

# Grosvenor Prints

## Catalogue 135



C. M. Woodward Del

*The Friends of Freedom and may our liberties never be swallowed in a Pitt*



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## Catalogue 135



*Detail item 85*

*Cover: detail of Item 210*

*Back: detail of Item 46*

**Items under £300 are subject to VAT where applicable**



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
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1. **Divers Sujets d'Histoires, Saintes et Profanes. Inventez et gravez de Nouveau par J. Le Pautre Architecte et Dessinateur des Bâtimerns du Roy. Avec Privilege du Roy 1751. N.º 117.**

A Paris rue Dauphine, chez Jombert, Libraire du Roy. Extract, 4to, 340 x 225mm (13¼ x 8¾"), very large margins; numbered engraved title and nine plates on five sheets, the complete set of plates from this section. 18th century watermark. A few nicks to edges of margin, occasional spotting. £480

The complete set of ten engravings of Jean Le Pautre's 'Divers Sujets d'Histoires, Saintes et Profanes', published as a section of Volume 3 of "Oeuvres d'Architecture de Jean Le Pautre".

Stock: 62224

2. **Westminster Abbey. Six Etching With Selections.**

[John Sloan.] [A. Edward Newton, 1891.]

Oblong 8vo, disbound; etched frontispiece and twelve plates (six views and six verses with vignettes, titles for the plates), as called for, printed in sepia, each sheet 195 x 265mm (7¾ x 10½"), tissue guards. Lacking cardboard covers, first two plates separated from binding block, holes for original ribbon in left margin, frontis. spotted, occasional spotting elsewhere. £650  
A rare complete set of 13 etchings of Westminster Abbey by the American etcher John Sloan (1871-1951).

Sloan was commissioned by A. Edward Newton (1864-1940), later a well-known book collector. As Sloan never left America, he based his illustrations on photogravures by English artist Alfred Dawson (1843-1931). The set was issued in cardboard covers with a gilt illustration of the exterior of the abbey and hand-painted flowers, lacking here. *Philadelphia Museum of Art: 1953-105-1--13. Morse 11-23. Member of the Ashcan School.*

Stock: 62179

3. **[Collection of plates from "Les Vrais Pourtraits de quelques unes des plus grandes dames de la Chrestiente, desguisees en Bergeres".]**

[Crispijn van de Passe the younger.] [Amsterdam: Joost Broersz for the author, n.d., c.1640.]

19th century scrapbook, half morocco gilt with marbled boards, all edges gilt, containing an etched titlepage and 51 engraved portraits (of 72) plus one unrelated engraving. Title trimmed to plate, portraits trimmed, losing inscriptions, lacking accompanying text. £2500

A collection of portrait of 17th century women, mostly dressed as shepherdesses.

The 'Vrais Pourtraits' was issued in four parts: I & II contained 'les Damoiselles Nobles & Dames de Qualité'; III 'les Pourtraits des Femmes et Filles d'honorable Marchants'; & IV 'Le Choeur des Muses, avec leur Chansons a l'honneur des vertueuses Femmes et Filles'. The portraits were engraved in pairs on 36 plates; the titles (here excised) gave no clues to the



identities of the sitters, which had to be guessed from the accompanying letterpress verse.

Crispijn van de Passe the younger (1594-1670).

Stock: 62157

4. **[Sculpture head.]**

H. Howard, A. delin. W. Skelton Sculpsit. [n.d., 1809.] Engraving with etching, printed in dark brown ink. 330 x 235mm (13 x 9¼"), with very large margins. £130  
From 'Specimens of Antique Sculptures, Ægyptyan, Etruscan, Greek, and Roman: selected from different collections in Great Britain'

Stock: 62404

5. **An Attempt to Ascertain the Resemblance which some Ornaments now used in China, Bear to those of the Most Polished Times of Grecian Sculpture and Architecture.**

[by James Christie.] London: printed by W. Bulmer & Co. Cleveland Row, St James's [n.d., c.1810].

Folio, 4pp. letterpress with loose plate engraved by P. Sanson, text watermarked 'J Whatman 1810', the plate 'Budgen'. £680

An examination of a Chinese cup belonging to Dorothea Banks, wife of the President of the Royal Society, Sir Joseph Banks. The text suggests that the Chinese lotus pattern of the cup derived from the Greek palmette motif. A scarce item.

According to the 'Catalogue of the Library of John Dent, Esq.r.' (1825), the author was James Christie (1773-1831), a noted antiquary and scholar, who took over his father's auctioneer business in 1803. *See V&A 28109 for the plate.*

Stock: 62367

6. **[Six original sketches for the Sados Restaurant and Winter Gardens, Brighton.]**

G. Mareshal. Artist. 35 Liverpool R.d Kingston Hill, Kingston on Thames. [c.1930.]

Six watercolours. Sheets c.260 x 305mm (10¼ x 12")  
First sheet soiled, with tear. £290

Six interior design sketches. The three with pencil titles are: 'Front of Bar in Lounge 1st Floor Sado's Restaurant, Brighton', with a fantastical Chinoiserie pheasant; 'Proposed scenery for Walls Sado's Winter Gardens, Brighton', with a southern Italianate terrace;

and 'Decorative Scheme for Bathing Pool'. The others are a view of a river from under an Arabesque colonnade; another Chinoiserie pheasant on a wall; and a room with a fireplace and two large window-like paintings.

Stock: 62306

7. **2. [A vase with a scene of pagan devotion.]**

Polydorus de Caravaggio I. Romae CAB [monogram of Cherubino Alberti]. [Rome, c.1592.]

Engraving. 240 x 160mm (9½ x 6¼"). Small margins. Mounted in album paper at edges. £240

One of ten numbered plates after Polidoro da Caravaggio, derived from a series that had been painted by Polidoro above the first floor windows of the Palazzo Milesi in the via della Maschera d'Oro in Rome. *BM: 1874,0808.562. B.162*

Stock: 62307



8. **[Virgil Eclogues] But see, the weary-pacing oxen, slow, / Homeward from laboured furrows bring the plough, / Sliding revers'd.**

[Samuel Palmer.] [London: Seeley & Co., 1883.] Etching. 150 x 210mm (6 x 8¼"), with very large margins. £95

A ploughman at sunset.

An illustration for Eclogue 2, in "An English Version of the Eclogues of Virgil", begun by Samuel Palmer and finished by his son Alfred Herbert Palmer (who is renowned for burning most of his father's collection).

Stock: 62234

9. **[Virgil Eclogues] \_ the pastured bulls to stall / Wind hitherward along the dewy glade, / Ere yet, afar, the rosy mountains fade.**

[Samuel Palmer.] [London: Seeley & Co., 1883.] Etching. 150 x 210mm (6 x 8¼"), with very large margins. £95

An illustration for Eclogue 2, in "An English Version of the Eclogues of Virgil", begun by Samuel Palmer and finished by his son Alfred Herbert Palmer (who is renowned for burning most of his father's collection).

Stock: 62235

10. **['Ectypa' of Cornelis Ploos van Amstel] Viro Amplissimo Nobilissimo, Jonæ Witsenio Icto, civium Amstelædamsium Patri Consuliq. Vigilantissimo...**

Inventor Cornelius Ploos van Amstel. D. 1 Febr. 1765. Etching, printed in brown, with beige plate-tone; touched with white paint. Sheet 245 x 230mm (9½ x 9"), with Ploos van Amstel's coat of arms printed on the verso as proof of authenticity. Trimmed, mounted in album paper. £190

A crayon-manner etching of a monument, the frontispiece to a series of forty-six facsimiles off drawings of Dutch and Flemish artists, published 1765-87.

Stock: 62274

11. **M. Val Marziale. Fedelmente Tradutto in Italiano da Giuspanio Graglia Tomo.I.**

G.B. Cipriani Del.t F. Bartolozzi Sculp.t Pubd. as the Act dizects 14 th December 1783. by G. Graglia London.

Etching with engraving. 210 x 135mm (8¼ x 5¼"). Small margins. £160

A satyr seated playing Pan's flute before a bust of Martial (poet Marcus Valerius Martialis, c.40-c.104AD).

The engraved title of 'Tutti gli Epigrammi di M. Val Marziale, fedelmente trasportati in italiano da Giuspanio Graglia Torinese'. *De Vesme: 1744; ii/iii.*

Stock: 62162

12. **[Universal Magazine frontispiece] Music the fiercest Grief can charm / And Fate's severest Rage disarm [...]** Pope.

[London: John Hinton, c.1750.]

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on right. £95

A young couple sit in a formal garden, listening to a man playing the flute. In the foreground is a violin.

The frontispiece from a volume of the Universal Magazine, an early periodical, published monthly from 1747-1814.

Stock: 62380

13. **[Universal Magazine frontispiece] From Art and Science true Contentment springs, / Science points out the Cause, Art the Use of things. / Merit should be for ever placed / In Knowledge, Judgment, Wit, and Taste.**

[London: John Hinton, 1747.]

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on right, small grease mark. £60

A gentleman in his library is visited by Mercury whose caduceus has the banner "The Universal Magazine".

The frontispiece from Volume I of the Universal Magazine, an early periodical, published monthly from 1747-1814.

Stock: 62377



14. [Collection of 12 titles and frontispieces] **The Universal Magazine of Knowledge and Pleasure [...]** Vol VIII [& XI, XIII, XIV, XVI, XXI, XXIII, XIV, XXVI, XXVII, XXVIII & XXIX.]

Published Monthly at the King's Arms in S.t Pauls Church Yard [& Newgate Street] London [John Hinton, n.d., 1751-2]

12 pairs of letterpress titles and engraved frontispieces. Sheets 205 x 255mm (8 x 10"). Ten pairs laid on album paper. £600

From an early periodical, published monthly from 1747-1814.

Stock: 62366

15. [Universal Magazine frontispiece] **Mechanical Powers.**

Publishd according to Act of Parliament 1750 for John Hinton at the Kings Arms in S.t Pauls-Church-Yard.

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on right. £60

An allegorical plate of representing mechanics, with a man using a level and a waterwheel. The frontispiece from a volume of the Universal Magazine, an early periodical, published monthly from 1747-1814.

