engraving with hand colour. 155 x 240mm (6¼ x 9½"). Trimmed to plate on left. £160

A rare sheet, probably an advert for larger prints available from James Lumsden, a major Glasgow publisher specialising in high-quality children's books. Founded in 1783, the firm became known as James Lumsden & Son from c.1800. The son, also James, was one of the founders of Clydesdale Bank in 1836.

Stock: 57981

**19. [Publisher's prospectus] Messrs, Hackson Beg leave to announce to the Public, that they have commenced publishing by Subscription, A Series of Views of the Most Remarkable Ancient and other Buildings of Manchester; Particularly those which have already been taken down, or are now in a state of demolition, for the Improvement of the Town. The Work to be completed in four numbers, each containing five Views; Price to Subscribers, 10s. each number; on India Paper, 12s. 6d. Subscribers' names received at D. & P. Jacksons' Repository of Arts, No 1 Spring-Gardens; Mr Bolongaro, Old Millgate; Messrs. Zanetti and Agnew, and Mr Merone, Market-street...**

[n.d., c.1820.]

Letterpress prospectus, pp.4. 255 x 200mm (10 x 8"), paper watermarked 1822 Stitch holes in left edge. £160  
Stock: 57907

**20. [Publisher's advertising bill.] In Seven neat Cabinet Volumes, Price 2l. 2s. in extra Boards, The Dramatic Works of William Shakspeare. with Two hundred and Thirty Embellishments... In 21 Cabinet Volumes, Prince 4l. 4s. in extra Boards, Dibdin's London Theatre, with upwards of Four Hundred Embellishments...**

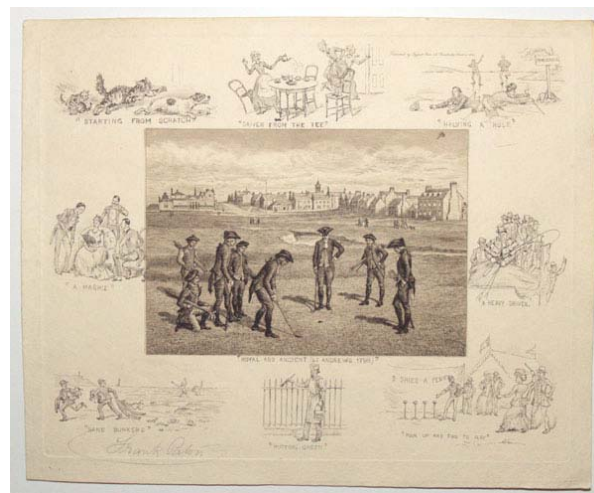
Printed for Sherwood, Neely, and Jones, Paternoster Row [n.d., c.1820].  
Broadside, with wood-engraving and letterpress. Sheet 470 x 360mm (18½ x 14¼"). Creases, splits taped, edges chipped. £190  
An advertisement for two collections of theatrical plays published by Sherwood, Neely & Jones, with letterpress surrounded by 26 vignette scenes. The Shakespeare edition would appear to be that of Charles Whittingham's Chiswick Press.  
Stock: 57905

**21. [French Red Cross] Comité Britannique de la Croix Rouge Française. Ce diplôme a été offert à [Monsieur George J. Hittle] en témoignage des services qu'il a rendus à la France. L'ondres Le 10 May 1920.**

Jos. Girard inv. et del. Manesse, Henri s. [1920.]  
Photo engraving, with ink stamp, facsimile signature and mss. signature. Printed area 320 x 430mm (12½ x 17") very large margins. Uncut. Some stain soiling. £190

A certificate of gratitude to Britons who helped care for French soldiers in the Great War.

Stock: 57951



**22. Royal and Ancient (St. Andrews 1798).**

Frank Paton. [signed in pencil]. Published by Leggatt Bros, 62 Cheapside, London. 1894.  
Etching, signed by the artist. 200 x 265mm (8 x 10½"). £350

The green at St. Andrews with a golfer about to putt. The scene is surrounded by vignettes satirising golfing terms.

Frank Paton (1856-1909) was a successful artist during his lifetime and could even count Queen Victoria as an admirer of his work. He is perhaps most widely known for his series of etched Christmas cards published annually by Edward Ernest Leggatt from 1880 until Paton's death in 1909. They were intended to be a cut above the average Christmas card and sold for half a guinea each. Their format became quite formulaic over the years. A central subject reflecting the title of the print was usually complemented by a series of often humorous sketches around its border. A number of the prints would be sent from the printers to be signed in pencil by Paton.

Stock: 58000

23. [Sir Roderick Murchison a.l.s.] 16 Belgrave Square. 13 Feb 1852. Sir, I beg to thank you for your engraving of the *Cidaris margaritifera*. I am Your very Obedt Servt. Roderick Murchison.

Ink a.l.s. Sheet 170 x 115mm (6¾ x 4½"), folded, laid on album sheet with a wood engraved portrait of Murchison after Mayall. Signature slightly smudged. £85

A signed letter from geologist Sir Roderick Impey Murchison (1792-1871) to an unnamed person, thanking him for an engraving of a fossilised bathyal echinoid.

This probably refers to an etching, "*Cidaris margaritifera* from the chalk of Charlton, Kent, 1841, in the collection of Mr J.no Purdue Jn.r", by James De Carles Sowerby, presented to the Geological Society 'With J.Purdue's Comp.s', now in their archive (LDGSL/586).

<http://geolsocarchives.org.uk/Record.aspx?src=CalmView.Catalog&id=LDGSL%2F586>

Stock: 57961

24. L'Adoration des Bergers.

Pient par Luca Giordano. Gravé par D.V. De Non, pour la réception à l'Académie en 1787. [c. 1800's] Engraving. 360 x 510mm (14¼ x 20"), with large margins. Blind stamp of the 'Chalcographie du Louvre' in inscription area. Uncut. £280

'The Adoration of the Shepherds', engraved by Dominique Vivant Denon.

Stock: 57882

25. Ecce Homo.

[Engraved by Jean Baptiste Poilly?] A Paris, chex Jean, rue St Jean de Beauvais, No 10 [n.d., c.1800].

Engraving. 430 x 350mm (17 x 13¾"), with large margins. Surface soiling, tear in edge of right margin. £140

A scene in oval of Christ carrying the cross, wearing the crown of thorns, with Mary Magdalene helping him bear the weight of the cross.

A pencil note suggests Poilly as the engraver.

Stock: 57862

26. David chantant les loüanges de Dieu. Gravé sur le tableau du Dominiquain, qui est au cabinet du Roy, de 7 pieds 5 pouces de haute et de 5 pieds 3 pouces de large.

Ægid. Rousselet sculp. [after Domenichino.] [Engraved c.1670, printed c.1800's]

Fine etching and engraving. 450 x 320mm (17¾ x 12½"), with large margins. Blind stamp of the

'Chalcographie du Louvre' over title. Uncut. £260

King David playing the harp and singing to God.

The copper plate is in the Louvre.

Stock: 57881



27. Jesus Christ espuse S.te Catherine. d'apres le Tableau de Corregge Hault et large de 3. pieds 8. pouces qui est dans le Cabinet du Roy.

[engraved by Etienne Picart after Antonio Correggio.]

[Engraved c. 1689.] [But printed c. 1800's]

Engraving. 450 x 415mm (17¾ x 16¼"), with large margins. Blind stamp of the 'Chalcographie du Louvre' in inscription area. Uncut. £260

The mystical marriage of St Catherine, with the Christ Child sitting on the Virgin's knees and placing ring on St Catherine's finger, in the presence of young St Sebastian. Top left is a scene of Sabastian's martyrdom.

See *Lugt: L.1695* for the blindstamp.

Stock: 57879

28. Burglars.

[n.d., c.1850.]

Tinted lithograph. Sheet 275 x 360mm (10¾ x 14¼").

Trimmed into remarques top and bottom, repaired tears in title, paper cracks in edges. £95

A scene at dawn: two burglars disturb a man in a bed decorated with a coronet, who shoots one of them with a pistol.

Stock: 57836

29. **Etude du Dessin. A sa Majesté la Reine de Suede le Tableau est dans le Cabinet de sa Majesté. Par son très humble et très Obeissant Serviteur Chardin.**

Chardin pinxit 1749. Le Bas Sculp. A Paris chez Ja. Ph. le Bas graveur du Cabinet du Roy au bas de la rue de la Harpe [n.d., c.1757].  
Fine & rare etching with engraving. 295 x 325mm (11½ x 12¾"), with large margins. Top edge with stitch holes. Uncut. £450  
'The Drawing Lesson.' A man sketches a statue of Mercury on a plynthe. He sits on a drawing desk. The oil is now in the Wanas Collection, Sweden.  
Stock: 57878

30. **[Evils of drink]**

A. Brouwer pinxit. J. Gronsvelt fecit. [n.d., c.1680.]  
But later.  
Rare engraving. Sheet 200 x 145mm (7¾ x 5¾").  
Trimmed within plate. £160  
Stock: 57946

31. **A New Married Couple, Taking Farewell of Their Mother.**

Painted by F. Wheatly R.A. Engraved by J.H. Wright. [n.d., c.1800.]  
Rare stipple, printed in colours and hand finished.  
Sheet 340 x 405mm (13½ x 16"). Slight creasing. £180  
Stock: 57973



32. **L'Occupation selon l'Age. Ex Ætate Opus.**

A Watteau pinxit. Dupuis sculp. A Paris chez la Veuve de F. Chereau graveur su Roy rüe St Jacques aux deux pilliers d'or Avec privilege du Roy [n.d., 1731].  
Fine etching with some engraving. 385 x 445mm (15¼ x 17½"), with large margins. Edges chipped and frayed. Uncut. £380  
'To each age its occupation': an interior scene with a younger woman embroidering a tablecloth while an older woman sits behind with a distaff, and two girls playing with a cat.  
Stock: 57883

33. **[Title in cyrillic] PROPAVSHAYA GRAMOTA [ The Missing Letter]. PERED" NIM" MEL'KALI ZNAKOMYYA MÍ"STA I ON" LEZHAL" NA KRYSHÍ" SVOYEY ZHE KHATY La Lettre Egaree. Des paysages connus passaient d'devant lui: - il etait sur le toit de sa propre chaumiere.**

[In cyrillic: initialed IP. Lit Academian Makovsky] [In cyrillic [Moscow. Mar twenty 1874?]]  
Lithograph, sheet 455 x 545mm (18 x 21½"). Repaired tears in left margins. £140  
A man lies propped up on his elbow on a thatched roof. Scratching his head he looks down at his surroundings in bemusement.  
An illustration to the short story "The Lost Letter" (1831); the fourth Ukrainian tale in the collection 'Evenings on a Farm Near Dikanka' by Nikolai Gogol.  
Stock: 58001

34. **[The Fair at Sorochyntsi] [Title in cyrillic] La Foire de Sorotchine. Je ne comprend pas, Athanese Jwanovitch, quel autre mets vous désirez! Lui répondit la corpulante berll, jouant l'ingénue. Certes, je désire être aimé de vous, mon incomparable Févronie Nikiphorovna! chuhota amoureuement le fils de prêtre, tenant d'une main un petit pâté dde caillebotte.**

B. Mokobrkín 1875. [Cyrillic: Academian Makovsky]  
Lithograph, sheet 455 x 545mm (18 x 21½"). £160  
Khavronya Nikiforovna having a tryst with Afanasy Ivanovich, a priest's son, an illustration to the short story "The Fair at Sorochyntsi" (1831); the first Ukrainian tale in the collection 'Evenings on a Farm Near Dikanka' by Nikolai Gogol.  
Stock: 58005

35. **[Paradise Lost - The Expulsion from Eden] In either hand the hast'ning Angel caught / Our lingering parents, and to the eastern gate / Led then direct. Book 12 line 638.**

Burney del. Rothwell Sculp. Published June 4 1800 by T. Heptinstall 304 Holborn.  
Engraving. 210 x 165mm (8 x 6½"), very large margins. £80  
Michael leads Adam and Eve out of Paradise.  
Stock: 57889

36. **Diana Deceived by Venus. In the Collection of his Majesty.**

Swanevelt, Pinxit. John Browne, Sculpsit. Publish'd, May 2. 1791, by John & Josiah Boydell, Cheapside, & at the Shakspeare Gallery Pall Mall London.  
Engraving, open letter proof. Sheet 480 x 610mm (18¾ x 24"). Trimmed to plate. £260  
Venus, having disguised Adonis with wings to resemble Cupid, asks Diana to chose between the two. A mythological scene after a painting by Herman van Swanevelt, probably purchased by George III, now at Hampton Court. *Christopher White, 'The Dutch Pictures in the Collection of Her Majesty the Queen'.*  
Stock: 58009



37. **Le Repas de Campagne. Prandium Agreste. Gravé d'après le Tableau original peint par Watteau haut de 2 pieds sur 1 pied 6 pouces de large.**

A. Watteau pinxit. Deplacé sculp. a Paris chez la Veuve de F. Chereau, graveur du Roy rue St Jacques aux deux pilliers d'Or Avec privilege du Roy [nd., c.1730].

Etching with some engraving. 455 x 350mm (18 x 13¾"), with large margins. Uncut. Some time staining. A little chipping to edges. £260

A family have a meal outside a thatched cottage.

Stock: 57866

38. **Le Gouter Champêtre.**

[n.d., c.1800.]

Engraving, pt 18th century watermark. Sheet 235 x 320mm (9¼ x 12½). Trimmed within plate, close to title at bottom. £180

Two well-dressed couples share a meal on a rowing boat decorated with a bower of branches. Behind is another boat with three musicians.

Stock: 57817

39. **Le Berger Recompensé. Dedié à Madame La Marechale Duchesse de Duras, Dame d'honneur de Mesdames de France. Par son tres humble et tres obeissant Serviteur Gaillard.**

F. Boucher Pixit. R. Gaillard Sculp. A Paris chés l'Auteur rue St Jacques au dessus des Jacobins, entre un Perruquier et une Lingere [n.d., c.1770].

Fine etching with engraving. 500 x 380mm (20 x 15"), with large margins. Uncut. £260

A shepherd, lying on the ground playing bagpipes, is given a garland by a peasant girl with a basket of produce.

Francois Boucher (1703-70), found favour with the mistress of Louis XV, Madame du Pompadour, soon becoming the 'premier peintre' to the king, in which role he rejuvenated the 'pastoral tradition' in French art. Stock: 57885

40. **[Italian landscape.] Engraved from an Original Picture of F: Zuccarelli, In the Possession of W:m Herring Esq.r.**

F. Zuccarelli Pinx.t. F. Vivares Sculp. Publish'd by F. Vivares 7th August 1753. But later.

Etching. 410 x 500mm (16 x 19¾"), with large margins. Rubbing in margins. £260

An Italianate landscape with an itinerant woman and child begging. A state with 'No.10' added bottom left. Stock: 57921

41. **Falstaff. [DO]L ... I love thee better than I love e'er a Scurvey young boy of them all / 2d part [Henry IV Act 2.]**

J.no Flaxman Delin. W.m Flaxman Sculp.t. [n.d., c.1780.]