Stock: 62381

16. [Universal Magazine frontispiece] **Lo! Truth unveils the baseness of Mankind, / And in her Mirrour paints the Ugly Mind [...]**

[London: John Hinton, c.1750.]

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on right. £60

The naked figure of truth, with helmet and flaming sword, uses her shield to reflect the faces of men. The frontispiece from a volume of the Universal Magazine, an early periodical, published monthly from 1747-1814.

Stock: 62379

17. [Universal Magazine frontispiece] **To build, to plant; what ever you intend, / To rear the column, or the arch to bend, / To swell the terras, or to sink the grot; / In all, let nature never be forgot. / Pope.**

[London: John Hinton, c.1750.]

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on right. £65

An architect shows his patron his designs, standing in front of the work in progress, with masons working to one side.

The frontispiece from a volume of the Universal Magazine, an early periodical, published monthly from 1747-1814.

Stock: 62378

18. **Ireland**

Drawn by R.K. Porter. Engraved by W. Barnard. Pub.d March 12, 1800, by W. Barnard, No. 1 Fitzroy Street, Fitzroy Square London.

Mezzotint, J. Whatman watermark. 440 x 390mm (19¼ x 15¼"), with large margins. £280

A figure representing Ireland as a barefoot young boy, sitting on a boulder outside a cottage with thick walls and thatched roof, hugging a sheepdog.

One of four plates representing the four nations about to be joined by the Act of Union.

Stock: 62150

19. **Scotland.**

Drawn by R.K. Porter. Engraved by W. Barnard. Pub.d March 12, 1800, by W. Barnard, No. 1 Fitzroy Street, Fitzroy Square London.

Mezzotint, J. Whatman watermark 1800. 440 x 390mm (19¼ x 15¼"), with large margins. Crack in platemark. £230

A figure representing Scotland as a young boy in a kilt, walking up a hill in the wind, holding down his tamoshanter.

One of four plates representing the four nations about to be joined by the Act of Union.

Stock: 62149

20. [Water.]

P. Pelham fecit [after Louis de Boullogne]. [n.d., c.1730.]

Rare mezzotint. Sheet 250 x 335mm (9¾ x 13¼").

Trimmed to image on three sides, into plate at bottom, title lost to abrasion, mounted in album paper at edges. £230

Neptune and a nymph sit in a scallop-shell chariot

drawn by horses, surrounded by tritons and nymphs, three cherubs flying above.

Stock: 62085

21. **Industry, attended by Patience and assisted by Perseverance, is crowned by Honour and rewarded with Plenty.**

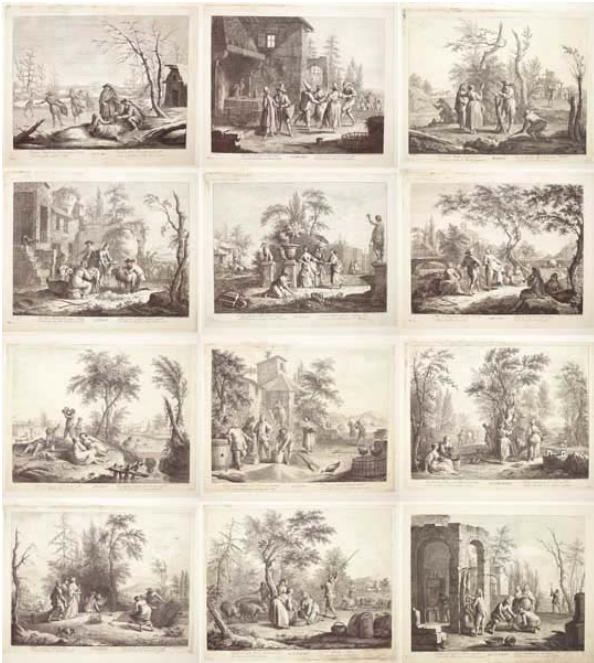
Angelica Kaufmann pinxit. G.S. et J.G. Facius sculpsurunt. John Boydell excudit 1779. Published March 25.th 1779 by 1779 by John Boydell, Engraver, in Cheapside London.

Stipple, J. Whatman watermark. 430 x 310mm (17 x 12¼"), large margins on 3 sides. Trimmed within plate at bottom. £290

An oval scene of four allegorical figures: the male Honour holds a cornucopia in one hand and reach out the other to crown the female Industry with a wreath.

Two more women, Patience and Perseverance, attend.

Stock: 62363



22. [Twelve Months of the Year] Genaro [& Febraro [& Marzo [& Aprile [& Maggio [& Giuno [& Luglio [& Agosto [& Settembre [& Ottobre [& Novembre [& Dicembre.

G. Zocchi inven. F. Bartolozzi incid. appo Wagner Ven.a C.P.E.S. [n.d. c.1761]

Set of 12 etchings with engraving on laid paper. Plate 365 x 360mm (14¼ x 18"), with margins. Mounted on album support, some surface dirt, occasional spotting and browning and old handling creases. £2600

Twelve rustic scenes representing the months, including scenes such as ice skating, masquerade, fishing, sheep shearing, gardening, dancing, swimming, harvesting, fruit picking, trapping, truffle hunting and butchering. *Ex collection of the property of the Stirlings of Keir, including books from the library of Sir William Stirling Maxwell.*

Stock: 62413

23. [A terrier's head] "Duke" [pencil].

[n.d., c.1830.]

Scarce lithograph with very fine hand colour. Sheet 285 x 230mm (11¼ x 9"). £220  
Stock: 62323

24. [Cavalier King Charles Spaniel head] "Prince". 2/6.

[n.d., c.1840.]

Scarce lithograph with fine hand colour. Sheet 285 x 230mm (11¼ x 9"). £280  
Stock: 62324

25. [Eton] The New Boy.

Aussie. [n.d., c.1920.]

Ink and watercolour sketches. Sheet 360 x 265mm (14¼ x 10½"). Some scuffing and staining. £350

A sheet with five satirical sketches of the life of a boy starting at Eton, being bullied and playing cricket.

Stock: 62353

26. [Cambridge. Gonville & Caius College, Gate of Honour.] 60. [Gonville and Caius College was founded in 1348 as the Hall of Annunciation by Edmund Gonville, who intended it to be a purely theological institution. It was removed to its present site in 1351, and re-founded in 1557 by Dr. Caius, who set his mark so firmly on the College that to-day it is commonly known as Caius (pronounced Keys). Now the College is famous for its association with natural sciences and medicine. In the early days, the College was entered through a small and insignificant doorway, called the Gate of Humility, now placed in the Master's garden. From there the student passed along a straight road shaded as now by trees, until he reached the Gate of Virtue (sometimes called the Gate of Wisdom). In the chambers adjoining, the student spent three years practising humility and acquiring virtue, after which he passed through the Gate of Honour to the Schools, where he received his degree. The Gate of Honour, besides being a university curiosity, is a most interesting example of early renaissance work.]

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] [Copyright. F. & M. Ltd., Bedford, Eng.]

Etching, 280 x 260mm (11 x 10¼"), with very large margins. Mint. £60

The gate of honour at Gonville & Caius College, Cambridge.

Stock: 62265

27. King's College Chapel Cambridge University Almanack 1836.

Drawn & Engraved by E. Challis. Printed by R. Lloyd. Coloured engraving. Plate 335 x 485mm (13¼ x 19"). Small hole repaired bottom left in image (not visible). Small margins. £360

Stock: 62172

28. [Cambridge. King's College, The Chapel.] 62. [The original designer is believed to have been Richard Close, Fellow of the College, and Bishop of Lichfield. The first stone of the Chapel was laid in 1446 by Henry VI., but the stonework was not complete until 1515, and the high altar was set up in 1545, ninety-nine years after the laying of the foundation stone. No building of the same date in England is better known than this Chapel, which is in many respects the most beautiful and most complete in this country. It is the standard specimen of that period of English pointed architecture to which the name of 'perpendicular' has been applied. The design is most striking and combines richness with simplicity of decoration, which justifies its

being regarded as the pride and glory of Cambridge architecture. The workmanship throughout is of the most careful finish and of the boldest execution. The beautiful Italian scene was set up when Anne Boleyn was queen, and has her initials together with those of Henry VIII. It was the College of the poet, Rupert Brooke.]

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] Copyright. F. & M. Ltd., Bedford, Eng.

Etching. 259 x 284mm (10¼ x 11¼"), with very large margins. Mint £75  
Stock: 62263



29. [Cambridge. King's College, Gateway.] 57. [King's College was founded on its present site in 1440 by Henry VI., a second site being purchased in 1443-49, the King's intention being to unite the College exclusively with the school at Eton which he had recently founded. The influence of the royal founder lasted for many years, and up to 1850 undergraduates of the College received their degree without undergoing the University examinations. For many years it was the most unpopular college in Cambridge by reason of the privileges granted by the King and its immunity from University control. From the very beginning the King had intended the foundation to be regarded as separate from other colleges, at least in degree if not in kind. The gateway to the College is of elaborate but tasteless design, although at the time of its erection it was highly praised. It consists of a rectangular tower and dome 82ft. high standing in the centre of the four pairs of turrets ending in three spires with small pinnacles at each corner of the building. The whole design seems incongruous and lacking in dignity, standing as it does near to and overshadowed by the magnificence of the chapel.]

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] Copyright. F. & M. Ltd., Bedford, Eng.

Etching. 250 x 280mm (9¾ x 11"), with very large margins. Mint. £75  
Stock: 62267

30. S.t John's College, - New Bridge. Cambridge University Almanack 1837.

Drawn & Engraved by E. Challis. Printed by R. Lloyd. Coloured engraving. Plate 335 x 485mm (13¼ x 19"), with large margins. £320

The New Bridge, built across the River Cam in 1831 to designs by Henry Hutchinson, is now known as the Bridge of Sighs.  
Stock: 62173

31. [Cambridge. St. John's College, Bridge of Sighs.] 58. [The Bridge of Sighs connects the main buildings of St. John's College to the new court. It was designed by Thomas Rickman, an interesting man who started life as a grocer. The date of the building is early nineteenth century. The design of the structure was suggested by the Bridge of Sighs at Venice, which has sometimes given rise to unkind comparisons. It is certainly less graceful than Wren's bridge further down the river, but it nevertheless has charm and distinction. It is a single span, covered over, which gives it the appearance of a cloister; the sides are pierced with open perpendicular windows, the gratings being intended to prevent any nocturnal escape from the College. Only one under-graduate is known to have managed to squeeze between the bars.]