Stipple, printed in colours and hand-finished. Sheet 170 x 135mm (6¾ x 5¼"). Trimmed to roundel border, losing beginning and end of title. £160

A scene from Shakespeare's 'Henry IV part II': with Doll Tearsheet, a prostitute, leaning on Falstaff's shoulder and reaching up to his beard, watched by two boys.

Stock: 57974

42. **[Richard III] Smothering the Princes in the Tower.**

[n.d., c.1830.]

Mezzotint with fine hand colour. Sheet 225 x 165mm (8¾ x 6½"). Trimmed within plate. £65

Two men, one holding a lamp, the other dressed in armour, lean towards the sleeping boys with a pillow.

Stock: 57888

43. **Richard III. Scene a Tent - "Give me another ass, bind up my wounds! "Have mercy, there I say, you'll break my bones." Duncombe's, Miniature Caricature Magazine. No.9.**

Marks fec.t. London Pub.d by Duncombe, Book & Music Seller, 19, Little Queen Str.t Holborn. [n.d. c.1835.]

Etching with hand colour. 130 x 175mm (5 x 7"), very large margins Tear in margin. £80

A burlesque scene from Shakespeare's 'Henry III'. Stock: 57887

44. **Richard III.d Act 5, Scene 3.**

Painted by J. Opie R.A. Engraved by W. Sharp. [Publish'd Aug.t 1. 1794 by Mr. Woodmason, Leadenhall Street, London.]

Etching with engraving. Sheet 300 x 245mm (11¾ x 9¾"). Trimmed, losing publication line at bottom, mounted in album paper. £85

Richard sleeps restlessly in his tent holding his sword in left hand, dreaming of the ghosts of those he has killed, who appear as menacing figures on the left, one brandishing a dagger.

From the series 'Woodmason's Shakespeare Gallery'. Stock: 57851



45. **Illustrations of W. Shakespear. Merry Wives of Windsor. Twelfth Night. Midsummer Night's Dream. Measure for Measure.**

[n.d., c.1840.]

Four lithographs from the same series, with fine hand colour, trimmed as scraps, mounted on album paper with titles. Sheet 290 x 210mm (11½ x 8¼"), with aquatint of Highland regiment piper on reverse. £75  
Stock: 57891

46. **Taming of the Shrew. Act III. Scene 3. I am Lucentio disguised thus to get your love.**

J.K. Sherwin Inv.t et sculp. Publishe'd according to Act of Parliament Nov.r 8.d 1774 by J. Bell in the Strand. Etching, very fine impression, 200 x 120mm (8 x 4¾"). With old ink mss. "No 13. 1774. Prize of 20 Gs. from y Society of Arts". Large margins on 3 sides. £65

Romantic scene in library and musical instrument. Published for 'Bell's edition of Shakespeare's plays, as they are now performed at the Theatres Royal in London'.

Stock: 57852

47. **A Scene on the Main Deck. Explanation.- In the fore-ground are three Seamen playing at cards, one of whom, by the archness of his countenance, appears to have an advantage....**

[Printed by I Harrison, 373, Strand.] London, Published March, 1824, by M: Jenkins, 48 Strand. Framed rare coloured stipple, 425 x 590mm (18¾ x 23¼"). Unexamined outside of frame. £280

A view of the the main deck of a line of battle ship in harbour with an explanation below going into detail about what is happening in the scene. It depicts life on board a ship during the Napoleonic Wars; sailors were rarely given shore leave in case they deserted, so they spent a lot of time on board.

Stock: 57953

48. **Regatta on Whittlesea Mere June 14th 1842.**

M & H Hanhart Lith. [n.d. c.1842] Framed tinted lithograph, 380 x 460mm (15 x 18¼") Unexamined outside of Frame. Repaired tear through title. Additional pencil to title. Some time staining. Pinholes in mount. £160

A view of sailing boats racing on Whittlesea (Whittlesey) Mere, spectators look on from punting boats.

Whittlesea Mere was an area of open water in the Fenland area of the county of Huntingdonshire (now Cambridgeshire), England. The mere occupied the land southeast of Yaxley Fen, south of Farcet Fen and north of Holme Fen. The town of Whittlesey lay to the northeast. It was drained in 1848.

Stock: 57952

49. **The Battle of Minden, or Thornhausen, in Westphalia, where the Allied Army, commanded by Prince Ferdinand of Brunswick-Wolfenbuttle, obtain'd a Glorious Victory over the French Army, commanded by**

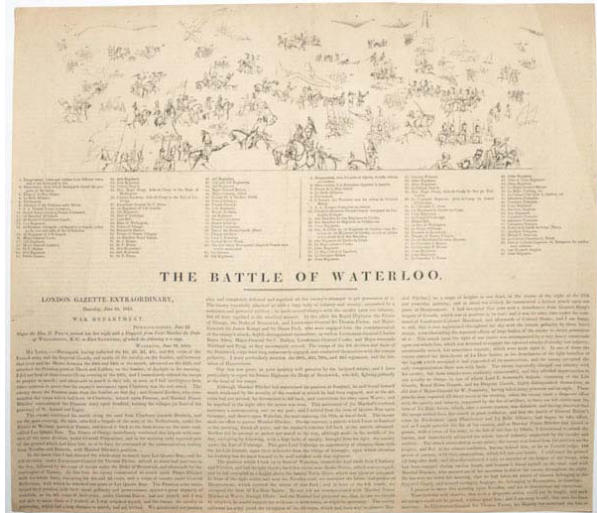
**Marshal de Contades. Aug.t 1. 1759. London: Engraved for Harrison's Edition of Rapin.**

Goldar sculp. Published as the Act directs Nov.r 5. 1785.

Engraving. 190 x 280mm (7½ x 11), with very large margins. Creasing in margins. £140

Prince Ferdinand with a group of mounted officers, directing the Allied victory over the French on the battle-field outside Minden.

Stock: 57945



50. **[Keyplate] The Battle of Waterloo.**

[n.d., 1815.]

Scarce etching with letterpress. Sheet 460 x 520mm (18¼ x 20½"), on paper watermarked 'J. Whatman 1814'. Small hole in letterpress. £380

The key plate to William Heath' painting of the Battle of Waterloo, with a 62-point key in English and French, as published in James Jenkins' Martial achievements, less than three months after the battle. The letterpress (which continues on the reverse of the sheet) contains the dispatches from the Duke of Wellington, and list of British officer casualties.

Stock: 57910

51. **[The Highland Broadsword]**

[after Thomas Rowlandson.] [n.d., c.1800.]

Woodcut with hand colour. Sheet 100 x 275mm (4 x 10¾") Trimmed into image right and bottom. £95

Three portraits of a kilted soldier with sword raised, Numbers 1-3 copied from 'The Guards of the Highland Broadsword, as taught at Mr H. Angelo's Academy', as designed and etched by Thomas Rowlandson.

Probably issued in Glasgow, see Ref: 57981.

Stock: 57980

52. **The Flight of Bonaparte.**

[n.d., c.1814.]

Scarce & rare engraving and mezzotint, with hand colour. Sheet 100 x 165mm (4 x 6½"). Trimmed.

Missing very small part of image on left. £160

A satirical depiction of Napoleon Bonaparte fleeing his defeat at the Battle of Krasnoi, 1814.

Stock: 57911

53. **[Keyplate] The Garth Hunt.**

[after Cecil Aldin.] [n.d., 1925.]

Rare etching. Sheet 300 x 355mm (10¾ x 14"). Some creasing top left. £65

The keyplate to Alden's fox hunting scene, with 56 named dogs and riders (19 is not used, apparently an unidentified dog).

Stock: 57954

54. **[Keyplate] The South Berks Hunt.**

[after Cecil Aldin.] [n.d., 1925.]

Rare etching. Sheet 430 x 555mm (17 x 21¾"). Creasing and soiling in top edge. £85

The keyplate to Alden's fox hunting scene, 'The South Berks Hunt. Away from Perman's Covert', published by Alfred Bell in 1925. The key lists 48 riders and 21 dogs.

Stock: 57956

55. **[Keyplate] The Waddon Chase.**

[after Cecil Aldin.] [n.d., 1925.]

Rare etching. Sheet 300 x 355mm (10¾ x 14"). Slight soiling in right edge. £65

The keyplate to Alden's fox hunting scene, with 82 named dogs and riders.

Stock: 57955

56. **If Only I Could Get the Door Down? I Should See Them All for Nothing.**

[n.d., c.1840.]

Hand coloured lithograph with overlay. Sheet 260 x 195mm (10¼ x 7¾"). Trimmed around image, flap torn, title excised and pasted below, laid on album paper. £230

A man climbs onto the tailgate of a cart with marked 'The Museum of Natural Curiosities', peaking through a hole. When the tailgate flap falls opens it releases two lions and a tiger to menace the man.

Stock: 57822

57. **No Doubt My Wife Has Got Something Nice and Warm for Me This Cold Night. / I'll teach you to stop out till this time of night.**

[n.d., c.1840.]

Hand coloured lithograph with overlay. Sheet 260 x 195mm (10¼ x 7¾"). Trimmed into image, flap torn, title excised and pasted below, laid on album paper. £230

A man uses the knocker on his door on a snowy night. When the door flap is opened it reveals his wife brandishing a red-hot poker.

Stock: 57820

58. **The Antiquarian's Museum.**

Dean & Co, Threadneedle Street. [n.d., c.1840.]

Hand coloured lithograph with overlay. Sheet 300 x 220mm (11¾ x 8¾"). Trimmed into image, flap torn, laid on album paper. £230

A man opens the door to a room housing his collection. Raising the flap reveals three small children playing with his treasures.

Stock: 57821

59. **Stephen Jordan Rigaud [facsimile signature]**

T. H. Maguire. 1852. [etched in plate] [M & N Hanhart]

Lithograph on octagonal chine collé. Sheet: 610 x 445mm (24 x 17½"). Large margins. Foxing and toning around the edges. Crease and small tear in lower right hand corner. £65

A three-quarter length portrait of Stephen Jordan Rigaud (1816-1859), with a right hand on his hip, from the Ipswich Museum Portraits series published by George Ransom in 1852: the sixty portraits of distinguished men of science were commissioned to commemorate the foundation of the museum in 1846. Before Rigaud was elected Bishop of Antigua in 1858, where he died a year later, he was the headmaster of what is now Ipswich School from 1850 until his consecration.

Stock: 57880

60. **[Gerard Hoet] G Hoet.**

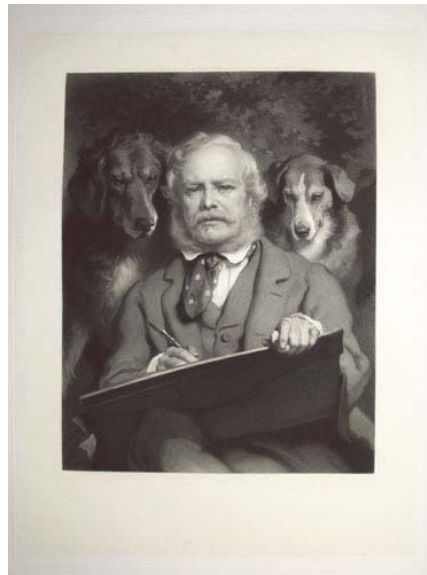
[Engraved by Aert Schouman after Gerard Hoet.] [n.d., c.1780.]

Mezzotint. Sheet 155 x 110mm (6 x 4¼"). Trimmed to plate, laid on album paper. £180

Head and shoulders self portrait of Gerard Hoet (1648-1733), a Dutch Golden Age painter and engraver.

This appears to be printed from a cut-down plate that originally showed the artist half-length, holding a quill, a palette hanging on the wall behind (edge visible here). The Rijksmuseum has both versions.

*Rijksmuseum RP-P-OB-17.300 & RP-P-1888-A-13936.*  
Stock: 57816



61. **[The Connoisseurs.]**

[Painted by Edwin Landseer R.A. Engraved by Samuel Cousins, A.R.A.] London; Published Dec.r 10th 1867, by Henry Graves & Co the Proprietors, Publishers to H.M. the Queen, and T.R.H. the Prince & Princess of Wales \_ 6 Pall Mall. Copyright Registered.

Mezzotint on india, proof before letters, 'Printsellers' Association' blindstamp. Plate mark 580 x 430mm (23 x 17"), very large margins. Very slight foxing mainly in large margins. £450

Landseer's self portrait, accompanied by two dogs.  
*Whitman: Samuel Cousins, 99, state II of II.*  
Stock: 57856



62. **S.r Joshua Reynolds.**  
Painted by himself. R. Sayer Excudit. Engraved by James Watson. London, Printed for Rob.t Sayer. Map & Printseller, No.53, Fleet Street; Published as the Act directs 10 July 1770.  
Mezzotint. 450 x 325mm (17¾ x 12¾"). Framed.  
Slight creasing in centre. Unexamined out of frame.  
£380

A self portrait of Sir Joshua Reynolds (1723-1792), painter and first President of the Royal Academy. *CS: 123 ii of ii; Goodwin: 71 iii of iii; Hamilton p.57 ii.*  
Stock: 57865

63. **[John Bunyan.]**  
S.M. Litten [pencil signature]. Published 1822 by The Museum Galleries, 26, Museum Street, London, W.C. Copyright.  
Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 295 x 255mm (11½ x 10"), very large margins. £80  
Half-length portrait of John Bunyan (1628-88), preacher and religious writer, author of *Pilgrim's Progress*, after Thomas Sadler. Dated 1684, it is the earliest dated portrait of Bunyan, is now in the National Portrait Gallery. *See NPG 1311.*  
Stock: 57861

64. **[Johann Wolfgang von Goethe.]**  
H. Goffey [pencil signature]. Published 1925 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright.  
Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 280 x 210mm (11 x 8¼"), very large margins, with a letterpress biography. £80

Seated portrait of Johann Wolfgang von Goethe (1749-1832), German poet, playwright & novelist, shown aged 79.  
The original oil, painted by Joseph Karl Stieler in 1828, is in the Bavarian State Painting Collections (WAF 1048).  
Stock: 57849

65. **[Samuel Johnson.]**  
Will. Henderson [pencil signature]. Published 1923 by The Museum Galleries, 28, Museum Street, London, W.C. Copyright.  
Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 330 x 250mm (13 x 9¾"), very large margins, with a letterpress biography. £75  
A copy of the famous half length portrait of writer Samuel Johnson (1709-84), painted by Sir Joshua Reynolds c.1772.  
Stock: 57841

66. **H. Gally Knight [facsimile signature].**  
Drawn by R.J. Lane from a sketch by J. Slater. Printed by Hullmandel. [n.d., c.1830.]  
Lithograph on chine collé, on printed backing paper. Printed area 255 x 185mm (10 x 7¼"). Some spotting on backing sheet. £95  
Henry Gally Knight (1786-1846), traveller in middle & near east and writer, M.P. for Aldborough (1814-15), Malton (1831-2 & 1835-46) & North Nottinghamshire (1835 and 1837). An authority on architecture, he wrote 'An Architectural Tour in Normandy (1836), 'The Normans in Sicily' (1838) and 'The Ecclesiastical Architecture of Italy' (1842-4).  
Stock: 57940

67. **Sir Thomas Gresham.**  
J. Chapman sculp.t. London, Published as the Act directs, Oct.r 25: 1806 by J. Wilkes.  
Stipple, printed in colours. 165 x 115mm (6½ x 4½"), with large margins, watermarked 1804. £70  
Sir Thomas Gresham (1519 -79), financier to monarchs Edward VI, Mary I & Elizabeth I, and founder of the Royal Exchange.  
Stock: 57959

68. **[George III and Queen Charlotte] G.III C. A King Revered A Queen Beloved This Medallion, commorative of their Majesties Presence at St Paul's Cathedral, on St George's Day 1789, attended by the Houses of Parliament and the Corporation of London, where they joined in giving solumn national Thanks, for the Sovereign's late happy Recovery: is humbly Dedicated to all loyal Britons.**  
London, Designed & Publish'd by Amelia Campbell Apr.l 23: 1789.  
Scarce stipple and etching. Sheet 140 x 100mm (5½ x 4"). £180  
Medallion portraits of George III and Queen Charlotte. In 1789 George was in the grip of acute mania, causing the House of Commons to pass the Regency Bill.

Before the bill passed through the Lords, the king returned to sanity.

Stock: 57904



69. **The King and His Ministers in Council. To Her most excellent Majesty, Adelaide, Queen of England. This Print is dedicated by her most Loyal, Respectful, and Obedient Subject, John Knight.**

Drawn on Stone by O'Connor. R. Martin Lithog. 124, High Holborn. London, Printed for John Knight, 51, Paternoster Row [n.d., c.1832].  
Scarce lithograph on chine collé. 240 x 270mm (9½ x 10¾"). Slight crease in background, backing paper with pinholes at top, very slight foxing at sides. £290  
William IV seated at a table, discussing the Reform Bill with his ministers, who are named under the image. They are (clockwise from left) Lord Brougham, The King, Earl Grey, Lord Holland, Lord Goderich, Lord Durham, Lord John Russell, the Marquis of Lansdowne, Sir Thomas Denman (standing addressing assembly), T.S. Rice Esq. and the Duke of Devonshire.  
Stock: 57818

70. **Homer. From an Ancient Terminus, dug up near Baiæ, 1780, in the Possession of Charles Townley Esq.r.**

Drawn by J. Brown. Engraved by F. Bartolozzi R.A. London, Publish'd by M.rs Brown at M.r Middleton's, 162, Strand, Feb.y 1788.  
Stipple with etching. 365 x 285mm (14¼ x 11¼"). Thread margins. £160  
Bust of Homer, the legendary epic poet and author of the 'Iliad' and the 'Odyssey', from a marble 'terminus', a boundary marker. *De Vesme 841*.  
Stock: 57834

71. **The Guardian Angel.**

R. Cosway R.A. del. J. Ogborne sculp. Pub Jan.y 1.st 1794 by J Ogborne No. 58 Great Portland St.  
Stipple and etching, printed in colours. Sheet 260 x 195mm (10¼ x 7¾"). Trimmed within plate. £160  
An angel kneeling, cradling a sleeping baby in his arms. *Daniell: 180*.  
Stock: 57983

72. **Infancy. To the Right Honorable The Countess of Cholmondeley, This Place is with Permission Dedicated by her Ladyship's Ob.t Humble Serv.t John Scott,**

Painted by Alfred Chalon, A. R. A. Engraved by John Scott. London; Published Aug.t 7, 1814, by John Scott, Rosomans Street, Spa Fields.  
Scarce etching with engraving. 250 x 310mm (9¾ x 12¼"). Trimmed to plate, slight soiling. £190  
An infant wearing a bonnet, dress slipped to the waist, with dog and Chinese porcelain vase.  
Stock: 57990

73. **Cantabo Domino in vita mea. Psal. 103. v.33.**

Ant. Coypel pinx. G. Duchange sculp. [n.d., c.1730.]  
Engraving. 255 x 195mm (10 x 7¾"), with large margins. Uncut. £180  
'I will sing to God as long as I live.' A young woman tilts her head back as she sings, holding a small music book open in her lap.  
Stock: 57924

74. **[Charlotte Raikes] Mrs J.M. Raikes.**

Sir W.m Beechy R.A. pinx.t. T. Nugent sculp.t. [London. Published Feby 1 1810 by Anty Molteno, Printseller to her R.H. the Dutchess of York, No 29 Pall Mall.]  
Rare stipple with etching. Sheet 225 x 175mm (8¾ x 7"). Trimmed within plate, losing publication line. Bit messy. £140  
Half length portrait of Charlotte Raikes (née Bayly), holding a book to her chest with both hands, wearing jewelled brooches and pearl necklace. She was married to Job Mathew Raikes of Welson, Yorks.  
According to Beechey 1807 Account Book, he charged five guineas extra for the painting. *W. Roberts: Sir William Beechey R.A, p.212*.  
Stock: 57943

75. **[George Stephenson.]**

S.M. Litten [pencil signature]. Published by The Museum Galleries, 26, Museum Street, London, W.C. Copyright. 1922.  
Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 345 x 270mm (13½ x 10½") very large margins. £60  
Seated portrait of engineer George Stephenson, the inventor of the first steam locomotive, after Henry William Pickersgill, now in the National Portrait Gallery. *See NPG 410*.  
Stock: 57860

76. **René Caillié.**

On Stone by C. Hamburger. Printed by C. Hullmandel. London Published by Henry Colburn & Richard Bentley, New Burkington Street [n.d., c.1830].  
Rare lithograph on chine collé, with printed backing sheet. Sheet 160 x 115mm (6¼ x 4½"). Some spotting. £160  
Auguste René Caillié (1799-1838), a French explorer who was the first European to return alive from

Timbuktu, claiming a 10,000 franc prize offered by the Société de Géographie.

The partnership of Henry Colburn and Richard Bentley lasted only three years, 1829-32.

Stock: 57958

77. **[Sir Walter Raleigh.]**

Will. Henderson [pencil signature]. Published 1924 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 310 x 225mm (12¼ x 8¾"), very large margins, with a letterpress biography. £85

Half-length portrait of Sir Walter Raleigh (or Raleigh, c.1552-1618), Elizabethan writer, soldier, explorer and politician.

The original oil, painted by an unknown artist in the year of the Spanish Armada, shows the sea captain in a doublet embellished with pearls. It is now in the National Portrait Gallery (NPG 7).

Stock: 57845

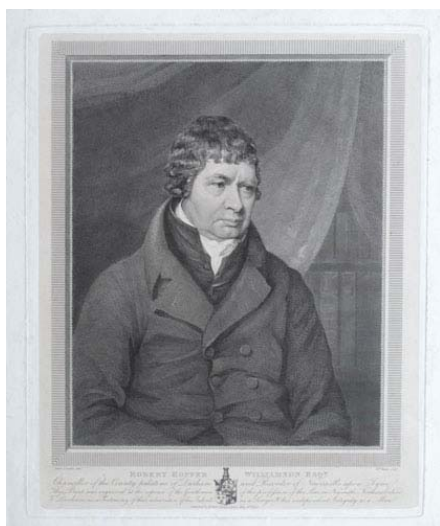
78. **Sir Archibald Macdonald Knt. Lord Chief Baron of the Court of Exchequer.**

Dighton del. London: Printed for Bowles & Carver. [Published 4 June 1794].

Mezzotint. Sheet 150 x 115mm (6 x 4½"). Trimmed to image on three sides and into inscription area at bottom, losing date, laid on album paper. £140

A caricature portrait of Sir Archibald MacDonald (1747-1826), lawyer and politician. He was Member of Parliament for Hindon, Wiltshire, and then for Newcastle-under-Lyme. In 1790 he was promoted to Lord Chief Baron of the Exchequer.

Stock: 57912



79. **Robert Hopper Williamson Esq.r. Chancellor of the County Palatine of Durham and Recorder of Newcastle upon Tyne. This Print was engraved at the expence of the Gentlemen of the profession of the Law, in Newcastle, Northumberland & Durham; as a Testimony of his Talents as a Lawyer, & his independent Integrity as a Man.**

James Lonsdale pinx.t. W.m Sharp sculp.t. Published by William Sharp, London May 16th 1822.

Etching with engraving on chine collé. 385 x 315mm (15¼ x 12½"), with large margins. Edges soiled and creased. £190

Robert Hopper Williamson (1755-1835), chancellor of Durham from 1818 to 1835, founder member and first vice-president of 'The Literary and Philosophical Society of Newcastle upon Tyne' (now known more often as the Lit & Phil) in 1793. *Davison Archive*.

Stock: 57930

80. **Lieutenant Colonel Sir Robert John Harvey K.T.S. and F.A.S.**

Painted by T. Stewardson Esq:r Portrait Painter to Her Majesty. Engraved by C. Knight 1821 Aet: 77.

Stipple engraving. 265 x 210mm (10½ x 8¼"), with large margins. A little creasing on left and wear at edges. £85

Sir Robert John Harvey (1785-1860), shown wearing the Portuguese medals given to him when he was British liaison officer to the Portuguese army during the Peninsular War. They are the 'Peninsular War Campaign Cross' (6 campaigns), the insignia of a 'Knight of the Order of the Tower and Sword', the rare 'Commander's Medal of the Peninsular War' (10 campaigns) and the Army Gold Medal (Orthez).

After the capture of Badajoz in 1812 Harvey was made a Lieutenant-Colonel in the Portuguese Army, but a year later he received the same rank in the British army on the recommendation of Wellington, after the Battle of Vitoria. In 1817 he was knighted and 1831 he was made a Companion of the Order of the Bath. His final rank was Major-General.

After the army he followed his father as partner in the Norwich bank of Harvey and Hudson, later the Crown Bank.

Stock: 57942

81. **Edw.d Kerrison [facsimile signature].**

T. H. Maguire. 1851. [etched in plate] M & N Hanhart. Imp.t.

Lithograph on octagonal chine collé. Sheet: 610 x 445mm (24 x 17½"), very large margins. Some foxing. Toning around the edges. £75

A seated half length portrait of Sir Edward Kerrison (1776-1853) from the Ipswich Museum Portraits series published by George Ransom in 1852: the sixty portraits of distinguished men of science were commissioned to commemorate the foundation of the museum in 1846. Kerrison was a respected officer of the British Army, serving as a Lieutenant-Colonel in the 7th Light Dragoons and commanded his own regiment at the Battle of Waterloo.

Stock: 57854

82. **[Francis Bacon.]**

H. Scott Bridgwater [pencil signature]. Published 1926 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright.

Mezzotint, printed in colours, signed by the engraver, publisher's blind stamp lower left. 320 x 200mm (12½ x 8"), very large margins, with a letterpress biography. £60

A full length portrait of Francis Bacon (1561-1626), Lord Chancellor to James I but convicted of corruption.

According to the letterpress this mezzotint is 'From a painting by an unknown artist in the National Portrait Gallery' (NPG 1288, 'oil on canvas, after 1731, based on a work of circa 1618... a later version of a contemporary painting showing Bacon in his parliamentary robes').

Stock: 57840

83. **[Edmund Burke.]**

S.M. Litten [pencil signature]. Published 1924 by The Museum Galleries, 53, Shorts Gardens, Drury Lane, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 295 x 220mm (11½ x 8¾"), very large margins, with a letterpress biography. Edges spotted. £60

Half-length portrait of Edmund Burke (1729-97), Irish politician widely regarded as the philosophical founder of conservatism.

The original oil, painted by Sir Joshua Reynolds c.1769, is now in the National Portrait Gallery (NPG 655).

Stock: 57846

84. **[William Pitt the Younger.]**

S.M. Litten [pencil signature]. Published 1823 by The Museum Galleries, 26, Museum Street, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 330 x 270mm (13 x 10½") very large margins. £80

Three-quarter portrait of William Pitt the Younger (1759-1806), after an oil by John Hoppner, now in Cowdray Park. However this mezzotint is likely taken from a copy made in Hoppner's studio to satisfy a considerable demand, now owned by the Tate but on loan to the National Portrait Gallery. See NPG L267.

Stock: 57858

85. **T. B. Western [facsimile signature.]**

T. H. Maguire. 1851. [etched in plate] M & N Hanhart Imp.t.

Lithograph on octagonal chine collé. Sheet: 560 x 425mm (22 x 16¾"), very large margins. Ipswich Museum crest stamp. Some foxing and toning along the right edge. £75

A three-quarter length seated portrait of Sir Thomas Burch Western (1795-1873), looking away from the viewer to the left. Western was an English Liberal Party politician and represented the North division of Essex as an MP. W3166-1

Stock: 57867

86. **[Francis Rawdon-Hastings] The Right Honorable Francis Earl of Moira, &c. &c. &c. Acting Grand Master of the most Ancient and Honorable Society of Free & Accepted Masons [...] Dedicated by Permission to His Royal Highness George Prince of Wales &c &c &c.**



87. **by His Royal Highness' obliged and obedient Servant, Henry Landseer.**

Drawn by F. Bartolozzi R.A. Engraved by H. Landseer. [\*\*\*] of Mr Harram (for the Proprietor) Piazza Chambers, Covent Garden. London Published Feb.y 25, 1804, by C. Wilkinson, Cornhill; Colnaghi, Cockspur Street, Charing Cross, and the Proprietor H. Landseer, Northend, Fulham

Rare mezzotint. Sheet 555 x 425mm (21¾ x 16¾"). Trimmed within plate. £290

Three-quarter portrait of Francis Rawdon-Hastings (1754-1826), 1st Marquess of Hastings & second Earl of Moira, dressed in his Masonic regalia and seated in the grandmaster's chair.

A soldier during the American Revolutionary War, he fought at Bunker Hill, White Plains and the siege of Charleston. His victory over General Greene at Hobkirk's Hill was described by Cornwallis 'as by far the most splendid of this war'.

Appointed Governor-General of India in 1813, he oversaw the victory in the Gurkha War (1814-16); the final conquest of the Marathas in 1818; and the purchase of the island of Singapore in 1819. In 1824 he was appointed Governor-General of Malta, dying at sea near Naples 1826.