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] Copyright. F. & M. Ltd., Bedford, Eng.

Etching. 281 x 260mm. (11 x 10¼"). £70  
Stock: 62256

32. [Cambridge. St. John's College, Gateway.] 55. [The building of this College was commenced in 1516 by John Fisher, Bishop of Rochester and Cardinal of the Holy Roman Church. Fisher is one of the most renowned of all Cambridge men, being noted for his charity to all men and particularly to the sick and destitute. His firm refusal to recognise Henry's divorce led to his arrest and execution in 1535. The tower which today forms the main entrance to the College is a delightful example of what may be achieved by the skillful use of red brick. The groining is of stone, as are also the elaborate decorations. In the centre a richly canopied niche contains the statue of St. John the Evangelist, holding his usual emblems, the chalice and serpent, and at his feet is the evangelist's symbol, the eagle. This statue was set up in 1662, and immediately above the gate is to be seen Lady Margaret's shield, the three lions of England and the three lilies of France,

**surmounted by two yales, beasts that in the zoology of heralds form the sub-species of the antelope.]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] Copyright. F. & M. Ltd., Bedford, Eng.  
Etching, 280 x 255mm. (11 x 10"). £60  
Stock: 62257

33. **[Cambridge. Trinity College, King Edward's Gate.] 54. [Trinity College was founded in 1546 by Henry VIII., whose statue is above the gateway. It was formed by the amalgamation of a number of older foundations dating from 1324-1336. The Library of Trinity College was built by Wren, who took as his example the Sansovino Library of St. Mark, Venice. The north side of the court is occupied partly by the Chapel with a gateway-tower in the middle (at west end of the Chapel) known by the name of King Edward's Gate. It was built about 1426-30, and is of quite a different character from that of the later and heavier gate (or Queen's Gate). This was the first gateway-tower with four turrets to be erected in Cambridge; a form of tower which became characteristic of Cambridge colleges. Thomas Neville built westwards of the Gate a new range containing the Library, thus completing the north side of the quadrangle. Among the famous men of the college are John Donne, Abraham Cowley, Andrew Marvell, John Dryden, Sir Isaac Newton, George Crabbe, Lord Morley, Lord Byron and Lord Tennyson.]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1930.]  
Etching, 280 x 255mm (11 x 10"), with very large margins. Mint. £75  
Stock: 62268

34. **[Magdalen College and Bridge, Oxford.] [No.47.]**

Arthur Spencer [pencil signature.] [n.d. c.1925.]  
Etching, Plate 140 x 202mm (5½ x 8"), very large margins. Mint. £75  
A view of Magdalen College and the bridge that crosses the River Cherwell. The large, square tower of the college, has a tradition that the college choir sings from the top at 6 a.m. on May Morning, a tradition carried since the days of Henry VII.  
Stock: 62260

35. **[Magdalen College from the Quadrangle, Oxford.] [No.48.]**

Arthur Spencer [pencil signature.] [n.d. c.1925.]  
Etching, Plate 202 x 140mm (8 x 5½"), very large margins. Mint. £75  
A view of the Founders Tower from the Cloister Quadrangle, Magdalen College, Oxford University.  
Stock: 62259



36. **[Oriol College.] [No.50]**

Arthur Spencer [pencil signature.] [n.d. c.1920.]  
Etching, Plate 201 x 140mm (8 x 5½"), very large margins. Mint. £75  
The front entrance to Oriol College, Oxford University looking north along Oriol Street towards the Spire of the University Church St Mary the Virgin.  
Stock: 62258

37. **[Radlett Camera, Oxford.] [No.46.]**

Arthur Spencer [pencil signature.] [n.d. c.1925.]  
Etching, Plate 201 x 139mm (8 x 5½"), with very large margins. Mint. £75  
Brasenose College, Oxford, an entrance seen from the quad showing the domed-roof of the Radlett Camera building behind, now part of the Bodleian Library.  
Stock: 62261

38. **[Christ Church College, Oxford.] [No.53.]**

Arthur Spencer [pencil signature.] [n.d. c.1925.]  
Etching, Plate 202 x 140mm (8 x 5½"), with very large margins. Mint. £75  
A view of the Tom Tower, named for its bell, Great Tom, which is the main entrance to Christ Church College, Oxford. The tower with its octagonal lantern and faceted ogee dome was designed by Christopher Wren and built 1681-82.  
Stock: 62262

39. **[Cambridge. St. John's College. Chapel.]**

**61. [St. John's College was founded in 1511 through the beneficence of Lady Margaret Beaufort, mother of King Henry VII., on the suppression of the Hospital of St. John the Evangelist (founded about 1200). The College was brought into existence by the exertions of John Fisher, Bishop of Rochester, who supervised the building and drew up the first statutes. The original Master's Lodgings and Chapel, which formerly stood on the north side, were pulled down in 1869. The new Chapel was designed by Sir Gilbert Scott, and**



stands on the site of what was previously a maze of rooms known as "The Labyrinth" which once housed many of the poorer scholars. It contains effigies and monuments to eminent benefactors, removed from the old Chapel, together with the fine old stalls and the piscina of early 13th century workmanship. Of the famous men associated with the College, the best known are William Cecil, Lord Burghley (who was Chancellor 1559-98) Sir John Cheke, and his pupil Roger Ascham, Sir Thomas Wyatt, Richard Green, Samuel ("Erewhon") Butler, Bishop Wilberforce and William Wordsworth.]

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] Copyright. F. & M. Ltd., Bedford, Eng.  
Etching. 259 x 284mm (10¼ x 11¼"), with very large margins. Mint. £60  
Stock: 62264

40. "The Run of the Season." Messrs. Frost & Reed, have the honour to invite [ink mss.] & Friends to view a series of Four Important Pictures "Found", "Gone", "Check" & "Finish" by M.r Thomas Blinks which are now on Exhibition at the Gallery 12, Clare Street, Bristol.

[n.d., c.1887.]  
Rare etched invitation. 130 x 200mm (5 x 8") on card. £70

An invitation to see four hunting pictures by Blinks, illustrated with foxhounds with riders in the background.  
The four were published as mixed-method engravings in 1887. See BM 2010,7081.6629 for the published plate this detail comes from.  
Stock: 62313

41. Extraordinary Novelty! Grand Centrifugal Railway. 200 Feet Long. Vertical Circle Upwards of 40 Feet in Circumference... Which is Just added to Dubourg's Splendid Exhibition of Wax Work, Consisting of an Entirely New Collection of Groups, Great Windmill Street, without any extra charge. The Car Will Descentd Every Hour.

George Stuart, Printer, 15, Archr-street, Great Windmill-street, Haymarket. [n.d., c.1840.]  
Rare broadside, wood-engraving and letterpress. Sheet 190 x 165mm (7½ x 6½"). Mounted on album paper. £220

An advertisement for a looping roller coaster, although the tickets were for spectators not riders.  
Stock: 62092

42. Mousseline d. Amoy.

[n.d., c.1840.]  
Rare etching, printed in gold on porcelain card. Sheet 1209 x 190mm (4¾ x 7½"). Slight staining on bottom edge, laid on album paper. £130

An advert for Mouselline, depicting a camel, elephant and bales.  
Stock: 62243



43. Fort Montague Bank. I Promise o pay Mr John Flag or Bearer on Demand Five Halfpence. Value received \_ 18\_. Ent.d C Cannon. For the Governor of Fort Montague & Co. E. Hill.

[n.d., c.1820.]  
Scarce engraving. Sheet 100 x 175mm (4 x 6¾"). Laid on album paper. £280  
A skit note, proporting to be a banknote, but published from a house in Knaresborough, Yorkshire.  
Cut from a limestone cliff by linen weaver Thomas Hill and his son 1770-1, the odd house resembled a fort, so acquired the name 'Fort Montague'. Hill, an eccentric, knighted himself and started calling himself governor of the fort, publishing these 'banknotes' which were intended as entry tickets for the house. Others started trying to defraud people with them, so the authorities eventually stopped them being printed. The house remained in the family until 1996; it is Grade II listed.  
Stock: 62399

44. This Book Belongs to [ \*\*\* ]. If thou art borrowed by a friend [...]

[n.d., c.1920.]  
Bookplate, letterpress with wood-engraved border, 75 x 45mm (3 x 1¾"). Laid on album paper, some staining. £30  
Stock: 62423

45. This Book Belongs to Lilian M. Hext. If thou art borrowed by a friend [...]

[n.d., c.1920.]  
15 copies of a bookplate, letterpress with wood-engraved border, c. 100 x 80mm (4 x 3"), stitched in paper wrappers. 1st bookplate torn. £95  
Stock: 62422

46. [Merlin's Mechanical Museum.] Merlin Princes Street Hanover Square.

Milton F. Tower. [n.d., c.1800.]  
Etching. Sheet 55 x 50mm (2¼ x 2"). Trimmed, laid on album paper. £240  
The bookplate of Merlin's Mechanical Museum, opened by John Joseph Merlin (1735-1803), a Belgian inventor and maker of automatons, most famously the Silver Swan now in the Bowes Museum.