Here he is shown in masonic dress, with his compasses, on a throne decorated with masonic symbols. *Whitman; 374.*

Stock: 57926

88. **S.te Cecile chantant les Louïages de Dieu. Gravé f'apres le tableau de Dominicain qui est dans le cabinet du Roy Il a 5. pieds de haute et 3. pieds 6 puches de large.**

Steph. Picart Romanus sculp. [n.d., engraved c.1660, printed c.1800.]

Very fine engraving, blind stamp of "Chalcographie du Louvre"; 435 x 290mm (17 x 11½"), with large margins. Uncut. £360

Saint Cecilia, patron saint of musicians and of Church music, playing the cello; a putto holds up a book of

sheet music to right. It is said that the Christian saint and virgin martyr sang to God as she was dying. Engraved by Étienne Picart after the painting by Domenichino (1581-1641) in the Louvre. Stock: 57871

89. **Jesus Christ dormant entre les bras de la Vierge, vulgairement apellé, le Silence du Carrache. Gravû d'apres le tableau d'Annibal Carrache, qui est de cette mesme grandeur, dans le Cabinet du Roy.**

Annibal Carracci pinxit. Steph. Picart Rom.us sculps. 1681.  
Engraving. 425 x 480mm (16¾ x 19"). Tears in inscription area taped, creasing. Time staining in margins. £140  
Christ sleeps in the arms of the Virgin Mary, who raises her finger to her lips to prevent the young St John waking the baby. This gesture has given the picture the nickname of 'The Silence'. In 1671 the painting copied by Etienne Picart was acquired for Louis XIV as the work of Annibale Carracci. Now in the Louvre (Louvre Inv.195), it has been reattributed to Domenichino, c.1605, as a contemporary copy of Carracci's original, once in the Farnese Collection but bought by George III in 1766 and now in the Royal Collection Trust. Stock: 57932



90. **St Jean Baptiste dans le Desert. Dedié a son Excellence Monseigneur Le Comte de Fuentés; Ministre Plenipotentiaire de sa Majesté Catholique auprès de sa Majesté très Chrétienne. d'Après le Tableau Original du Guide, du Cabinet de M.r L'Abbé Reynoard. Par son très Humble et très Obeissant Serviteur Molés.**

Se Vend à Paris chez Lacombe Libraire rue Christine. C.L.R. [c. 1800]  
Etching with engraving. 565 x 380mm (22¼ x 15"), with large margins. Some spotting and creasing in margins. Uncut. £260

St John the Baptist in the wilderness, seated with lamb and cross, pointing upwards. Engraved by Pedro Pascual Moles after Guido Reni. Stock: 57877

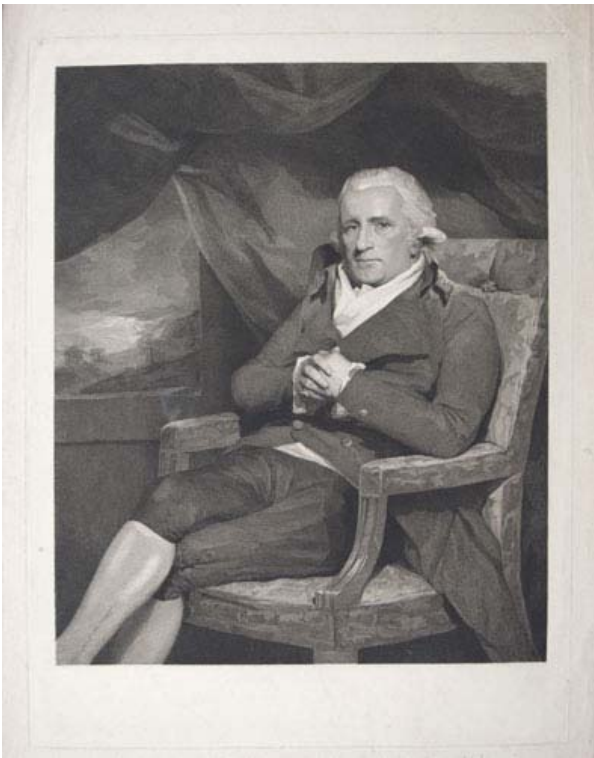
91. **[The penitent Mary Magdalene in the wilderness]. Remittuntur ei peccata multa, quoniam dilexit multum. St Luc Ch. 7 v.47.** Ant. Coypel pinx. G. Duchange sculp. [n.d., c.1730.] Engraving. 255 x 195mm (10 x 7¾"), with large margins. Uncut. £140  
Mary Magdalene lifts her eyes to heaven. Stock: 57925

92. **La Magdeleine.** Peint par le Guide. Gravé par Frédéric Lignon. 1818. Imprimé par Durand. A Parism chez l'Auteur, rue des Fossés St Germain des Prés, N:o 28. Engraving. 420 x 300mm (16½ x 11¾") very large margins. Slight foxing. £140  
Mary Magdalene, hands crossed across her chest, looking up, after Guido Reni. Stock: 57957

93. **[Mary Magdalene.] Mary Hath Chosen that Good Part, Which Shall Not be Taken From Her. Luke 10. v. 43. Now when Jesus was risen early, the first day of the week he appeared first to Mary Magdalene. That Mary which anointed the Lord with ointment and wiped his feet with her hair, whose brother Lazarus was sick. From the original Picture in the Possession of Sir Simon H. Clarke Bar.t.** Guido Pinx.t. Sharpe Sculp.t. London, Published by Will.m Sharp, 16 May, 1822. Etching with engraving on chine collé. 300 x 230mm (11¾ x 9"), very large margins. Fold on left plate mark. £65

Mary Magdalene with a halo, looking up. Stock: 57941

94. **[Sir Charles Bell.]** H. Goffey [pencil signature]. Published 1927 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright. Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 300 x 235mm (11¾ x 9¼"), very large margins, with a letterpress biography. £80  
Three-quarter portrait of Sir Charles Bell (1774-1842), Scottish surgeon noted for discovering the difference between sensory nerves and motor nerves in the spinal cord. The original oil by John Stevens (1793-1868, better known as a sculptor) is in the National Portrait Gallery (NPG 446a). *Wellcome: 234 - not in.* Stock: 57844



Oval portrait of John Jebb (1736-86), medical doctor and religious and political reformer. *W: 1523-1. NPG: D10782.*

Stock: 56785

98. **[W.m Kirby].**

T. H. Maguire. 1850. [etched in plate] M & N Hanhart. Imp.t.

Lithograph on octagonal chine collé. Sheet: 615 x 445mm (24¼ x 17½"). Large margins. Foxing £180

A seated half length portrait of reverend William Kirby (1759-1850) after the oil painting by Henry Howard.

Kirby was an esteemed entomologist and county rector in Suffolk. After campaigning for the founding of such an institution since 1791 Kirby was the first president of the Ipswich Museum, serving 1847-50. *Wellcome: 1597-4*

Stock: 57855

99. **[Carl von Linnaeus.]**

T. Hamilton Crawford [pencil signature]. Published 1925 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 275 x 215mm (11 x 8½"), very large margins, with a letterpress biography. £80

Seated portrait of Carl Linnaeus (1707-78) Swedish botanist & zoologist, known as the "father of modern taxonomy".

According to the letterpress, the original oil, painted by Alexander Roslin, is owned by the Linnean Society of London. *Wellcome: 1778 - not in.*

Stock: 57848

100. **[Lord Joseph Lister.]**

H. Blackburn Hart [pencil signature]. Published by The Museum Galleries, 26, Museum Street, London, W.C. Copyright. 1822.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 295 x 225mm (11½ x 8¾"), very large margins, with a letterpress biography. £60

Seated portrait of Joseph Lister (1827-1912) surgeon and pioneer of antiseptic surgery.

The original oil, painted by Walter William Oules, in 1828, belongs to The Royal College of Surgeons of Edinburgh. *Wellcome: 1782 - not in.*

Stock: 57850

101. **[Isaac Newton.]**

William Jeans [pencil signature]. Published by The Museum Galleries, 26, Museum Street, London, W.C. Copyright. 1822.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 280 x 355mm (11½ x 14") very large margins. £80

Seated portrait of Isaac Newton (1642-1727), with a copy of the 3rd edition of his 'Principia', books and celestial globe behind.

The original painting is in the National Portrait Gallery, described as 'studio of Enoch Seeman circa 1726-1730', probably posthumous. *See NPG 558.*

Stock: 57857

95. **[Sir Walter Farquhar Bar.t.]**

[Painted by H. Raeburn. Engraved by Will.m Sharp.]  
[Publish'd & Sold by W.m Sharp, No.8 Charles Street, near the Middlesex Hospital, & A. Skelton, Printseller, Haymarket, London Dec.r 4th 1797.]

Engraving, proof before letters. 510 x 380mm (20 x 15"). £260

Seated portrait of Sir Walter Farquhar (1738-1819), physician to the Prince of Wales and Pitt the Younger After Henry Raeburn (1756-1823). *Baker: 42, I.*

*Wellcome: 952-1. See Ref: 13261 for lettered impression.*

Stock: 57928

96. **[William Herschel.]**

S.M. Litten [pencil signature]. Published 1924 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 300 x 230mm (11¾ x 9"), very large margins, with a letterpress biography. £80

Head and shoulders portrait of William Herschel who, as an amateur astronomer, found Uranus in 1781, the first planet to be discovered in modern times. He was appointed court astronomer to George III the following year.

The original oil by Lemuel Francis Abbott (c.1760-1802) is in the National Portrait Gallery (NPG 98).

*Wellcome: 1379 - not in.*

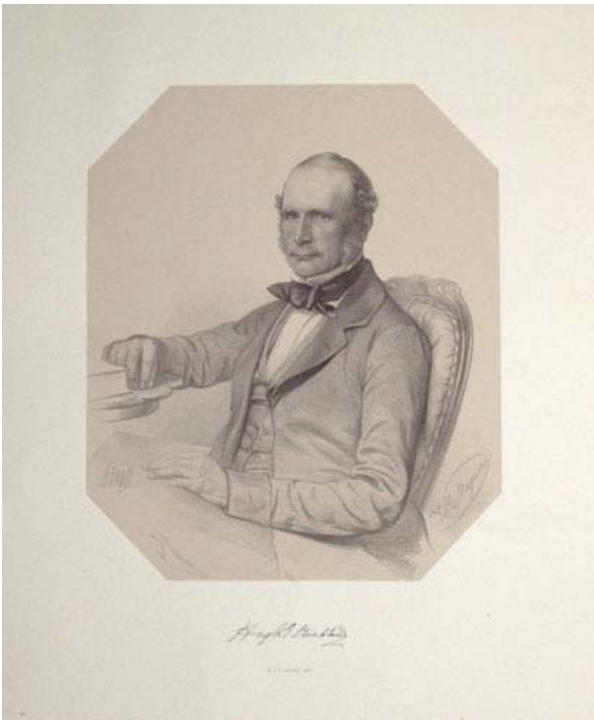
Stock: 57843

97. **[John Jebb] Hinc Virtutem Verumque Laborem! J. Jebb, M.D. F.R.S. Th'unconquerable Mind and Freedom's holy Flame!**

Engraved by C. Knight. [n.d. c.1782.]

Rare stipple. 175 x 140mm (7 x 5½"). Trimmed to plate on left. Small margins. £140





102. **Hugh E. Strickland [facsimile signature].**  
T. H. Maguire. M & N Hanhart Imp.t. [n.d., c.1850.]  
Tinted lithograph on chine collé, with printed backing  
paper. Printed area 320 x 240mm (12½ x 9½"), with  
large margins. £260  
Half-length portrait of Hugh Edwin Strickland (1811-  
53), geologist and naturalist. He wrote 'The Dodo and  
Its Kindred' in 1848, and edited Agassiz's  
'Bibliographia Zoologie', which he holds in his left  
hand. He died by accidentally stepping into the path of a  
train while examining geological strata visible in the  
cuttings on the Manchester Sheffield & Lincolnshire  
Railway.  
Stock: 57963

103. **Richard Taylor [facsimile signature.]**  
T. H. Maguire. 1851. [etched in plate] [M & N  
Hanhart]  
Lithograph on octagonal chine collé. Sheet: 610 x  
445mm (24 x 17½"), very large margins. Minor foxing.  
£180  
A seated half length portrait of Richard Taylor (1781-  
1858) from the Ipswich Museum Portraits series  
published by George Ransom in 1852: the sixty  
portraits of distinguished men of science were  
commissioned to commemorate the foundation of the  
museum in 1846. Taylor was an English naturalist and  
printer, publishing notable science journals and  
magazines. W2892-2  
Stock: 57872

104. **[James Watt.]**  
S.M. Litten [pencil signature]. Published 1922 by The  
Museum Galleries, 26, Museum, London, W.C.  
Copyright.  
Mezzotint on chine collé, printed in colours, signed by  
the engraver, publisher's blind stamp lower left. 335 x  
270mm (13¼ x 10¾"), large margins, with a letterpress  
biography. £75

Seated portrait of James Watt (1736-1819), Scottish  
inventor whose improvements to the steam engine in  
1776 was fundamental to the changes brought by the  
Industrial Revolution.

The original oil, painted by Carl Fredrik von Breda in  
1779, is now in the National Portrait Gallery (NPG  
186a).

Stock: 57847

105. **James Wilson M:D: Malvern.**

Cte d'Orsay fecit Gore House 19 April 1845.

[published by John Mitchell, c.1845.]

Lithograph. Printed area 220 x 155mm (8¾ x 6"), with  
large margins. Spotting in edges. £140

Doctor James Wilson (1807-67) practiced the 'water  
cure' or 'Hydropathy' (now Hydrotherapy) in Malvern  
from 1842, first in partnership with James Manby  
Gully. Their patients included patients Charles Darwin,  
Charles Dickens, Thomas Carlyle, Florence  
Nightingale, Lord Tennyson and Samuel Wilberforce.  
Stock: 57939

106. **The Honorable William Cecil Esq.r.**

W. Wissing Pixit. J. Smith fecit. Sold by E.Cooper at  
ye 3 Pidgeons in Bedford Street. Cum Privigio Regis  
[n.d., c.1686].

Mezzotint. 340 x 250mm (13½ x 10"). Thread margins.

A boy in a loose robe, pointing at a macaw in a tree,  
while a King Charles spaniel barks at it. Often  
identified as the younger son of John Cecil, 4th Earl of  
Exeter (Wissing, Smith and Cooper also produced a  
portrait of his older brother, John Cecil, Lord Burghley  
and 5th Earl of Exeter), although Challoner Smith  
disagrees. CS: 38, *First state of two, manuscript date  
1686. Ex: C. Lennox-Boyd Collection.*

Stock: 57914

107. **Madame Celeste as Miami, in  
Buckstones Celebrated Drama of the "Green  
Bushes".**

J.W. Childe del. W.F. Starling sc. Published April 12  
1845 by C. Moon, 12 Regent S.t.

Soft ground etching with hand colour, printed on chine  
collé. 410 x 310mm (16 x 12¼"). Wear to backing  
card. £260

Céline Céleste-Elliott (c.1815-1882), stage name  
Madame Céleste, a French dancer and actress in her  
favorite role of Miami, the half-Native American, half-  
French heroine of The Green Bushes (1845) by John  
Baldwin Buckstone.

Stock: 58006

108. **Design of a Monument to the Memory of  
Edmund Kean Esq.re.**

[n.d., c.1835.]

Lithograph. Sheet 375 x 250mm (14¾ x 9¾"). Small  
tear in left edge, damp stains on right side. £75

Stock: 57893

109. **Shakespeare's monument by Thomas.**

[n.d., c.1862.]

Engraving. Sheet 270 x 185mm (10½ x 7¼"). £85

A massive plaster monument to William Shakespeare, the final work by John Thomas (1813-62), displayed at the 1862 International Exhibition. A dispute over its placement hastened his death in April 1862, and he was buried in Kensal Green Cemetery.

An architect as well as a sculptor, he worked on Buckingham Palace and the Palace of Westminster, where he was responsible for the figures of kings and queens.

Stock: 57892

110. **Shakspeare. The Property of George Nicol Esq.r.**

R. Burbage pinx.t 1597. J. Cochran sculp.t. London, Pub.d by A. Wivell, 40, Castle Street East 1827. Fine stipple with engraving, on chine collé. 240 x 180mm (9½ x 7"), with very large margins. £95

An engraving of the so-called 'Felton Portrait' of William Shakespeare, bought at a London auction in 1792 by Mr. S. Felton of Drayton, Shropshire. Wivell's attribution of the painting to Richard Burbage (c.1567-1619, one of the most famous actors of the Globe Theatre and a friend of Shakespeare;s) is based on initials on the reverse.

Stock: 57890

111. **[Richard Brinsley Sheridan.]**

H. Blackburn Hart [pencil signature]. Published 1924 by The Museum Galleries, 53, Shorts Gardens, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, publisher's blind stamp lower left. 295 x 230mm (11½ x 9"), very large margins, with a letterpress biography. £80

A half length portrait in an oval of Irish politician, playwright and theater-owner Richard Brinsley Sheridan (1751-1816), painted by John Russell in 1788 and now in the National Portrait Gallery. See NPG 651 for the original pastel.

Stock: 57842

112. **William Kent.**

[A. Bannerman sculp. [n.d., 1762.] Engraving. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed to image, laid on album paper. £50

William Kent (1685-1748), painter, architect and landscape architect who had a hand in the landscaping and interior design for Chiswick House, Hampton Court Palace and Devonshire House, thus having a lasting impact on the history of interior design and estate layout.

Stock: 57960

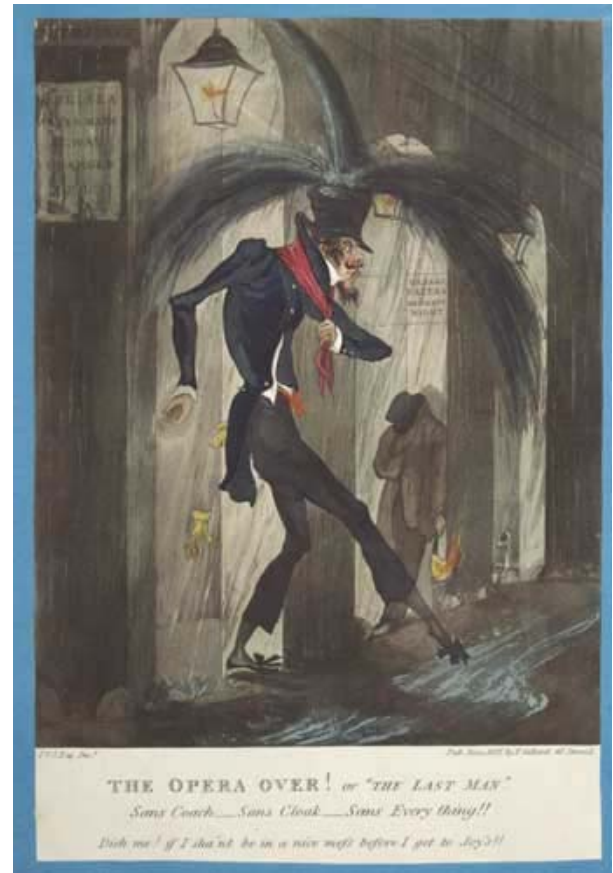
113. **[Charles James Fox] A Demosthenean Attitude. [Attic Miscellany] Oriatorical Portraiture No 1.**

Annibal Scratch Fecit [Samuel Collings]. Publish'd as the Act directs, by Bentley & C° May 1st 1790. Etching. Sheet 160 x 95mm (6¼ x 3¾"). Trimmed, losing part of subtitle, laid on album paper. £75

A caricature portrait of Charles James Fox, hair unkept, stockings ungartered, shoes unlatched and shirt

escaping from under his waistcoat. *BM Satires 7644. From Attic Misc.*

Stock: 57913



114. **The Opera Over! or "The Last Man". Sans Coach \_ Sans Cloak \_ Sans Every thing!! | Dish me! if I sha'nt be in a nice mess before I get to Joy's!!**

J.V.S. Esq. Inv.t. Pub. June, 1827, by T. Gillard, 40 Strand.

Fine coloured aquatint. 290 x 195mm (11½ x 7¾"). Trimmed to image on three sides, into plate at bottom. £290

A dandy steps gingerly from under the portico of the King's Theatre, Haymarket, to the street, where water from a spout crashes onto his top-hat. A link boy stands as if asleep under the next arch.

"The Last Man" refers to Mary Shelley's novel, one of the first dystopian works, in which plague leaves the protagonist as the only human alive. *BM Satires 15490.*

Stock: 57812

115. **Now My dear, what did your God Fathers and God Mothers promise to do for you? / What! why to buy me a new suit of Clothes to be sure, but I knowed it vs all gammon. Notions of the Agreeable. No.82.**

London: Published by William Spooner, 377, Strand. Printed by W. Kohler, 22, Denmark St. Soho. [n.d. c.1839]

Fine coloured lithograph. Sheet 325 x 255mm (12¾ x 10"). Laid on album paper at corners. £140

Two old maids talk to a young boy.

Stock: 57830

116. **[The Return from the Continent, or, the Family puzzled.]**

Phillips, fec. Pub.d by Tho.s McLean, 26 Haymarket, Aug.t 1st 1835.

Etching with fine hand colour. Sheet 215 x 325mm (8½ x 12¾"). Trimmed to printed border, losing title, laid on album paper. £95

A stout lady pours tea on to a plate, missing the cup, in her amused astonishment at the appearance of her very fat and jovial husband who sits opposite her, wearing a hat burlesquing the French fashion, coat open over a wide expanse of horizontally striped waistcoat, and plain white trousers. The husband has obviously taken on too many French airs.

The satire was originally published by George Humphrey in 1827. This reissue comes from 'Cruikshankiana, an Assemblage of the Most Celebrated Works of George Cruikshank'. See *BM Satires 15465 for the first issue.*

Stock: 57829



117. **Sketches of Character - Footman. Pl. 7th. It a Pity You Noting to do, But Look at Me \_ Did you Never See a Lady's Gentleman A Fore Eh?**

[Monogram of Paul Pry, psuedonym of William Heath] Esq.r. Pub. by T McLean 26 Haymarket April 1829.

Etching with fine hand colour. 355 x 250mm (14 x 9¾"). Framed. Laid on album sheet and trimmed inside platemark. £350

A black footman in ostentatious livery. A racial image. Stock: 58011

118. **[Eccentricities No XIII.] I can see thief in your face fellow! / Vell s'help me wot a funny old Gentrelman to take by physog for a Looking-glass!**

[Printed by W. Kohler 22 Denmark St Soho.] London: Published by W. Spooner, 377 Strand [n.d., c.1840]. Lithograph with fine hand colour and gum arabic highlights. Sheet 265 x 210mm (6½ x 8¼"). Trimmed, losing sub-title and printer's name, laid on album paper. A passenger accuses a coachman of looking like a thief.

Stock: 57813

119. **Grand New Method of Writing Music recomended to all Amateur Composers.**

Seymour Del. Shortshanks sculp,t. London Pub.d by Tho.s Mclean, 26 Haymarket, 1828.

Rare hand-coloured etching. Sheet 245 x 345mm (9¾ x 13½"). Framed. Faded. Trimmed to printed border. Unexamined out of frame. £240

An unusual satirical print illustrating a musical scale, with a variety of characters representing each note and various musical terms. For example, 'A' is an artist by his easel, 'F Sharp' is crossed swords and bayonets, 'A turn' is a cook flipping pancake and 'A rest' is an open casket.

By British illustrator Robert Seymour (1798-1836), who used the pseudonym 'Shortshanks' as a play on Cruikshanks' name. *Not in BM Satires.*

Stock: 58008

120. **[Skit banknote.] No 19. I Promise to pay to Mess.rs Fudge, Swindle and Nocash, Bankers, or Bearer, Two Pence, when Country Banks shall have been abolished and when Sterling Golf and Silber, Only, shall again become the circulating medium of Old England. London, the 1st day of August, 1810. For Clodhopper, Bumpkin & Co. Zekel Hardbrass.**

Sold by Luffman 377 Strand.

Scarce etching with engraved lettering. Sheet 90 x 175mm (3½ x 7"). Trimmed, laid on album paper.

£180

A satirical 'banknote'. Jewish interest.

Stock: 57915



121. **[Laying Down the Law]. To the Right Honourable John Singleton Copley, Lord Lyndhurst, Lord High Chancellor of England, This Engraving of Laying Down the Law, is by special desire dedicated to His Lordship by his obedient humble servant Thomas McLean. £90**

Painted by Sir E. Landseer, R.A. Engraved by Thomas Landseer. London, Published Dec. 1. 1860 by A.J. Isaacs, 56, Bishopsgate St. Within.

Mixed method engraving. 685 x 725mm (27 x 28½"), large margins. Part of dedication weakly inked, laid on backing paper. £550

A parody of a courtroom, with a large white poodle mimics a judge in his white wig, a paw upon the statute book. The original painting, exhibited at the R.A. in 1840, was bought by the Duke of Devonshire and remains at Chatsworth.

Originally published by Thomas McLean in 1843.  
Stock: 57968



### 122. **The Rapacious Quack.**

E. Penny Pinxit. J. Baldrey Sculpsit. Publish'd Sept. 29th 1784, by John Boydell, Engraver, in Cheapside, London.

Stipple, 355 x 280mm (14 x 11). Trimmed to plate. £230

A poor woman offers a side of bacon to a doctor in payment for treating her sick husband, as two young girls look up imploringly.

A critique of the medical profession by Edward Penny RA (1714-91), portrait, historical and genre painter, published as a pair with 'The Benevolent Physician' (BM Satires 6347) although the curator describes them as not 'satire by any stretch of the imagination'. *BM Satires 3798*.

Stock: 57835

### 123. **Destructive Cannon. Refus'd by Foreigners. Foreigners think this too Dangerous.**

[n.d., 1756.]

Etching. 195 x 100mm (7¾ x 4"). Printer's crease. £230

Three sections each showing a cannon made from a crouching figure and a scroll, with wheels made of gold coins. The first is 'Liberty' supporting 'Ways and Means' firing at a map of the British Isles; the second

'Property' and 'Money Bill'; and the last a 'Heterodox' clergyman and the 'Marriage Bill'.

A copy of BM 3490, issued in 'England's Rememberancer'. *BM Satires 3491*.

Stock: 57909

### 124. **Doing Homage. \_Thus they in lowliest plight, repentant bow\_Mil[ton].**

[Paul Pry] Esq. Pub by T McLean 26 Haymarket where Political and other Caricatures are daily Pub. [n.d. c.1830.]

Etching with fine hand colour. 260 x 370mm (10¼ x 14½"). Small margins. £240

One of many attacks on Peel and the Duke of Wellington, introducers of Catholic Emancipation. Here they pay homage to the Pope, with Wellington kissing the papal foot. *BM Satires: 15660*.

Stock: 52859

### 125. **[Lord Ellenborough in India] Alarming Situation! In India. From an Old Tame Elephant Running Wild!!! HB Sketches No 760.**

HB [monogram of John Doyle]. Printed at 70 St Martins Lane. Published by T. McLean, 26 Haymarket, Feb.y 1843.

Tinted lithograph. Printed area 295 x 385mm (11½ x 15¼"), with 'HB Subscriber's Copy' blind stamp lower left. Some foxing. £240

Edward Law (1790-1871), Lord Ellenborough, as an out-of-control elephant with mahout Wellington reassuring Robert Peel and Lord Stanley in a howdah, and Lord Auckland carried in his trunk.

Ellenborough was appointed Governor General of India in 1842 (replacing Auckland), with instructions from the British government to restore peace. However India was immediately plunged into war, firstly in Afghanistan, then Sind and Gwalior. Ellenborough was recalled serving only half of the usual 5-year term. *BM 1868,0808.12091*.

Stock: 57999

### 126. **The Recruiting Serjeant, or Britannia's Happy Prospect.**

[after George Townshend.] [n.d., c.1757.]

Etching. Sheet 95 x 120mm (3¾ x 4¾"). Trimmed within plate. £140

A satire lampooning Henry Fox's attempt to form a ministry supporting the Duke of Cumberland, with Fox, as a sergeant carrying a halberd, leading a recruiting party of disparate politicians: Welbore Ellis as a drummer, Lord Sandwich carrying a cricket bat, Bubb Doddington wearing a coat decorated with fleur-de-lis and Lord Winchilsea holding a rudder addressing a fleet carrying Hessian troops from England to Germany.

A copy of a satire by George Townshend (BM Satires 3581). This version was published in 'England's Rememberancer'.

Cricket interest. *BM Satires 3583*.

Stock: 57908

127. **A Sketch in Buckingham Gardens. \_  
Dedicated to the Royal Humane Societies.  
Political Hits No. 8.**

[John Doyle?] Printed by W. Kohler 22 Denmark Street Soho. London; W. Spooner, 377 Strand [n.d., c.1842].

Lithograph. Sheet 295 x 390mm (11½ x 15¼").  
Trimmed close to printed border, laid on album paper. £130

A panicking Prince Albert has fallen through the ice on the pond in the grounds of Buckingham Palace. Queen Victoria is attempting to pull him out, aided by a laughing lady-in-waiting ('Lady M\_'), who says 'who would have thought His Royal Highness such a coward?'