On Merlin's death his collection was purchased by Thomas Weeks; when Weeks died in 1834 it was auctioned off, and Charles Babbage, 'father of the computer', bought an automaton of a dancer and bird that he had seen at the Mechanical Museum as a child.  
Stock: 62424

47. [Lottery annuity certificate] N.º [32] **Lottery. £[3.10-] The Governor & Company of Undertakers for Raising ye Thames Water in York Buildings In consideration of [...] benefit Tickets**

[Ink installment dates from 1724 on reverse.]  
Certificate, engraving and mss. on vellum, sheet 225 x 290mm (8¾ x 11½"), with ink seal & blindstamp, tax blindstamps. Ink mss. faded, creases, split in fold.  
£350

A very scarce certificate confirming the conversion of a lottery win to an annuity, with payments listed on the reverse from 1724 to 1749.  
Stock: 62223

48. **The World as it is in 1841: or Notions of Nations. With the Population, Taxtion, Debts, and Relative Resources of the Chief States. Intended as a Companion for the Counting-House of t English Merchant and the Study of the Man of the World. By W.R. Goodluck, Author of "A View of the World," "French Genders," "Doings of England," &c.**

[1841]  
Scarce letterpress. Sheet 200 x 320mm (8 x 12½").  
Trimmed to printed border, laid on album paper. £260  
A letterpress table, with the author's personal view of the countries listed.  
Stock: 62248

49. [Shorthand] **Phonography, or Writing by Sound, being also A New & Natural System of Short Hand.**

[Invented & Drawn by I. Pitman, 5, Nelson Place, Bath.] [n.d., c.1840.]  
Scarce etching. Sheet 170 x 200mm (6¾ x 8").  
Trimmed to border on three sides, laid on album paper.  
Very small hole on left centre. £380  
A page of examples of Isaac Pitman's shorthand, first demonstrated in 1837, from Pitman's Journal.  
Stock: 62244

50. [Mss. letter and invitation to the Caledonian Fancy-Dress Ball] **The Duchess of Buckingham presents her compliments to Capt.n White & has much pleasure in sending him the voucher he wished to have for the Caledonian Ball. [with] Gentleman's Voucher for The Caledonian Fancy-Dress Ball. Willie's Rooms. Deliver to [Capt.n H. Dalrumple White] A Ticket for Tuesday, June 15, 1847.**

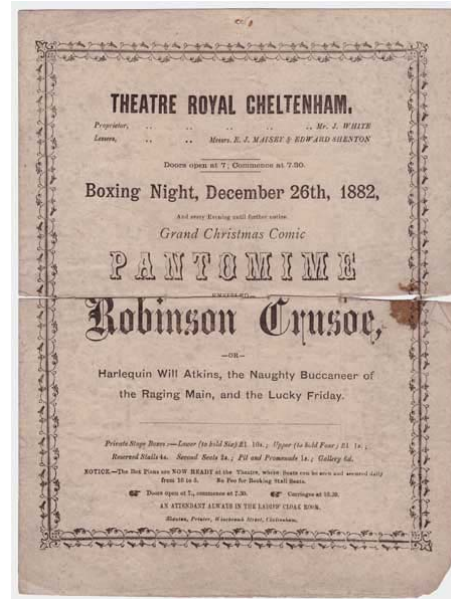
Ink mss. letter, 180 x 115mm (7 x 4½"), on Whatman paper, folded once, and printed invitation on card, 60 x

90mm (2½ x 3½"), filled in with ink mss., wax seal.  
£260

An invitation from the Duchess of Buckingham and Chandos (née Lady Mary Campbell) to Henry Dalrymple White (1820-1886).

At the time Dalrymple White was a captain in the 6th (Inniskilling) Dragoons. Later, as their commanding officer, he led a squadron at the Charge of the Heavy Brigade during the Battle of Balaclava in October 1854, during which his helmet was pierced by a Russian sabre. By the end of his career he was a general and KCB.

Lady Mary divorced her husband three years later (which needed an Act of Parliament at the time), when Buckingham went bankrupt.  
Stock: 62222



51. **Theatre Royal Cheltenham [...] Boxing Night, December 26th, 1882 [...] Grand Christmas Comic Pantomime entitled Robinson Crusoe.**

Shenton, Printer, Wichcomb Street, Cheltenham [1882].  
Letterpress playbill with wood-engraved border. 4pp, sheet 245 x 360mm (10 x 14¼"), folded once. Splits at horizontal fold. £140  
Stock: 62205

52. **Sculptura: or the History, and Art of Chalcography and Engraving on Copper... To which is annexed A new manner of Engraving, or Mezzo Tinto, communicated by His Highness Prince Rupert to the Authour of this Treatise.**

[by John Evelyn.] London, Printed by J.C. for G. Beedle, and T. Collins, at the Middle-Temple Gate, and J. Crook in St. Pauls Church-yard, 1662.  
Four leaves, 8vo: letterpress title (as above) engraved frontispiece and pp. 145-148. Mounted in album paper, old ink mss. On one sheet. £260  
The title and frontispiece of John Evelyn's account of engraving, mounted on album paper with the four pages of 'Chap VI. Of the new way of Engraving, or

Mezzo Tinto, Invented, and communicated by His Highness Prince Rupert, Count Palatine of the Rhine, &c'. This was the first English account of mezzotint and was accompanied by the first mezzotint published in this country.

Prince Rupert introduced mezzotint engraving into England (rather than invented as Evelyn states) when he returned during the Restoration of 1660. He demonstrated the technique to Evelyn and provided him with a plate ('The little executioner') for this book. The frontispiece is signed AH, the monogram of engraver Abraham Hertochs.

Stock: 62183

53. **Sung by the Ethiopian Serenaders.**

[n.d. c.1850.]

Lithograph. Sheet 170 x 255mm (6¾ x 10"). Trimmed from larger sheet, a few stains, laid on album paper..

£95

A section of a music sheet cover.

The Ethiopian Serenaders were an American troupe of blackface minstrels who performed for President John Tyler at the White House in 1844. When they toured England 1846-7 they were mistaken for real black men and had to publish portraits of themselves without make-up.

The tour line up was: Gilbert Pelham (playing the bones); George Alfred Harrington & George Warren White (banjos, a new instrument), Moody G. Stanwood (accordion) and Francis Carr Germon (tambourine).

Stock: 62125

54. **[The Female American] Serenaders.**

[n.d. c.1850.]

Coloured lithograph. Sheet 215 x 330mm (8½ x 13"). Trimmed as scrap, part of title pasted on. £130

A group portrait of the Female American Serenaders, a troupe of blackface minstrels that toured England in 1847, named as Cora, Jumba, Woski, Miami, Yarico, Womba and Rosa. They play banjos, tambourines, bells and a keyboard.

Stock: 62126

55. **[Cutler]. Mechi. 4 Leadenhall Street.**

[n.d., c. 1850.]

Wood-engraving, printed in black and green. Sheet 75 x 105mm (3 x 4¼"). Edges trimmed, corners clipped, laid on album paper. £120

An image of the outside of John Joseph Mechi's (1802–1880) cutlery shop in Leadenhall Street, used in his catalogue. He moved to Leadenhall Street in 1830; the business name changed to Mechi & Bazin in 1859; and the shop closed, with the business moving to Regent Street in 1865.

Stock: 62237

56. **[Printseller] Droosten, Allan & C.° Gallery of Fine Arts. 126 Strand, London. L. Droostan, from the late Ackermann & C.° Printsellers, Booksellers & Stationers, Dealers in Artists' Materials & Picture Frame Makers.** [n.d., c.1856.]

Engraved trade card on green paper. Sheet 75 x 95mm (3 x 3¾"), pasted on reverse of Baxter's 'The Lover's Letter Box'. Some scuffing. £120

The Baxter print was published 1856.

Stock: 62352

57. **The Southampton & Salisbury Canal Company's Security.**

J. Puke fe. N.° 38 Southampton Buildings London.

[n.d., c.1800.]

Etching. Sheet 55 x 60mm (2¼ x 2½"). Trimmed, laid on album paper. £130

The logo of the Southampton & Salisbury Canal Company, founded c.1794 to build part of a canal linking Bristol and Southampton. Like many schemes of the period, it was never completed and investors lost a huge amount of money.

Stock: 62425



58. **The Monarch of the Glen. "When First The Day Star's Clear, Coll Light, / Chasing Night's Shadows Grey, / With Silver Touch'd Each Rocky Height, / That Girdled Wild Glen-Strae. / Uprose The Monarch Of The Glen, / Majestic From His Lair; / Survy'd The Scene With Piercing Ken, / And Snuffed The Fragrant Air"\_ Legends of Glen Orchay, a poem.**

Painted by Sir Edwin Landseer, R.A. Engraved by Thomas Landseer. Printed by R. Holgate. London: Published Aug.t 18.th 1852, By Henry Graves & Comp.y Printsellers In Ordinary To Her Majesty & H.R.H. Prince Albert. \_6, Pall Mall. Printed by R. Holdgate. M.M. Goupel & Compy. Paris, Berlin & New York.

Engraving on chine collé. 740 x 710mm (29¼ x 28"), with very large margins top and bottom. £900

An early printing of this now iconic highland image, from the first publisher to obtain the copyright, Henry Graves. The painting was commissioned originally for 300 guineas and intended for the Refreshment Room of the House of Lords, but was rejected by a vote of the

Commons. It was subsequently sold to Lord Londesborough for 800 guineas. *Graves: 372*.  
Stock: 62436

59. [A Roman soldier fighting one of Hannibal's elephants in an arena] **Annibal in bello captos configere cogit [...]**

Joan. Stradanus invent. Car. de Mallory Sculp. Phl's Galle excud. [Antwerp, 1577-c.1596].  
Engraving. Sheet 195 x 260mm (7¾ x 10"). Trimmed to image on three sides, mounted on album paper at corners. £260

A soldier slices off the trunk of an elephant with his sword. The arena floor is filled with dead soldiers. From 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574. The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596. This example has no plate number but has had the original 1577 date removed.

Stock: 62441

60. [A leopard caught and tamed by King Arsaces] **Magnus Parthorum maculis Rex versicolore / Venatu nactus Pantheram, ornare monuli...**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excud. [Antwerp, 1577-c.1596].  
Engraving. 200 x 260mm (8 x 10¼"). Trimmed to plate, mounted on album paper at corners £260

A Parthian king petting the head of a leopard wearing collar and chain.

A plate from 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596. This example has no plate number but has the date 1577 removed.  
Stock: 62439

61. [Emperor Commodus killing a leopard] **Pensilis è cavea Tigris rabiosa theatri...**

Joan. Stradanus invent. Phl's Galle excud. [Antwerp, 1577-c.1596].  
Engraving. 200 x 260mm (8 x 10¼"). Trimmed to plate, mounted on album paper at corners, stains. £260

A leopard leaves its cage to leap at an unarmed man. Commodus fires an arrow from the stand, hitting the animal.

Commodus (161-192AD, joint emperor with his father Marcus Aurelius from 177-180, then sole emperor until his death) often entered the arena: Dio records that he once killed a hundred lions in a single day.