In 1842 the Royal Humane Society presented Albert with a 'Life-Ladder', a ladder with wheels on one end, to be used in the event of accident at the royal skating parties on Virginia Water.

Stock: 57814

128. **The Ale House and The Home.**

[Designed Etched & Published by George Cruikshank Sept.r 1st ] 1832.

Etching. Sheet 140 x 380mm (5½ x 15"). Trimmed, losing most of inscription. £60

Two scenes contrasting the life of the man spent in an ale house, and his wife left behind in a dank room.

From a sheet with four drolls published in the series 'Scraps and Sketches'.

Stock: 57811



129. **John Lindley [facsimile signature]**

T. H. Maguire. 1849. [etched in plate] [M & N Hanhart]

Lithograph on octagonal chine collé. Sheet: 615 x 445mm (24¼ x 17½"), very large margins. Some foxing across the sheet. Small repaired tear in the top edge. £240

A half length portrait of Dr. John Lindley (1799-1865), a notable botanist and orchidologist. A chance connection with Sir Joseph Banks that saw Lindley employed as an assistant in his herbarium provided the ideal beginning to what would become a successful career in botany and horticulture. Despite his family

not being able to afford to send him to university, Lindley's research and publications, which he illustrated himself, earned him such high esteem that he was appointed professor of Botany at the new London University in 1829. He held this position alongside his post as the Assistant Secretary of the Royal Horticultural Society's garden. His magnum opus 'The Genera and Species of Orchidaceous Plants' led to his recognition as the leading authority on the orchid plant species. This portrait is from the Ipswich Museum Portraits series published by George Ransom in 1852: the sixty portraits of distinguished men of science were commissioned to commemorate the foundation of the museum in 1846.

Stock: 57853

130. **W.m Yarrell [facsimile signature.]**

T. H. Maguire. 1849. [etched in plate] M & N Hanhart Lith. Printers.

Lithograph on octagonal chine collé. Sheet: 580 x 440mm (22¾ x 17¼"), very large margins. Ipswich Museum crest stamp. Some toning and small nicks around the edges. £180

A half length seated portrait of William Yarrell (1784-1856) from the Ipswich Museum Portraits series published by George Ransom in 1852: the sixty portraits of distinguished men of science were commissioned to commemorate the foundation of the museum in 1846. Yarrell was a respected zoologist and his most acclaimed works 'The History of British Fishes' (1836) and 'A History of British Birds' (1843) were standard reference texts for a generation of British zoologists. W3245

Stock: 57863

131. **[Chess] The Approaching Check Mate. Retaliation. From the Original Pictures in the possession of Edward Burgess Esq.r to whom this Print is dedicated by His Obed.t H.ble Serv.t H. Meyer.**

Painted by A.E. chalon, Esq.r R.A. Engraved by Henry Meyer, 3 Red Lion Square, Bloomsbury. London, Published for the Proprietor, April 12th 1819: by H. Meyer, 2, Red Lion Square, Bloomsbury.

Scarce stipple on chine collé. 265 x 530mm (10½ x 20¾"). Folded at centre, some surface soiling. £290

A pair of chess scenes, unusually printed side-by-side, featuring a couple in Van Dyck dress. On the left the woman smiles as the cavalier ponders his next move, with another man watching, amused. On the right the cavalier avoids defeat by leaning across the table to kiss the giggling woman, knocking the pieces flying, much to the other man's disgust.

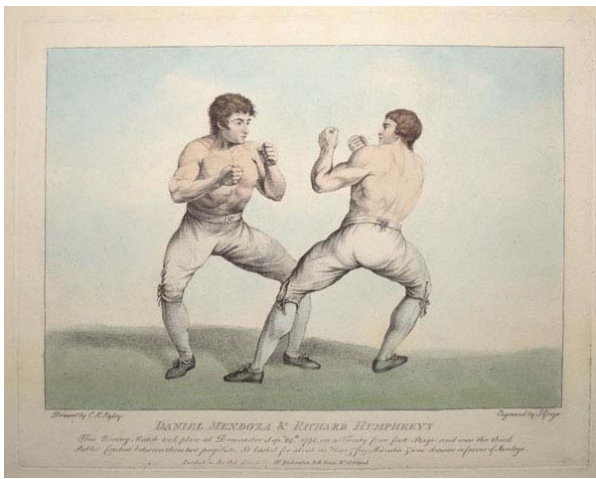
Stock: 57984

132. **John Martin. He was by trade a baker...**

Drawn & Etched from the life by Easto. London Pub. Feb.y 1st 1819 by S.W. Fores, 50 Piccadilly [but later]. Coloured etching. 415 x 285mm (16¼ x 11¼") very large margins Some restoration lower left. £260

A boxer, fists raised.

Stock: 57979



133. **Daniel Mendoza & Richard Humphreys. This Boxing Match took place at Doncaster Sep.r 29th 1790, on a Twenty four foot stage and was the third public contest between those two pugilists. It lasted for about an hour & five minutes & was decisive in favour of Mendoza.**

Drawn by C.R. Ryley. Engraved by J. Grozer. [n.d., engraved c.1790 but printed later.]

Stipple with etching and hand colour. 275 x 355mm (10¾ x 14"), large margins. Repaired tears, one entering plate top right. £260

Daniel Mendoza (1763-1836), a Jewish boxer from Whitechapel, fighting a grudge match against Richard Humphreys, his former mentor, trainer and manager. Stock: 57977

134. **Molineaux.**

Pub.d by Dighton, Spring Gardens, Jan 1812.

Etching with hand colour. Sheet 305 x 215mm (12 x 8½"). Trimmed within plate, colour faded. £260

Tom Molineaux (1784-1818), an American boxer who was born a slave on a Virginia plantation and may have won his freedom because of his fighting skill. He came to England in 1809 where he fought against the champion boxers such as Bill Richmond, Jack Burrows and Tom Cribb. *BM Satire 11927.*

Stock: 57976

135. **A Striking View of Richmond.**

Drawn, Etch'd & Pub'd By Dighton, 6 Charing Cross, March 1810.

Etching with hand colour. 325 x 220mm (12¾ x 8¾"), paper watermarked 1812? Colour faded. £260

A portrait of Bill Richmond (1763-1829), born a slave in Richmondtown, Staten Island, Richmond moved to England in 1777 and spent the rest of his life there. After being educated Richmond was apprenticed to a cabinet maker in York. While in Yorkshire he fought in several boxing matches, and then in 1795 he moved to London and ran the pub the Horse and Dolphin in Leicester Square, he made his name boxing and he fought against Tom Cribb, George Maddox, Tom Molineaux and Tom Shelton.

The title jokily refers to topographical views of Richmond, Surrey. *Siltzer:p327. BM Satire 11587.*

Stock: 57975

136. **James Ward. Aged 26 yrs. weighs about 12 Stone ¾. Stands 5 feet 9 inches & ½.**

Drawn & etched by J. Jones. London Pub.d April 10th 1827 by S.W. Fores 41 Piccadilly [but later].

Coloured etching. 410 x 275mm (16 x 10¾"), large margins. Repaired tear lower left. £260

A boxer in the ring, fists raised.

Stock: 57978



137. **The Game at Cricket as play'd in the Artillery Ground, London. Engraved for the New Universal Magazine, 1752.**

B. Cole sculp. [after Francis Hayman.] [London, 1752.]

Engraving. Framed, visible area 180 x 300mm (7 x 11¾"). Original folds, unexamined out of frame. £680

An early cricket print, showing a game at the Artillery Ground in Finsbury belonging to the Honourable Artillery Company. The bat is curved; the wicket only has two stumps; and the bowling is underarm.

This is a copy of a 1743 engraving by Antoine Benoist after a painting by Francis Hayman, one of twelve sporting pictures designed to decorate supper boxes at Vauxhall Gardens, and is now hanging at Lord's. The wicket keeper is said to be William Hogarth.

Stock: 58010

138. **[An Angler.]**

Alex. H. Kirk. [n.d., c.1920.]

Etching, signed in pencil by the artist. 340 x 250mm (13¼ x 9¾") very large margins £260

An angler holding rod and catch bag, with mountainous scenery behind.

Alexander Horace Kirk (1871-1950) was an RA Schools student 1893-96. During WWI he commanded motor launches, receiving the Legion of Honour (Chevalier) and Croix de Guerre. The National Portrait Gallery hold his portrait of explorer Sir John Kirk, a companion to Livingston on his Second Zambezi Expedition (NPG 1936); the National Army Museum holds his portrait of watercolour portrait of Subadar Ayodhya Pathan Bahadur, a veteran of the Indian Mutiny and the last survivor of the Powder Bag Party, Kashmir Gate, Delhi 1857.

Stock: 57988

139. **[The Gold State Coach.] His Majesty King George the Third's New State Coach. For the London Magazine.**

[n.d., c.1762.]

Engraving, 18th century watermark. Sheet 285 x 445mm (11¼ x 17¼"). Bindings folds as normal, tears taped. £160

The Gold State Coach, used at the coronation of every British monarch since George IV, commissioned by George III in 1760 and completed in 1762. Weighing in at four tons, it is decorated with tritons and cherubs, with side panels painted by Giovanni Battista Cipriani (not shown here). Quotes from its passengers include: 'tossing in a rough sea' (William IV); 'distressing oscillation' (Victoria); 'one of the most uncomfortable rides I have ever had in my life' (George VI) 'horrible' and 'not very comfortable' (Elizabeth II). For Elizabeth's Diamond Jubilee a new state coach was built.

Stock: 57831

140. **A Stage-coach.**

H. Vernet. Imp Lithog. de F. Delpech. [n.d., c.1840.] Lithograph. Printed area 360 x 505mm (14¼ x 20"), with large margins. Tears and spotting in margins.

£260

A stage coach pulled by four horses races by a windmill, passengers sitting on top, yet a dog's head sticks out the window.

Stock: 57931



141. **A north West View of St Pauls Cathedral London. Vue Perspective de la Cathedrale de St Paul a Londre. [also in Italian & German]**

Cum Gratia et Privelio Sac: Cæs: Majestatis. Georg Balthasar Probst. excudit A.V. [n.d., c.1760.]

Engraving with hand colour. Sheet 310 x 410mm (12¼ x 16"). Laid on card. Crease in centre. £260

A vuë-d'optique of St Paul's Cathedral, designed to be viewed through an optical viewer, so engraved in reverse, with a sub-title above.

Stock: 57906

142. **The South East Prospect of the Cathedral Church of St Paul's, London.**

B. Lens delineavit. J. Harris Sculpsit. [London: John Smith, c.1724.]

Engraving on two sheets conjoined, total. 450 x 660mm (17¾ x 26"). Folds and splits as normal. Cut to small margins. Loss on right centre margin. £220  
An elevation of St Paul's Cathedral shown from the churchyard. The statue of Queen Anne can be seen on the far left.

Stock: 57894

143. **[Staple Inn, Holborn.]**

Sydney R. Jones. [1926.]

Drypoint etching, signed by the artist in pencil. 310 x 125mm (12¼ x 5"), with large margins. £190

Staple Inn, on the south side of High Holborn, is the London office of the Institute of Actuaries and is the last surviving Inn of Chancery.

Sydney Robert Jones (1881-1961) was a notable watercolourist and etcher, particularly of architectural views, he also wrote several books on the English countryside. Studied at the Birmingham School of Fine Art.

Stock: 57991

144. **Transept of S.t Paul's from the North Entrance. Plate 54,**

[by Thomas Malton] Published Sep.r 29th 1797 by T. Malton.

Aquatint. Sheet 400 x 270mm (15¾ x 10½"). Trimmed within plate. £95

A view of the interior of St Paul's Cathedral, looking towards the interior of the cupola. Plate 54 of Malton's 'Picturesque Tour'.

Stock: 57902

145. **S.t Pauls Cathedral. [Plate 53.]**

[by Thomas Malton] [Published May 22nd 1797 by T. Malton.]

Aquatint. Sheet 285 x 405mm (11¼ x 16"). Trimmed within plate, losing publication line. £140

A view of the interior of St Paul's Cathedral, taken from under the cupola. Plate 53 of Malton's 'Picturesque Tour'.

Stock: 57900

146. **[St Paul's Cathedral] Navis Ecclesiæ Cathedralis S. Pauli London: Prospectus interior.**

[etched by Wenceslaus Hollar.] [n.d., c.1656.]

Etching. 350 x 220mm (13¾ x 8¾"). Thread margins, mounted on album paper. £95

The nave of St Paul's Cathedral. *Pennington: 1024a, state ii of iv.*

Stock: 57896

**147. The Anniversary Meeting of the Charity Children in the Cathedral Church of St Paul, Dedicated with permission to His Royal Highness the Duke of Gloucester, President, The Vice Presidents & Treasurers of the Society of Patrons, (And Published in Aid of the Funds of the Female Charity School of St Pancras) by their obedient humble Servant, Robert Havell Jun.r. Proof.**

Drawn & Engraved by Rob.t. Havell, Jun.r. London  
Published as the Act directs June 1826 by Havell & Son, 79, Newman St.t Oxford St.t.

Very rare coloured aquatint. Sheet 475 x 335mm (18¾ x 13¼"). Trimmed within plate, tears taped, colour slightly faded. £280

An annual benefit concert with a choir of Charity Children, held from 1704 to 1877, at St Paul's Cathedral from 1782. One concert, held as part of the National Thanksgiving for George III's recovery in 1789, had a choir of 6,000.

Stock: 57895

**148. A view of the Isle at the Entrance of the North Portico of the Cathedral Church of S.t Paul.**

Permissu Domini Chrostophori Wren Equitis delineavit Robertus Trevitt. [n.d., c.1707.] [but later]

Engraving. Sheet 375 x 305mm (14¾ x 12"). Trimmed within plate, tears. £130

One of a series of prints of the Cathedral by Roger Trevett, commemorating the service of thanksgiving for military successes in 1706, held in the presence of Queen Anne and both Houses of Parliament.

Stock: 57901



**149. London Plate III.**

Drawn, Engraved & Published by William Daniell. N.o 9 Cleveland Street, Fitzroy Square, London, June 1, 1804.

Fine aquatint, printed in colours and hand finished. Framed, visible area 470 x 710mm (18½ x 28"). Unexamined out of frame. £1250

A view looking down on London Bridge, with St Paul's Cathedral and the Monument to the Great Fire of London. From William Daniell's 'Six Views of the Metropolis of the British Empire'.

The bridge is Old London Bridge, showing it after the 1762 renovation by George Dance the Elder, following

the removal of all the buildings the previous year. He built a central Great Arch to help water flow, although the famed rapids are still shown here, in this case following upstream. Also shown are the alcoves built to shelter pedestrians and the balustrade.

William Daniell RA (1769-1837) was one of the few artists of the period who was as skilled as an aquatinter as he was a painter. The margins have been given a grey wash in imitation of watercolour presentation of the period.

Stock: 57897

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

Sydney R. Jones [signed in plate and in pencil.] [1928.] Drypoint etching, signed by the artist in pencil. 245 x 310mm (9¾ x 12¼"), with very large margins £320  
A view of the North Gate of St. James's Palace from St James's Street.

Sydney Robert Jones (1881 - 1961) was a notable watercolourist and etcher, particularly of architectural views, he also wrote several books on the English countryside. Studied at the Birmingham School of Fine Art.

Stock: 57542

**151. A View of the Royale Hospital at Chelsea & the Rotanda in Ranleigh Gardens. Vue du l'Hospital Royal a Chelsea & le Rotunda dans les Jardins de Ranleigh.**

Printed for Tho.s Bowles in S.t Pauls Church Yard and Jn.o Bowles at the Black Horse in Cornhi[ll].

[Published] according to Act of Parliament August 1744.

Hand coloured engraving framed in a very fine 18th century frame. 315 x 505mm (12½ x 19¾"). Title and publication trimmed and glued to back of frame as normal. Unexamined outside of frame. £390

A view of the Royal Hospital at Chelsea, with the Thames in the foreground.

Stock: 57934

**152. Greenwich Hospital. L' Hospital Royall a Greenwich.**

J Bowles fecit. Printed for John Bowles at the Black Horse, Cornhill. Published according to Act of Parliament 18 June 1745.

Hand coloured engraving framed in a very fine period frame. 315 x 505mm (12½ x 19¾"). Title and publication trimmed and glued to back of frame as normal. Some foxing. Unexamined outside of frame. £390

A view of Greenwich Hospital with ships on the river Thames. Now the university of Greenwich.

Stock: 57935

**153. An Elevated View of the New Docks & Warehouses now constructing on the Isle of Dogs near Limehouse for the Reception of Shipping in the West India Trade.**

Drawn and Engraved by W.m Daniell, & Published by him, at No. 9 Cleveland Street, Fitzroy Square, London, Oct.r 15, 1802.





Aquatint, printed in colours and hand-finished. 480 x 800mm (19 x 31½"). Trimmed to plate, some restoration in sky, toning in edges. £1250

A wonderful bird's-eye view, looking across West India Docks towards London.

William Daniell RA (1769-1837) was one of the few artists of the period who was as skilled as an aquatinter as he was a painter.

Stock: 57967

**154. An oblique View of the East front of Hampton Court, with part of the Garden.**

Highmore delin. J. Tinney sculp. Printed for Rob.t Sayer at the Golden Buck in Fleet Street, & John Bowles & Son at the Black Horse in Cornhill London [n.d., c.1760].

Very fine engraving. 340 x 495mm (13½ x 19½"), with large margins. £420

A view looking down the East Front of Hampton Court, designed by Christopher Wren. Among the figures are a boy with a dancing dog and a gardener with a watering can.

Stock: 57962

**155. Le Palais Royale de Hampton Court. The Royal Palace of Hampton Court.**

Printed for Tho Bowles in S.t Pauls Church Yard and John Bowles in...[n.d. c.1744]

Hand coloured engraving, framed in a very fine 18th century period frame. 315 x 505mm (12½ x 19¾"). Title and publication trimmed and glued to back of frame as normal. Unexamined outside of frame. £390  
A view of Hampton Court Palace and its gardens in which several figures walk and converse.

Stock: 57933

**156. Clifden Spring and Woods, near Maidenhead.**

Drawn by W.m Havell. Engraved by R.t Havell. London, Published August 1, 1818 by Thomas McLean.

Aquatint, printed in colours and hand-finished. Framed, visible area 395 x 510mm (15½ x 20"). Small stain in sky. Unexamined out of frame. £280

A view of Cliveden Spring as it emerges from the chalk cliffs and pours into the Thames, before the building of the famous Spring Cottage.

From 'A Series of Picturesque Views of the River Thames', first published by Robert Havell in 1812.

*Abbey: Scenery of Great Britain 433, first issue mentioned but not described.*

Stock: 57898

**157. [Wimpole Hall] Wimple in the County of Cambridge the Seat of ye R.t Hon.ble Charles Bodville Lord Robartes Baron of Truro... 32.**

L. Knyff delin. J: Kip Sculp. [London: Joseph Smith, 1724.]

Engraving, 350 x 480mm (13¾ x 19), with very large margins. Central fold as normal. Some time staining. Creases and nicks to margins. £180

A view of Wimpole Hall, Cambridgeshire, before the reworking of the building by James Gibbs (between 1713-30) and the gardens by Capability Brown (1767) and Humphry Repton (1801-9). The building is now part of the National Trust.

From the 'Nouveau Theatre de Grande Bretagne', a four-volume reissue of 'Britannia Illustrata'.

Stock: 57875

**158. Lyme Regis, from Holm Bush Hill.**

On Stone by G. Hawkins from a sketch by George Willis. Day & Son, Lith.rs to the Queen. Published by D. Dunster, Lyme Regis [n.d., c.1840].

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"), with large margins. £140

A view of Lyme Regis from the west, with the Cobb, looking towards Golden Cap.

Daniel Dunster also published 'An Account of and Guide to the Mighty Landslip of Dowlands and Bindon, near Lyme Regis', with plans and views, regarded as an important record of the nearby cliff collapse of 1839. *Not in Abbey.*

Stock: 57827

**159. Lyme Regis and Harbour from the Sea.**

Lithographed by Newman & Co, 48 Watling St. London. Published by Daniel Dunster, Lyme Regis [n.d., c.1840].

Tinted lithograph with hand colour. Printed area 185 x 270mm (7¼ x 10½"), with large margins. £140

A view of Lyme Regis from outside the Cobb. Daniel Dunster also published 'An Account of and Guide to the Mighty Landslip of Dowlands and Bindon, near Lyme Regis', with plans and views, regarded as an important record of the nearby cliff collapse of 1839. *Not in Abbey.*

Stock: 57823

**160. Lyme Regis and Harbour from the Sea.**

Lithographed by Newman & Co, 48 Watling St. London. Published by Daniel Dunster, Lyme Regis [n.d., c.1840].

Tinted lithograph. Printed area 185 x 270mm (7¼ x 10½"), with large margins. £95

A view of Lyme Regis from outside the Cobb. Daniel Dunster also published 'An Account of and Guide to the Mighty Landslip of Dowlands and Bindon, near Lyme Regis', with plans and views, regarded as an important record of the nearby cliff collapse of 1839. *Not in Abbey.*

Stock: 57824

161. **Lyme Regis from the Charmouth Road.**

Lithographed by Newman & Co, 48 Watling St.

London. Published by Daniel Dunster, Lyme Regis

[n.d., c.1840].

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"), with large margins. £95

A view of Lyme Regis from the east, with the Landslip.

Daniel Dunster also published 'An Account of and Guide to the Mighty Landslip of Dowlands and Bindon, near Lyme Regis', with plans and views, regarded as an important record of the nearby cliff collapse of 1839. *Not in Abbey.*

Stock: 57826

162. **Lyme Regis. From a Drawing in the Possession of the Rev. Dr. Hodges.**

G. Hawkins, Jun.r lith. Day & Haghe Lith.rs to the Queen. Published & Sold by D. Dunster, Lyme Regis

[n.d., c.1840].

Tinted lithograph with fine hand colour. Printed area 150 x 220mm (6 x 8¾), with large margins. £140

A view of Lyme Regis from the west, looking along the cliffs towards Golden Cap.

Daniel Dunster also published 'An Account of and Guide to the Mighty Landslip of Dowlands and Bindon, near Lyme Regis', with plans and views, regarded as an important record of the nearby cliff collapse of 1839. *Not in Abbey.*

Stock: 57828

163. **Lyme Regis, from the Cobb.**

G. Hawkins, Lith. Published by D. Dunster, Library, Broad St. Lyme Regis [n.d., c.1840].

Lithograph. Printed area 170 x 230mm (6¾ x 9"), with large margins. £95

A view of Lyme Regis with boats at the quay in the foreground.

Daniel Dunster also published 'An Account of and Guide to the Mighty Landslip of Dowlands and Bindon, near Lyme Regis', with plans and views, regarded as an important record of the nearby cliff collapse of 1839. *Not in Abbey.*

Stock: 57825

164. **City of Durham.**

[Jo]s.h Bouet fecit 1829. Printed by C. Hullmandel.

Scarce lithograph on chine collé. Sheet 285 x 380mm (11¼ x 15"). Slight loss of surface in artist's signature. £240

A view of Durham with the cathedral in the centre, the castle and the bridge on the right.

Stock: 57839

165. **Select Views in the Isle of Wight, & its Environs. Plate 2nd, View of Mirables with Mr Arnold's Cottage, at the back of the Island.**

Walmsley pinx.t. Hassell sculp.t. London, Published June 24th, 1801 by James Daniell & C.o, No 480 Strand.

Aquatint, printed in colours and hand-finished, J. Whatman 1801 watermark. 550 x 715mm (21¾ x 28¼"). Trimmed to plate, repairs to edges. £450



A large view of Mirables, a Grade II listed house on the Undercliff at Niton, Isle of Wight, before it was enlarged in the 1860s.

Stock: 57966

166. **Select Views in the Isle of Wight, & its Environs. Plate 4th, View of St Catherine's Head from Freshwater Bay.**

Walmsley pinx.t. Chesham sculp.t. London, Published March 25th, 1802 by James Daniell & C.o, No 480 Strand.

Aquatint, printed in colours and hand-finished. 550 x 715mm (21¾ x 28¼"). Trimmed to plate, repairs to edges. £450

A large view looking east from stacks in Freshwater Bay to St Catherine's Point, with St Catherine's Oratory, Britain's only surviving medieval lighthouse, on the top of St Catherine's Down. To the left fishermen are caulking the bottom of their boat.

Stock: 57965

167. **Northamptonshire**

by Rob.t Morden. [n.d. after 1695.]

Engraving with later colour. 375 x 420mm (14¾ x 16½"). Centre fold, with repaired tear and small hole in lower half. Some marking. £75

A charming map of Northamptonshire, with some details of the surrounding counties and a scale in miles included, by Robert Morden (c.1650-1703). Morden was among the first successful commercial map makers, with his best known first published in the 1695 edition of Camden's 'Britannia', which had subsequent reissues in 1722, 1753 and 1772. These maps, such as this of Northamptonshire, were based on new information provided by gentleman of each county.

Stock: 57929

168. **[Elizabeth Griffith] M.rs E. Griffith.**

[n.d., 1801.]

Engraving with etching. Sheet 160 x 100mm (6¼ x 4"). Trimmed within plate. £65

A bust length portrait in oval of Elizabeth Griffith (c1720-1793), Welsh author and playwright, wearing a plain dress with a shawl around her head fastened with a small jewel. Under the portrait are representations of her literary works, including 'The History of Lady Barton' (1771) and 'The Morality of Shakespeare's Drama Illustrated' (1775).

Probably a frontispiece to one of her publications.

Stock: 57886

169. **Archibald Bower Esq.r.**

George Knapton pinx.t. J.s Mc.Ardell fecit. [n.d., c.1760.]

Mezzotint. 350 x 250 (14 x 10"), with large margins, ink stamp of the Duke of Cambridge's collection lower right. £260

A portrait of Scottish historian Archibald Bower (1686-1766) shown in his library. A religious controversialist and historical writer born near Dundee, Bower entered the Society of Jesus in Rome and lectured at Jesuit colleges in Italy before suddenly leaving Perugia to return to England, allegedly having been discovered in a love affair with a nun. In England Bower converted to the Church of England and wrote about bibliographic history and ancient Rome.

His 'History of the Popes', a violent attack on papal supremacy, was published between 1748 and the 1760s. During the publication of the work letters emerged purporting to show that despite his protestant zeal Bower was flirting with Catholicism, shattering his reputation. *CS 27 (only state); Whitman 174 ii/ii; L.151.*

Stock: 58003

170. **[Thomas Carlyle.]**

T. Hamilton Crawford [pencil signature]. Published 1822 by The Museum Galleries, 26, Museum Street, London, W.C. Copyright.

Mezzotint on chine collé, printed in colours, signed by the engraver, remarque of a house, publisher's blind stamp lower left. 250 x 185mm (9¾ x 7¼") very large margins. £70

Thomas Carlyle (1795-1881), Scottish philosopher, satirical writer, essayist, historian and teacher, after a portrait by Sir John Everett Millais now in the National Portrait Gallery.

Millais never finished the painting: according to the Earl of Carlisle a woman visiting his studio commented 'why you have not painted him as a philosopher or sage but as a rough-shire peasant. Millais laid down his palette and never touched the work afterwards'. In 1914 a suffragette, Anne Hunt, received six months prison for slashing the painting with a meat cleaver, protesting against the arrest of Mrs Pankhurst. *See NPG 968.*

Stock: 57859

171. **Mac Rimmon.**

R. R. Mclan pinxit. L. Dickinson, Lith. Printed by C. Graf. [n.d., c.1845]

Coloured lithograph, sheet 470 x 325mm (18½ x 12¾"). Dent in bottom left. Taped to cloth covered mount at corners. £260

A depiction of a MacCrimmon piper to MacLeod of MacLeod, illustrated by R. R. Mclan, from *The Clans of the Scottish Highlands*, published in 1845.

The MacCrimmons were a Scottish family that were pipers to the chiefs of Clan MacLeod for several generations.

Robert Ronald Mclan (1803 – 1856), also Robert Ranald Mclan, was a Scottish actor and painter. He is best known for romanticised depictions of Scottish clansmen, their battles and domestic life.

Stock: 58002

172. **Sir William Wallace. General and Governor of Scotland. 1300. 25.**

J. Kay 1819.

Etching. 125 x 90mm (5 x 3½"), with large margins. Letterpress '25' outside plate. Some spotting. £75  
Half-length portrait of Sir William Wallace (1272?-1305), Scottish patriot, in armour with baton in hand. Stock: 57950

173. **Lying-In Hospital, Dublin.**

James Malton del. et fecit. London, Publishd Dec.r 1798.

Coloured aquatint. 315 x 430mm (12½ x 17"), with large margins, partial watermark '17 LE[\*\*]'. Crack in bottom plate mark and tears in margin repaired. £280  
The Rotunda Hospital, one of the three main maternity hospitals in Dublin. It was originally known as "The Dublin Lying-in-Hospital" and was founded in 1745 by Bartholomew Mosse, a surgeon and male-midwife, who was appalled at the conditions that pregnant mothers had to endure at the time. The design of the hospital's main building was undertaken by the renowned architect Richard Cassels, who was also responsible for Lenister House, Russborough House and Powerscourt House.