A plate from 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596. This example has no plate number but has the original 1577 date removed.  
Stock: 62438



62. [Attilius Regulus fighting a giant African serpent] **Attilius consul Romanus, Regulus, arcu [...]**

Joan. Stradanus invent. Car. de Mallory Sculp. Phl's Galle excud. [Antwerp, 1577-c.1596].  
Engraving. Sheet 200 x 260mm (8 x 10¼"). Trimmed to printed border, mounted on album paper at corners. £260

Roman troops surround a dragon, peppering it with arrows.

From 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574. The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596. This example has no plate number but has had the original 1577 date removed.

Stock: 62440

63. **[Adam] Who am I? or am I? whence did I come?**

[London: John Hinton, c.1752.]

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on right, worm holes in margin. £50

Adam questions his existence.

The frontispiece from The Universal Magazine Vol XXVI, an early periodical, published monthly from 1747-1814.

Stock: 62375



64. **Sacrifices d'Elie & des Prophètes de Baal. Dessein de Mathurin, qui est dans le Cabinet de M.r Crozat. Gravé à l'eau forte par P P A Robert, Peitre de M.gr le Cardinal de Rohan, Et en bois sous sa conduite par Nicholas le Secur.**

[Paris: Basan, 1764.]

Etching and aquatint, printed in brown. Sheet 215 x 360mm (8½ x 14¼"). Trimmed within plate at top, mounted in album paper at edges. Margins on 3 sides. £160

The prophet Elijah challenges the priests of Baal to pray for the god to light their sacrificial fire for them. A plate from the 1764 edition of 'Recueil d'estampes d'après les plus beaux tableaux et d'après les plus beaux desseins qui sont en France', in which the woodcuts were replaced with intaglio plates using an early form of aquatint to mimic chiaroscuro.

Stock: 62284

65. **The description of the poisoning of king John by a moonke of Swinstead abbeie in Lincolnshire.**

[n.d., c.1590.]

Woodcut set in letterpress. Sheet 340 x 255mm (13½ x 10"). Woodcut trimmed on right, laid on album paper. £160

A woodcut with six panels illustrating scenes of the poisoning of King John by a monk of Swineshead Abbey (not Swinstead, an error also in Shakespeare's 'King John').

The story tells that John was a threat to the abbey. A Brother Simon went to Abbot William and was granted absolution before giving the king a cup poison obtained from a toad. Because John's taster was not available, Simon drank from the cup first but returned to his cell before dying. The king fell ill and died at Newark Castle.

From John Foxe's Book of Martyrs, told as an illustration of the treachery of the Catholic church. *BM*

1953,0411.74, a cutting of two panels of this print, "a 16th-century edition".

Stock: 62318

66. **[Execution of William Howard, 1st Viscount Strafford] Supplice du Vicount de Stafford.**

[n.d., c.1680.]

Etching. pt. 17th century watermark; Sheet 120 x 155mm (4¾ x 6"). Trimmed, mounted in album paper. £65

A scene depicting the execution of William Howard (1614-80), 1st Viscount Strafford, after being falsely implicated in "Popish Plot" by Titus Oates. His head is being held up for the crowd to see.

The scene is taken from an engraving of the execution of Charles I; Strafford was executed on Tower Hill, not before Mansion house as here.

Stock: 62304

67. **[Death of Archimedes] Mentre Siracusa era in predaa al saccheggio, un soldato di Marcello, avendo trovato Archimede occupato nei suoi studi, irratato dalle sue fredde risposte, l'uccide. Rollin 1st. Rom. T.VI.**

Pinelli inv. e inc. In Roma 1819.

Etching. 310 x 420mm (12¼ x 16½"), with large margins. £220

A Roman soldier commands Archimedes to come and meet General Marcellus, but he declines, as he is too busy working on a problem. Enraged, the soldier kills Archimedes with his sword. On the right an assembly of scientific items and charts.

From Pinelli's series of 100 plates illustrating the the history of Republican Rome, as told in Charles Rollin's 'Istoria Romana'.

Stock: 62146

68. **Cleopatra stung by an Adder.**

Clark Pin.t & Sculp.t. Publish'd March 25, 1796, by John & Josiah Boydell, N.º 90 Cheapside.

Stipple. 365 x 280mm (14¼ x 11), large margins. £260

An oval portrait of Egyptian queen Cleopatra with the snake biting her arm. *Rare: the only reference to the print we can find is in the 1803 Boydell catalogue.*

Stock: 62360

69. **Jupiter, Junon et Mercure. Dessin de Dosso Dossi dse Ferrare. E. Museo Prauniano. N.º 35.**

Mar. Cath. Prestel Sc. 1777. [Nuremberg, c.1780.]

Aquatint with etching, Collectors Mark verso, printed in black and brown. 355 x 430mm (14 x 17"). Old ink mss. in margin lower left. Large margins left & right.

£180

From 'Dessins des meilleurs peintres d'Italie, d'Allemagne et des Pays-Bas, du Cabinet de M. Paul de Praun à Nuremberg'.

Stock: 62199

70. **La Belle Paysanne. Not for you, but for your Master, - tol, de rol, &c.**

London Pub.d Jan.y 1, 1787 by J. Wickstead N.° 30  
Henrietta Street, Covent Garden.

Stipple, 18th century watermark. 240 x 190mm (9½ x 7½"). Thread margins top and bottom. £180

An oval scene of a young couple holding hands, in a landscape before a large country house.

Stock: 62066

71. **[Dutch Peasants] Ni pateat fundus, nova massica non tibi fundo, / In funde cordis namque profunda latent.**

A. Ostaden pinxit. J. Suyderhoef sculpsit. F. de Wit excudit [n.d., c.1670].

Engraving. 230 x 190mm (9 x 7½"). Trimmed close to plate, small tear repaired. £160

A peasant couple seated at a table, the man holding a jug and about to fill the woman's wine-glass, nuts and smoking accessories on the table.

Originally published by Clement de Jonghe.

Stock: 62225



72. **[Interior of a tavern]**

Prestel sc 1779.

Scarce aquatint and mixed method. 335 x 275mm (13¼ x 10¾"). Collector's mark on reverse. Narrow left margin. £360

An interior with barrels, with a man reading a letter to his three companions. A very jovial bar scene.

Stock: 62252

73. **Vivitur Parvo Bene.**

AV Ostade pinxit. Corn. Visscher fecit. Clemendt de Jonghe excudit [n.d., c.1655].

Engraving with etching. 260 x 220mm (10¼ x 8¾"). Mounted in album paper at sides. £260

The toppers: two boors and an elderly woman drink together, one man clutching a large clay jug and the woman raising her glass.

Stock: 62253

74. **[Il Latte.] Unsway'd by Fashion's dull unseemly jest [... ] Vide Jerningham's Poem, Il Latte.**

R. Westall R.A. inv. T. Cheesman, sculp. late Pupil to F. Bartolozzi R.A. Published March 20, 1794, by J.F. Tomkins, New Bond Street, London.

Rare stipple. 385 x 290mm (15¼ x 11½"), with very large margins. Spotting and staining. £320

A very decorative oval scene of a mother breastfeeding.

Stock: 62303

75. **[Dutch drinking scene.]**

A. ostade [in plate, etched by David Deuchar.] [n.d., c.1790.]

Etching. Sheet 205 x 260mm (8 x 10¼"). Trimmed within plate. £160

An interior drink scene.

From Duchar's 'A Collection of Etchings after the Most Eminent Masters of the Dutch and Flemish Schools', which has plates dated from 1782-1803.

Stock: 62365

76. **Le Prisonnier.**

Dessiné à Paris par Lautherbourg en 1763. Gravé à Bâle par AL Romanet en 1765. A Paris chez Buldet rue de Gesvres au Grand Coeur. à Bâle Chez Chr.t de Meckel.

Scarce etching with engraving. Sheet 260 x 340mm (10¼ x 13½"). Trimmed within plate. £190

The interior of a prison cell with prisoner sitting in shackles, hands tied to a post, watched by three soldiers.

Stock: 62117

77. **[Cinderella]. Cinderilla, or The Little Glass Slipper. When she had done her work [...] [&] Cinderilla, or The Little Glass Slipper. Cinderilla laughed to herself whn she saw her Slipper [...]**

Drawn & Engraved by Henry Richter. [Published Feb.y 1799 by J & H Richter 26 Newman Street Oxford Street.]

Pair of coloured stipples, fine colour. Sheets 260 x 275mm (10¼ x 10¾"). Trimmed to images on three sides, into plate at bottom, losing publications lines; slight scuffing of print area on second plate. £250

Two scenes of the fairytale 'Cinderella', as told by Charles Perrault in his 'Cendrillon ou la petite pantoufle de verre' (the version used by Disney): in the first she kneels at a fireplace, her sisters looking down on her with contempt; in the second the prince's herald fits the slipper on her foot as the sisters glower.

Stock: 62364

78. **[Cymon and Iphegenia. The Fool of Nature, stood with stupid Eyes...]**

Angelica Kauffman Pinx.t. W.W. Ryland Fecit.  
[Publish'd Jan.y ye 15;th 1782 by W. W. Ryland N.º  
159 Strand, London.]

Circular stipple, scratch-letter proof before title, printed in reddish-brown. 365 x 315mm (14¼ x 12½"). £360  
Cymon, resting on his walking stick, stares down at Iphegenia, sleeping with her companions, struck by her beauty.

Kauffman's painting of this scene from Giovanni Boccaccio's 'Decameron' is now in the Gibbes Museum of Art, Charleston, SC. *Alexander 120.*

Stock: 62361



79. **Bowzebeus and Cicly, vide Gay's Sixth Pastoral of the Flights. [&] Hobnelia and Lubberkin. Vide Gays Fourth Pastoral of the Spell.**

Painted by J. Northcote. London Publish'd September 30:th 1786 by J.R. Smith N.º 83 Oxford Street.

Pair of stipples, 'Bouzebeus' printed in brown. Sheets 400 x 345mm (15¾ x 13½"). Trimmed within plate, nicks in edges. £450

Two pastoral scenes, with young couples embracing.  
Stock: 62129

80. **[Mazeppa Pursued by Wolves.]**

J.S. [Sir James Stuart]. London, Published by Colnaghi, June 1821.