From James Malton's 'A Picturesque and Descriptive View of the City of Dublin', 1792-5. *Bonar-Law 'Malton' 2.*

Stock: 57986



174. **[The King's Hospital] Blue-Coat Hospital Dublin.**

James Malton del. et fecit. London, publishd March 1798, by Ja.s Malton.

Coloured aquatint. 310 x 425mm (12¼ x 16¾"), with large margins, partial watermark '[\*\*]RD 95'. Ink stamp of 'Athenæum Library Liverpool' in inscription area. £360

The exterior of the King's Hospital (The Hospital and Free School of King Charles II, Oxmantown), one of the oldest schools in Ireland (founded 1669), with cadets parading.

At the centre is the Blackhall Place building (home of the school 1783-1971, before the cupola was added in 1890; the building is now occupied by the Law Society of Ireland. *Bonar-Law 'Malton'.*

Stock: 57987

175. **Trinity College, Dublin.**

James Malton del. et fecit. London. Published March 1.st 1793. by Ja.s Malton.

Coloured aquatint. 315 x 430mm (12½ x 16¾"), with large margins, partial watermark '17 LE[\*\*]'. Crack in bottom plate mark and holes in margin repaired, slight abrasion in sky. £360

A view from the street of the College of the Holy and Undivided Trinity of Queen Elizabeth near Dublin (known as Trinity College, Dublin), founded by Queen Elizabeth I in 1592.

From James Malton's 'A Picturesque and Descriptive View of the City of Dublin', 1792-5. *Abbey Scenery: 473; Bonar-Law*

Stock: 57985

176. **[Karlovy Vary] Sprudel.**

Sandemann Fec. Artist Anst v. Reiffenstein & Bösch in Wein. Zu haben bei A. Seifert in Carlsbad.

Lithograph. Printed area 220 x 280mm (8¾ x 11"), very large margins. £160

A colonnade with a hot spring issuing steam. The most famous such colonnade in Karlovy Vary is the Mill Colonnade, but this print predates the construction, and the columns here are Doric rather than Corinthian.

Stock: 57833

177. **Le Quai de l'Horloge. Paris.**

Eug. Bejot. 1914.

Etching, signed by the artist in pencil; limited edition 80 proofs. 270 x 235mm (10¾ x 9¼"). Slight mount burn. £230

A view from the side of the Seine, with a barge and an angler.

Eugene B  jot (1867-1931), a French painter, taught etching by Impressionist etcher Henri Gu  rard. *Ref: Laran 312.*

Stock: 57998

178. **L'ile de la Cit   et le Pont Neuf - Paris.**

Eug. Bejot - 1919.

Etching, signed by the artist in pencil. 195 x 335mm (7¾ x 13¼"), large margins. £230

A view from the side of the Seine, with an angler.

Eugene B  jot (1867-1931), a French painter, taught etching by Impressionist etcher Henri Gu  rard. *Ref: Laran 331*

Stock: 57997

179. **Amalia Augusta, Prinzessin von Anhalt Dessau. Ihro Hochf  rstl: Durchlaucht der Frau Erbprinzessin zu Anhalt Dessau &c. &c.**

Nach Tischbein. Geschabt von Michelis. unterhangigst gewidmet von der Chalcographischen Geserllschaft in Dessau 1797.

Mezzotint, printed in sepia. 520 x 370mm (20½ x 14½"), with large margins. Tear in printer's crease taped, other creasing some nicks in edges. £320

A young girl in a white dress putting an ornament on a Christmas tree.

Princess Amalie Auguste of Anhalt-Dessau (1793-1854) married her first cousin, Frederick G  nther,

becoming Princess Consort of Schwarzburg-Rudolstadt  
*See: Ref: 55063 for proof impression.*

Stock: 57927



180. **Panorama von Hamburg aufgenommen aus der obersten Etage der Elb=Wasserkunst beim Jonashafen in St. Pauli.**

n.d. Natur gez. u. lith v. Wilhekm. Heuer. Druck u. Verlag d. lith v Charles Fuchs. Hamburg. Druck u. Verlag d. lith v Charles Fuchs. Hamburg [n.d., c.1860]. Tinted lithograph with hand colour. Sheet 525 x 700mm (20¾ x 27½"). Faint mount burn around image. £390

A large prospect of Hamburg, with the harbour on the right, filled with ships.

Stock: 57964

181. **Veduta della Porta nuova a Milano.**

Carolina Lose Acqu.tu fec. Milano presso Ferd. Artari [n.d., c.1825].

Aquatint. 230 x 285mm (9 x 11¼"). Thread margins, crease top right corner. £160

Milan's Porta Nova, designed by Giuseppe Zanoia (1752-1817) in a Neoclassical style inspired by the Arch of Titus in Rome, completed 1813.

In 1807 Zanoia joined the Ornato Commission which was directed to redesign Milan under orders from Napoleon Bonaparte, including the Duomo.

From a series of views by German engravers Federico & Carolina Lose.

Stock: 57947

182. **Arena di Verona come sta al presente.**

[after Saverio Avesan.] [n.d., c.1770.]

Engraving. 185 x 260mm (7¼ x 10¼") very large margins. Printer's crease entering plate, wear and tear in margins. £130

The ruins of Verona Arena, built AD 30.

Stock: 57948

183. **L'Arc-En-Ciel. Seconde V  e De Flandres. Grave d'apr  s le Tableau Original de Teniers, de m  me grandeur Tir   du Cabinet du Chevalier de la Roque. 21.**

D. Teniers pinx. Le Bas Sculp. A Paris chez Le Bas Graveur du Roy au bas de la rue de la Harpe vis a vis la rue Percee chez un Fayancier. 1740.

Etching on 18th century watermarked paper; 295 x 375mm (11½ x 14¾"), with very large margins. Uncut.  
£190

A rainbow over a Flanders landscape, two figures and a dog in the foreground to right.

From the series 'Vue de Flandres' engraved by by Jacques Philippe Le Bas (1707-83) after David Teniers the Younger (1610-90).

Stock: 57874

184. **[Don Sancho de Faro e Sousa] Sancio de Faro. Vimieriensi Comiti III.**

M. Shee delin.t. T. Cheesman sculp.t. [n.d., c.1800.]

Scarce stipple. Sheet 475 x 280mm (18¾ x 11").

Trimmed within plate, some creasing. £160

Sancho de Faro e Sousa (1735-90), 4th Count of Vimieiro.

Stock: 57899

185. **Lissebon, een voorname stadt in Portugael, gelegen aen de rivier Tejo. Lisbona, ad Tagum sita quinque castellis munita Lusitaniae praecipuum ornamentum.**

Pet. Schenk Amst. C.P. [n.d., c.1702].

Engraving. 210 x 265mm (8½ x 10½"). Repaired tear in small margins, creases. £240

A view of Lisbon from the Tagus, with a ship firing its guns in the foreground.

Stock: 57838



186. **Porte De Voskressenskie. (de la Resurrection.)**

Dessine et lith.e par Cadolle. Lith de Thierry freres.

[Pub'ie par Victor Morlat, Editeur Commissionnaire d'Estampes, 2, rue de Louvois, a Paris. London published by M.c Lean, 26 Hay Market.][n.d. c.1830's]

Very rare colour lithograph on chine collé, sheet 395 x 300mm (15½ x 11¾") large margins. Some abrasions outside the image. £290

A view of Resurrection (Iberian) Gate and the adjoining Moscow City Hall to the east and the State Historical Museum to the west.

The gate connects the north-western end of Red Square with Manege Square and gives its name to nearby Voskresenskaya Square (Resurrection Square).

After Auguste-Jean-Baptiste-Antoine Cadolle (1782-1849). From 'Vues de Moscou, dessinées d'après nature et lithographiées par A.Cadolle.'

Stock: 57936

187. **Vue De Moscou, prise du palais imperial.**

Dess et lith.e par Cadolle. Lith de Engelmann. [Pub'ie par Victor Morlat, Editeur Commissionnaire d'Estampes, 2, rue de Louvois, a Paris. London published by M.c Lean, 26 Hay Market.][n.d. c.1830's]

Rare colour lithograph on chine collé, sheet 300 x 395mm (12 x 15½") Repaired tears and loss bottom right and left. £320

A view looking down on Moscow from the terrace of the Imperial Palace, with the Cathedral of Christ the Saviour to the left.

After Auguste-Jean-Baptiste-Antoine Cadolle (1782-1849). From 'Vues de Moscou, dessinées d'après nature et lithographiées par A.Cadolle.'

Stock: 57937

188. **Vue De Moscou, prise du palais imperial.**

Dess et lith.e par Cadolle. Lith de Engelmann. [Pub'ie par Victor Morlat, Editeur Commissionnaire d'Estampes, 2, rue de Louvois, a Paris. London published by M.c Lean, 26 Hay Market.][n.d. c.1830's]

Rare colour lithograph on chine collé, sheet 300 x 395mm (12 x 15½"). large margins. £320

A panoramic view looking across Moscow and the Moskva Rriver.

After Auguste-Jean-Baptiste-Antoine Cadolle (1782-1849). From 'Vues de Moscou, dessinées d'après nature et lithographiées par A.Cadolle.'

Stock: 57938

189. **Schnee-Lauen, oder Schnee-Bruche [...] Autre Espece de Lauen, dite Lauen de Terre, où les Neiges se glissent avec gran bruit dans les Vallées, emportant et ruinant toute ce qu'elles recontrent. [&] Lauen, c.a.d. Glissage et Chûte des Neiges, qui tombent en frieuse quantité et presque per pendiculairement des roides Montagnes.**

Duerringer pinxit. D. Herrliberger ex Zurich Cum Priv. [Zürich: Ziegler 1754.]

Engraving. 295 x 155mm (11½ x 6"). £280

Two scenes of an avalanche, in which a giant avalanche filled with chalets, trees and mountain goats, crashes onto a village.

Plates 41 & 42 of 'Topographie der Eidgenossenschaft'. Stock: 57530

190. **Three Moors riding at a Hab el Barode.**

G. Beauclerk pinx.t. On Stone by Giles. Printed by

Engelmann, Graf, Coindet & Co. [n.d., c.1830].

Lithograph on chine collé, laid on printed card. Sheet size: 200 x 260mm (8 x 10¼"), very large margins.

£140

Three Arab riders, firing their long guns, maybe in Morocco. *Not in Abbey.*

Stock: 57837

191. **Jamaica. Montego-Bay. (taken from the Residence of M.rs Melhado).**

Taken with the Daguerreotype by A. Duperly. Lithographed by Ph. Benoist. Paris, Printed by Thierry Brothers. Kinston, Published by A. Duperly [n.d., c.1844].

Tinted lithograph with hand colour. Printed area 220 x 250mm (8¾ x 9¾") very large margins. Trimmed, edged with decorative gold foil. £260

A view of Montego Bay in Jamaica, lithographed after an early photograph by Duperly, probably from his series 'Dagurian Excursions in Jamaica' 1844.

Stock: 57982

192. **Corroboree**

S.T.G. [Samuel Thomas Gill.] Printed in colors by [& published] by Hamel & Ferguson, Melbourne [n.d., c.1865].

Rare chromolithograph. Printed area 200 x 255mm (8 x 10"), large margins. £260

An Aboriginal 'corroboree', a dance ceremony, around a camp fire, with warriors with shields and spears, and women and a man beating sticks.

One of 25 studies in 'The Australian Sketchbook' by Samuel Thomas Gill (1818-1880), the second book published in Australia to use chromolithography.

Stock: 57920



193. **Emu Sneaking.**

S.T.G. [Samuel Thomas Gill.] Printed in colors by [& published] by Hamel & Ferguson, Melbourne [n.d., c.1865].

Rare chromolithograph. Printed area 200 x 255mm (8 x 10"), large margins. £260

An Aboriginal prepares to throw a spear at grazing emus.

One of 25 studies in 'The Australian Sketchbook' by Samuel Thomas Gill (1818-1880), the second book published in Australia to use chromolithography.

Stock: 57917

194. **Kangaroo Stalking.**

S.T.G. [Samuel Thomas Gill.] Printed in colors by [& published] by Hamel & Ferguson, Melbourne [n.d., c.1865].

Rare chromolithograph. Printed area 200 x 255mm (8 x 10"), large margins. £260

A European takes aim at a kangaroo from behind a fallen tree, accompanied by an Aboriginal gillie.

One of 25 studies in 'The Australian Sketchbook' by Samuel Thomas Gill (1818-1880), the second book published in Australia to use chromolithography.

Stock: 57916

195. **Night Fishing.**

S.T.G. [Samuel Thomas Gill.] Printed in colors by [& published] by Hamel & Ferguson, Melbourne [n.d., c.1865].

Rare chromolithograph. Printed area 200 x 255mm (8 x 10"), large margins. £260

Aboriginies fish in a river at night, using fires on the boat to attract the fish.

One of 25 studies in 'The Australian Sketchbook' by Samuel Thomas Gill (1818-1880), the second book published in Australia to use chromolithography.

Stock: 57918

196. **Attack on Store Dray.**

S.T.G. [Samuel Thomas Gill.] Printed in colors by [& published] by Hamel & Ferguson, Melbourne [n.d., c.1865].

Rare chromolithograph. Printed area 200 x 255mm (8 x 10"), large margins. £260

Bearded Aboriginies prepare to attack two unsuspecting Europeans at a camp fire (on which is a billy), intending to steal livestock.

One of 25 studies in 'The Australian Sketchbook' by Samuel Thomas Gill (1818-1880), the second book published in Australia to use chromolithography.

Stock: 57919

197. **A View of Esplanade Row, from the Reservoir at Chandpal Ghat.**

Drawn by James B. Fraser. Engraved by Rob.t Havell Jun.r 79 Newman Str.t Oxford Str. [London, Published for the Proprietor by Mess.rs Rodwell & Martin, New Bond Street, June 1824.]

Aquatint. Sheet 265 x 440mm (10½ x 17¼"). Trimmed into image at top, to printed border at sides and into inscription area at bottom, losing publication line.

£260

Esplanade Row, Calcutta; running from Dhurmotollah right up to the banks of the river at Chandpal Ghat.

From a series of views showing Calcutta life in the early 19th century, 'Views of Calcutta and its Environs', by James Baillie Fraser (1783-1856).

Fraser, an amateur artist, banker and merchant was based in Calcutta from 1813 to 1820. His famous series of views of Calcutta record the topography of this metropolis during the most dynamic period of its history. He was influenced by other artists working in Calcutta including George Chinnery and William Havell. The publication of these views was begun by Rodwell and Martin in 1824, publishers of his 'Views in the Himalaya Mountains' in 1820, but completed and extended by Smith, Elder by 1826. *Abbey: 494.5 [part 2].*

Stock: 57949



*Item 1*



*Dean & Co. Philadelphia, Pa.*

THE ANTIQUARIAN'S MUSEUM.