Lithograph on chine collé. 230 x 280mm (9 x 11"), on large original backing sheet. Slight cockling of chine collé. £160

An illustration to Lord Byron's poem 'Mazeppa', published in 1819. The poem tells the story of Ivan Stepanovych Mazeppa (1640-1709) who, having been found having an affair with his count's wife, is strapped naked to the back of a horse which rides through the wilds of Eastern Europe.

Stock: 62174

81. **The Siege of Namur by Capt'n. Shandy & Corporal Trim. - What an honest triumph in my Uncle Toby's Eyes as he march'd to / the Ramparts with the Gazette in his hand & Trim with a pickax / ready to execute the Contents: what intense pleasure in his Eyes, / as he stood over the Corporal! Heaven! Earth! Sea!**

H.W.Bunbury del. 1772 J.Bretherton f. Publish'd as the Act directs 26. Jan. 1773. By J.Bretherton No.134 New Bond Street.

Etching. Sheet 396 x 270mm (15 ½ x 10½). Trimmed within plate. £180

One of series of illustrations from 'Tristram Shandy'.

*BM Satire 5213.*

Stock: 62231

82. **[Tristram Shandy.] The Overthrow of Dr. Slop. "When Obadiah & his Coach Horse turn'd the Corner rapid, furious, pop, full upon him - nothing I think in Nature can be supposed more terrible than such a rencounter. - Obadiah pull'd of his Cap twice to Dr. Slop, once when he was falling & again when he saw him seated" - Vide Vol. 1st. Tristram Shandy".**

H. Bunbury delin. J.Bretherton f. Publish'd as the Act directs 3.d February By J.Bretherton, No. 134, New Bond Street.

Etching. Sheet 270 x 400mm (10½ x 15¾"). Trimmed within plate and laid on album paper. £180

The choleric physician Doctor Slop is thrown from his horse. A scene from 'The Life and Opinions of Tristram Shandy, Gentleman', by Laurence Sterne.

*BM: 5215.*

Stock: 62230

83. **[Tristram Shandy] The Battle of the Cataplasm. - "Susannah roving one way & looking another, set fire to Dr Slop's Wig, which being somewhat bushy & unctuous was as soon burnt as kindled / - You impudent Whore cried Slop (for what is pafsion but a wild Beast) / You impudent Hwore cried Slop getting upright with the Cataplasm in hs hand / - I never was the destruction of any body's nose said Susannah, which is more than you can say: / - Is it? cried Dr Slop, throwing the Cataplasm in her face / - Yes it is cried Susannah returning the Complement with what was lef in the pan" - Vide Tris. Shandy Vol. 4.**

H.W.Bunbury delin. J.Bretherton f. Published as the act directs 3d Feb 1773. By J.Bretherton No.134 New Bond Street.

Etching. Sheet 405 x 270mm (16 x 10¾") Trimmed within plate and laid on album paper. £180

One of series of illustrations to 'Tristram Shandy'. *BM Satire 5216.*

Stock: 62232

84. **[Tristram Shandy] The Damnation of Obadiah. "May all the Angels & Archangels, Principalities and / Powers, & all the Heavenly Armies, curse & damn him - / - him - Obadiah. (Our Armies swore terribly in Flanders / quoth my Uncle Toby, but nothing to this-") - Vide Tris. Shandy Vol. 2d.**

HWBunbury delin 1772. J.Bretherton f. Publish'd as the Act directs 30th Jan. 1773. By J.Bretherton No.134 New Bond Street.

Etching. Sheet 273 x 410mm (10¾ x 16"). Trimmed within plate and laid on album paper. £180

Tristram Shandy stands smoking, with Doctor Slop sitting with a bleeding finger wrapped in a handkerchief. Uncle Toby points at a map of Flanders which hangs on the wall over Dr. Slop's head, recounting the Siege of Bergem Op Zoom to Corporal Trim. Obediah exits, stage left.

A scene from 'The Life and Opinions of Tristram Shandy, Gentleman', by Laurence Sterne. *BM Satire 5214*.

Stock: 62227

85. **Birth of Bacchus.**

Sir Joshua Reynolds Pinxit. Salliar Sculpsit. Publish'd June 24.th 1788, by John & Josiah Boydell, N.º 90, Cheapside London.

Stipple. 355 x 280mm (14 x 11"), very large margins. £260

A nymph holds a bunch of grapes above the open mouth of the child Bacchus, as a goat watches. In the foreground is his thyrsus and a cup.

Stock: 62302



86. **[Hercules at the Crossroads.]**

AH [monogram of Albrecht Dürer]. [n.d., c.1750.] Engraving. Sheet 320 x 220mm (12½ x 8¾"), on 18th century paper, watermarked 'A M'. Trimmed into image at top, within plate elsewhere, mounted in album paper. £280

A close copy of Dürer's 'Hercules at the Crossroads' (1498), depicting the female personification of Virtue trying to cudgel Pleasure, who is lying with a satyr, with a stick. Hercules, naked but for a winged helmet, raises his own club to stop the blow.

Stock: 62298

87. **The Death of Procris (vide Ovid). This plate from an Original Picture by Angelica Kauffman, is dedicated to Joshua Readshaw Esq.r by his much obliged & obedient Servant Thomas Fielding.**

Angelica Kauffman R.A. Pinx.t. Tho.s Fielding (Pupil of the late W. Wynne Ryland) Sculp.t. [London. Published Jan.y 1st 1784 for the Proprietor T.Fielding No.8 Wormwood Street, and W.Palmer No 150 Strand.]

Stipple. 370 x 315mm (14½ x 12¼"). Trimmed to plate top and bottom. £290

Cephalus accidentally kills his wife with an arrow. Stock: 62148

88. **Theseus Finding his Fathers Sword & Sandals (vide Plutarch). This plate from an Original Picture by Angelica Kauffman, is dedicated to Godfrey Thornton Esq.r by his much obliged & obedient Servant Thomas Fielding.**

Angelica Kauffman R.A. Pinx.t. Tho.s Fielding (Pupil of the late W. Wynne Ryland) Sculp.t. [London. Published Jan.y 1st 1784 for the Proprietor T.Fielding No.8 Wormwood Street, and W.Palmer No 150 Strand.]

Stipple. 370 x 310mm (14½ x 12¼"). Trimmed to plate at bottom. Small margins. £290

Theseus discovers the sandals and sword left by his father, Aegeus, enabling him to claim his birthright.

A state with the publication line removed.

Stock: 62147

89. **A Homeward Bound Indiaman taking a Pilot on Board in the Downs.**

[n.d., c.1830.]

Coloured wood engraving. Sheet 135 x 190mm (5¼ x 7½"). Trimmed close to image, laid on album paper.

£60

Stock: 62356

90. **Boarding and Captureing a Spanish Ship.**

Printed Y sold by W. Belch. Bridge Street, Union S.t. Boro [n.d., c.1825].

Coloured etching. 220 x 280mm (8¾ x 11"). Small margins. £160

The third in a rare series of four scenes from the life of a naval officer. The others are: 'Going out as Midshipman', 'Returning as Lieutenant' and 'Promoted to Admiral and takes Command of the Fleet'.

Stock: 62161

91. **[Jack Shaw] Charger On which Shaw the Life Guardsman so much distinguished himself, at the Battle of Waterloo.**

Painted by S. Alken. Engraved by T. Sutherland. London, Published Jan.y 1.st 1821 by J. Hudson, 85, Cheapside.

Scarce coloured aquatint. Sheet 245 x 270mm (9¾ x 10½"), on Whatman paper dated 1820. Trimmed within plate. £260

A portrait of a black charger ridden by John 'Jack' Shaw (1789-1815) during the charge of the Life Guards at the Battle of Waterloo.

Shaw, a promising boxer, signed up in the 2nd Life Guards in 1806. His abilities came to the notice of the officers, who paid for his training; his physique came to the attention of London's artists and he sat for Benjamin Haydon, John Higton and William Etty. In 1812 Shaw was in contention for the Championship of All England, but he was sent with his squadron to the Peninsula War. After Napoleon's abdication he was going to challenge Tom Cribb for the championship



but Napoleon escaped from Elba so Shaw joined the Waterloo Campaign.

At Waterloo the 2nd Life Guards charged the 1st Regiment of Cuirassiers, breaking them but leaving enough brave Frenchmen for Corporal Shaw to have a series of duels, winning them all. Continuing their charge into the French Grand Battery, the Life Guards were faced with fresh cavalry and Shaw was cut off. After breaking his sword Shaw was finally felled by a pistol shot; mortally wounded, he was dragged towards the French rear where he was dumped onto a dung heap, where his body was found by British troops the next day and buried in an unmarked grave. A few years later Sir Walter Scott (who had met Shaw earlier) arranged for the exhumation and return of the remains to Britain: a plaster cast was made which Scott kept in his library at Abbotsford, where it has remained to this day. Another is in the Household Cavalry Museum.  
Stock: 62332



92. **Bonaparte's Monkey.** The above is a faithful portrait of a monkey belonging to Bonaparte during his residence at Longwood House, St. Helena. After Bonaparte's death it was purchased by Captain Thompson, of the Abundance, and given by him, on his return to Spithead, to Mr. Stephen Taylor, the artist, then residing at Winchester. The monkey was very mischievous, and upon one occasion, made his way into a dressing closet, broke a glass, opened the dressing case, and was viewing himself in the looking glass, when discovered by Mr. Taylor, who made a sketch at the time, from which he afterwards painted a fine picture, and from which this print is taken. The monkey died after being in Mr. Taylor's possession two years, and was buried in his garden at Winchester.

[Painted by M.r S. Taylor. Lith. by M.rs Hamilton.]  
[Published Feb.y 18. by W. Soffe, 388 Strand, Corner of Southampton Street.] [c.1830.]

Scarce coloured lithograph. Image 270 x 210mm (10½ x 8¼"), with original title and text pasted underneath. Trimmed to image, losing inscriptions and publication line, pasted on album paper with other scraps. £490  
A monkey seated on a dressing table, looking at itself in a mirror, a smashed glass to one side. Stephen Taylor, a British painter, was active 1817-1849, he specialized in dogs, portraits, and dead game. The shop, W. Soffe sold animal prints and other popular images. *Princeton Graphic Arts Collection GA 2005.00490. Last in our stock 2007.*  
Stock: 62437

93. **Napoleon Crossing the Alps.**

A. Picken. [n.d., c. 1840.]  
Lithograph. Sheet 145 x 190mm (5¾ x 7½"). £130  
A version of Jacques-Louis David's famous painting of Napoleon on a rearing Marengo.  
Stock: 62338

94. **Elba. Napoleon Musing.**

on Stone by A. Picken. W. Day lith to the King. [n.d., c. 1840.]  
Lithograph. Sheet 150 x 205mm (6 x 8"). £130  
An invented view of Napoleon standing on a rock looking down onto a harbour of Elba.  
Stock: 62331

95. **[Dandelion Clocks]**

MFW. F H Whittington. M.J. Whittington [pencil signatures]. [n.d., c.1950.]  
Wood engraving printed in colours. Sheet 270 x 190mm (10½ x 7½"). £160  
A red-headed woman in a hooped skirt stands between a spider's web and dandelions.  
A collaboration between Francis Herbert Whittington (1876-1973) and his wife, Marjory Florence Whittington (née Hood, 1888-1970)  
Stock: 62314

96. **Goldfish.**

R. Herdman-Smith. [London: Arthur Greatorex, n.d., c.1935.]  
Etching, printed in colours, limited edition 13/75, titled and signed in pencil by the artist. 125 x 175mm (5 x 7"), in publisher's mount with printed title label. £320  
A pair of Japanese women with parasol, fan and goldfish bowl.  
Robert Herdman-Smith (1879-1945) produced 18 prints in the Asian Art-Deco style during the 1930s. Although he travelled to India, Australia and the United States, he never visited Japan.  
Stock: 62319

97. **[Cambridge. Queen's College, President's Gallery.] 59.** [Queen's College was founded in 1446 by Margaret of Anjou and Elizabeth Wydvil. The whole of the first court, together with the Library and Chapel, was finished within a few years of the foundation. The President's Gallery, which was superimposed on the older northern cloister, is a beautiful and little altered specimen of the

**domestic architecture of the 16th Century. It was panelled by Humphrey Tindal, who was President between 1579 and 1614. The Gallery, one of the outstanding buildings in Cambridge, consists of one large room; in addition to the fine timber work and picturesque windows, it is notable for some fine paintings, including one by Reynolds and one by Holbein of Erasmus, who is the most famous of all the names associated with the College. The exterior of the Gallery was originally even more striking than it is now; 17th century prints show that all the windows on the court side were double decker bow windows resting on wooden pillars and surmounted by lofty turrets. They proved too heavy, and were reduced to the present proportions, the middle window remaining closest to the original design for all three of them.]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.] Copyright. F. & M. Ltd., Bedford, Eng.  
Etching. 285 x 255mm (11¼ x 10"), with very large margins. Mint. £75  
Stock: 62266



98. **[Embossed Newfoundland dog.]**  
[Henry Dobbs. n.d., c.1850.]  
Blind-embossing, with Dobbs stamp. Sheet 150 x 190mm (6 x 7½"). £130  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62345

99. **[Embossing] London at Morning.**  
[Henry Dobbs. n.d., c.1850.]  
Letterpress poem between two blind-embossed decorations, Sheet (at most) 90 x 230mm (3½ x 9"). Trimmed irregularly as scrap. £65  
William Wordsworth's 1802 poem, now known as 'Composed upon Westminster Bridge', between two urns with fruit and leaves.  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.

Stock: 62342

100. **[Embossed leopard.]**  
[Henry Dobbs. n.d., c.1850.]  
Blind-embossing, with Dobbs stamp. Sheet 150 x 190mm (6 x 7½"). £140  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62346

101. **[Embossed stag.]**  
[Henry Dobbs. n.d., c.1850.]  
Blind-embossing, with Dobbs stamp. Sheet 150 x 190mm (6 x 7½"). £80  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62347

102. **[Embossed lion.]**  
[Henry Dobbs. n.d., c.1850.]  
Blind-embossing with Dobbs stamp. Sheet 150 x 190mm (6 x 7½"). £140  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62348

103. **[Embossed scene of street musicians.]**  
Dobbs. [Henry Dobbs. n.d., c.1850.]  
Blind-embossing with Dobbs stamp. Oval sheet, 40 x 60mm (1½ x 2½"), edges scalloped. £45  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62349

104. **[Embossed scene of cherubs sacrificing at an altar.]**  
[Henry Dobbs. n.d., c.1850.]  
Blind-embossing. Sheet 55 x 65mm (2¼ x 2½"). £70  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62350

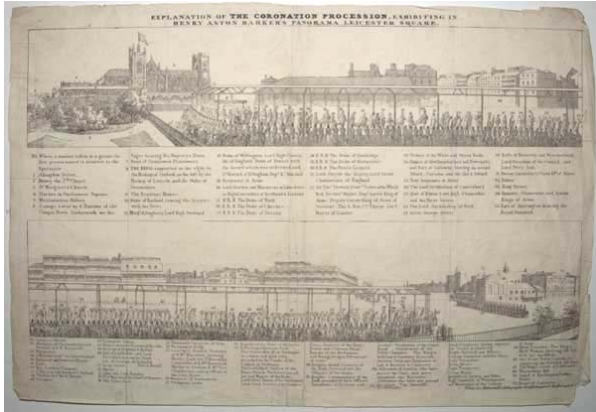
105. **[Embossed scene of a monkey with a straight-edge razor and mirror.]**  
Dobbs. [Henry Dobbs. n.d., c.1850.]  
Blind-embossing with Dobbs stamp. Oval, sheet 65mm (2½ x 3½"), edges scalloped and perforated. £95  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62351

106. **[Embossed greyhound.]**  
[Henry Dobbs. n.d., c.1850.]  
Blind-embossing, with Dobbs stamp. Sheet 150 x 190mm (6 x 7½"). £80

Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62344

107. **[Embossed horse.]**

[Henry Dobbs. n.d., c.1850.]  
Blind-embossing, with Dobbs stamp. Sheet 150 x 190mm (6 x 7½"). £160  
Henry Dobbs led several incarnations of a firm of embossers, print publishers and 'ornamental stationers to the King'.  
Stock: 62343



108. **[George IV] Explanation of the Coronation Procession, Exhibiting in Henry Aston Barker's Panorama, Leicester Square.**  
[after Henry Aston Barker] [n.d., 1822.]  
Lithograph. Sheet 310 x 455mm (12¼ x 18"). Edges frayed. & tatty. £110  
The keyplate to Barker's panorama of the coronation of George IV in 1821, with a 70-point index.  
This was Barker's last panorama: the success of the 'Panorama' exhibition rooms off Leicester Square, allowed him to retire two years later, aged only 48.  
Stock: 62128

109. **Copy on an Inscription engraved upon a Gold Watch, value 30 Guineas. Presented to M.r Ralph Leconby Snowden of Greta Bridge [...] for upwards of Four Years Superintendent of Police, over 32 Townships in the District of Gilling West. July 20. 1843.**

[n.d., c.1843.]  
Rare etching on card. Sheet 115 x 150mm (4½ x 6"). £160

Snowden had a reputation as a dogged and precise detective. In 1845 he published 'Snowden's Police Officers, Constables Guide and Magistrates Assistant', which became a standard text for the police.  
Stock: 62242

110. **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.**  
G.A.H. Dean & Co, Threadneedle Street [n.d., c.1840].  
Hand coloured lithograph with overlay. Sheet 315 x 250mm (12½ x 9¾"). Tear taped. verso. £260

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: 62354

111. **[Jeremy Bentham.]**

On Stone by S. Crosthwaite 1830 [pencil].  
Lithograph on chine collé. 320 x 280mm (12½ x 11"). £260  
A half-length portrait of philosopher Jeremy Bentham (1748-1832), seated, holding his spectacles.  
Stock: 62295

112. **[Gian Lorenzo Bernini] Beninus Pictor, sculptor et Architectus.**

Salvator Rosa, del.t. J. Basire sc.t. 1764. [London: Printed by J. Nichols and sold by J. Boydell, 1778.]  
Etching. 305 x 245mm (12 x 9¾"). Mounted in album paper at edges, small hole filled. £140  
A bust portrait of Gian Lorenzo (or Gianlorenzo) Bernini (1598-1680), sculptor and architect, credited with creating the Baroque style of sculpture.  
From 'Prints in Imitation of Drawings' by Charles Rogers.  
Stock: 62285

113. **[Samuel James Arnold] S. Arnold [facsimile signature]**

S.J. Arnold Esq.re pinx.t. W.P. Sherlock fecit. Printed by Lefevre & Co, 52, Newman St. [n.d., c.1835.]  
Lithograph on chine collé. Sheet 155 x 220mm (6 x 8¾"), with large backing sheet and margins. Some rubbing of backing sheet. £95  
Self-portrait of Samuel James Arnold (1774-1852), a painter, theatre-director (opening the Lyceum theatre in 1816) and playwright. A rival to Robert Barker, he displayed a panoramic painting of the Battle of Alexandria in Spring Gardens in 1802.  
Stock: 62169

114. **Cav. Pietro Leone Ghezzi.**

Cav. P.L. Ghezzi del.t. W.W. Ryland sc.t 1762. ap.d CR. Edit.m [London: Charles Rogers, 1778].  
Etching, printed in sepia. 355 x 275mm (14 x 10¾"). Trimmed just within plate on right. £160  
A self-portrait of Pier Leone Ghezzi (1675-1755), standing before an easel wearing a loose hooded coat and hat, pointing out a window at a procession of caricatured monks.  
From the folio 'A Collection of Prints in Imitation of Drawings' London, 1778.  
Stock: 62196

115. **Michel-Ange. Dédié à Son Excellence M: le Baron d'Alquier, Envoyé Ext.re et Ministre Pléni.re de S; M: à la Cour de Danemarck Par som très humble Serviteur J.L. Potrelle.**

Michel-Ange Pinx.t. J.L. Potrelle Del.t et sculp.t. à Paris, chez Potrelle Jeune, Rue St. Honoré, No. 142 [n.d., c.1814].  
Engraving. Sheet 375 x 290mm (14¾ x 11½"). Trimmed to plate on three sides. £130

Half-length portrait of Michelangelo Buonarroti (1475-1564). *BM: 1910,0610.169, 'Probably wrongly attributed'.*  
Stock: 62192

116. **T. Rowlandson. The Caricaturist.**

[n.d., c. 1820.]  
Etching. 170 x 125mm (6¾ x 5"). Mounted in album paper at edges. £160  
A sketch portrait of Thomas Rowlandson (1757-1827), a sheet of paper in his hands, and a stamp on the table.  
Stock: 62299

117. **Pietro Paolo Rubens.**

Gio. Dom. Campiglia del. G.M. Priesler sculp. [n.d. c.1750.]  
Engraving. 275 x 175mm (10¾ x 7"), with large margins. £130  
A half-length self portrait of Peter Paul Rubens (1577-1640), hatless, wearing a voluminous dark velvet coat  
From a drawing by Domenico Campiglia after the self-portrait in the Uffizi, Florence, engraved for the 'Museum Florentinum'.  
Stock: 62191

118. **David Teniers Antuerpianus Sereniss.is Leopoldo Archiduci, & Ioanni Austriaco Belgy Gubernatoribus Pictor familiaris, & Vtriq a Cubiculis, A.o M.D.C.LIX Ætat: 49. Herous faciles aditus in limina Regum...**

Petrus Thÿs pinx. Lucas Vosterm: Iun: Sculpsit. Abraham Teniers excudit [n.d., 1659].  
Engraving. Sheet 340 x 235mm (13½ x 9¼"). Trimmed within plate, mounted in album paper at sides. £230  
A portrait of the artist David Teniers the Younger (1610-1690), published as the frontispiece to 'Theatrum Pictorium'.  
An example of the second state of four, the first published state.  
Stock: 62190

119. **Lucia Torelli Pittrice.**

P. Ant. Pazzi delin e Scolpi. [n.d., c.1750.]  
Engraving. 275 x 180mm (10¾ x 7"). Narrow margins, old ink numeral in inscription area, mounted in album paper at sides. £140  
Half-length self-portrait of painter Lucia Casalini Torelli (1677-1762) of Bologna, wearing a gown over a dress, holding a paintbrush in her right hand and a palette and brushes in her left.  
Copied and engraved by Pietro Antonio Pazzi for the series 'Museum Florentinum'.  
Stock: 62197

120. **[Johan Joseph Zoffany] Giovanni Zoffani Pittore.**

[after Zoffany.] [n.d., c.1795.]  
Etching. Sheet 245 x 170mm (9¾ x 6¾"). Trimmed to image on three sides, mounted in album paper at sides. £160  
A self portrait of painter Johan Joseph Zoffany (1733-1810), holding an hourglass and a skull.  
Stock: 62189



121. **Elizabeth Bentley.**

Miss Buck del. T. Bassett sculp. Published as the Act directs Mar 1791.  
Stipple. Sheet 135 x 95mm (5¼ x 3¾"). Trimmed within plate, mounted on album paper. £80  
Portrait of Elizabeth Bentley (1767-1839), from a collection of her poems, 'Genuine Poetical Compositions, on Various Subjects' which was published by subscription in Norwich, 1791. The impressive 1,935 subscribers included literary notables Elizabeth Carter, Elizabeth Montagu, William Cowper and Hester Chapone.  
Stock: 62111

122. **[John Milton.] Three Poets, in three distante Ages born / Greece Italy and England did adorn. / This first in loftiness of thought surpass'd, / The next in Majesty in both the last. / The force of Nature cou'd no farther go: / To make a third she joind the former two. Dryden.**

[after William Faithorne.] [n.d. c.1688.]  
Engraving. Sheet 110 x 165mm (4¼ x 6½"). Trimmed to image on three sides, into plate at bottom affecting text. £120  
Head and shoulders portrait of John Milton, long hair, wearing bands and gown, probably published as a frontispiece to one of his works.  
John Milton (1608-74), a poet best known for 'Paradise Lost', was also a civil servant for the English Commonwealth under Oliver Cromwell.  
Stock: 62078

123. **Joannes Baptista Rousseau, Natus Anno 1670. Certior in nostro carmine vultus erit. Mart. L.7. Ep.84.**

J. Aved pinxit. G.F. Schmidt Sculpsit. [n.d. c.1740.]  
Very scarce engraving. 300 x 210mm (11¾ x 8¼"). Mounted in album paper at sides. Unidentified collector's stamp on reverse. £480

Three-quarter length portrait of Jean Baptiste Rousseau (1670-1741), sitting in an armchair, looking to the right with a quill in his left hand and sheets in his right hand. Rousseau was a French playwright and poet particularly noted for his cynical epigrams. *Watermark listed as Lugt, L.3205, unidentified.*  
Stock: 62188



124. **[George Wither] G.W. An<sup>o</sup> Ætatis Suæ 21. 1611. I Grow & Wither Both Together.**  
Will. Holle scu. [n.d., 1617.]  
Scarce engraving. Sheet 130 x 165mm (5 x 6").  
Trimmed and mounted in album paper at edges. £360  
Half-length portrait of George Wither (1588-1667), aged 21. A prolific poet, pamphleteer and satirist, he spent four months in Marshalsea prison for libel (probably against Henry Howard, 1st Earl of Northampton) in 1614. He sided with Parliament during the Civil War, he spent another three years in prison after the Restoration in 1660.  
Engraved by William Hole as the frontispiece to a 1617 book of Wither's poetry. *Brook Pulham collector's stamp on verso.*  
Stock: 62080

125. **The True Effigies of S.r Henry Wotton K.t Embassadour in Ordinary to the Most Serene Republicque of Venice, And Late Provost of Eaton Colledge. Anno Aetatus Suæ 72.**  
[n.d., 1657.]  
Engraving, 17th century watermark. Sheet 230 x 140mm (9 x 5½"). Trimmed, paper toned, mounted in album paper at edges. £160  
Sir Henry Wotton (1568-1639) was a diplomat and author, ambassador to Venice for nearly twenty years. From 1624 he was Provost of Eton and followed a

literary career, writing the lives of his friends John Donne and Izaak Walton.  
The frontispiece to his 'The State of Christendom'.  
Stock: 62076

126. **Cleopatra.**  
Drawn by V.D. Riviere. Engraved by W. Woodley. [n.d., c.1820.]  
Stipple, printed in colours. 320 x 365mm (12½ x 14½"). Trimmed into plate at bottom. £260  
A portrait of Cleopatra holding a cup and a pearl earring, after Daniel Valentine Riviere (1780-1854).  
*Rare: not in BM; Woodley is not listed in Alexander's Dictionary.*  
Stock: 62357

127. **[Rachel Belaney] The Wife of J.C. Belany, of North Sunderland. Mrs. B. died in London on the 8th Day of June 1844, from the effects of Prussic Acid, supposed to have been administered by her husband, and for whicj he was tried at the Central Criminal Court in London, August 21 and 22 of the same year, and acquitted.**  
Published by William Garret, Bookseller, Newcastle [n.d., c.1842].  
Wood engraved silhouette portrait and facsimile text. Sheet 255 x 195mm (10 x 8¾"). Paper toned and spotted, mounted on album paper at corners. £140  
Rachel Belaney (née Skelly, 1823-44) married James Cockburn Belaney, who claimed to be a doctor, in 1843. The pair initially lived with Rachel's mother, a wealthy woman with interests in local mines, but she soon died with James stating that she had died from a 'billious fever', leaving her estate to Rachel. The couple then moved to London, where Rachel also died, with Belaney the beneficiary of her will. The coroner declared the death murder, with Belaney becoming the prime suspect. Despite giving contradictory evidence during the trial, Belaney was acquitted, after which he disappeared.  
Stock: 62116

128. **[Joseph Blake, highwayman] Blake, alias Blueskin, attempting to cut the Throat of Jonathan Wild, on the leads before the Sessions House in the Old Bailey. Engrav'd for the Tyburn Chronicle.**  
Record sculp [after Samuel Wale]. [n.d., 1768.]  
Etching with engraving. Sheet 190 x 110mm (7½ x 4¼"). Trimmed within plate, stains. £60  
Joseph "Blueskin" Blake (1700-24), thief and highwayman (as partner of Jack Sheppard), slashing the throat of 'Thief-Taker General' Jonathan Wild while in irons.  
Blake had been recruited to a life of crime by Wild, who operated on both sides of the law. The attack was prompted by Wild refusing to put in a good word for Blake at his trial. Blake was convicted and hung, but his act started the decline of Wild's grip over his criminal empire; Wild was hung the following year.  
Stock: 62100

129. **Miss Mary Blandy In Oxford Castle Goal, charged with the Cruel Murder of her Father, Mr Francis Blandy, late of Henley upon Thames in Oxfordshire, by Putting Poison into his Water Gruel, 1751.**

[n.d., c.1752]

Rare engraving. Sheet 200 x 145mm (8 x 5¾").

Trimmed within plate, hole in image on table. £160

Mary Blandy (c.1718-52) taking tea with another woman before a roaring fire. She was found guilty of murdering her father with arsenic, after he refused to consent to her marrying Captain William Henry Cranstoun. She claimed Cranstoun, who was already married, had told her it was a love potion that would make her father change his mind; he fled to France to avoid prosecution. She was hanged outside Oxford Prison.

Expert testimony about presence of arsenic was provided by Dr Anthony Addington, father of the Tory Prime Minister, Henry Addington.

Stock: 62094



130. **[Thomas Blood] Coll' Blood.**

[engraved by George White.] [n.d. c.1750.] But later. Mezzotint. Sheet 250 x 185mm (9¾ x 7¼"). Trimmed just within plate, laid on album paper. £160

Thomas Blood (1618-80) was an Irish-born Colonel who was famed for his attempt to steal the Crown Jewels of England from the Tower of London in 1671. He was also implicated in an attempted kidnapping and murder of the Duke of Ormonde. During the Wars of the Three Kingdoms he switched allegiances from Royalist to Roundhead but won the favour of the Court of King Charles II and succeeded in eventually dying of natural causes. *CS 5, state ii of ii, with inscriptions removed.*

Stock: 62420

131. **[Forger] The Celebrated James Bolland.**

[n.d., c.1772.]

Engraving. 175 x 115mm (6¾ x 4½"). Wormhole in edge of plate top left. £65

Full-length portrait of James Bolland (c.1727-72), standing before a slaughtered cow and sheep. The son of a butcher, he opened his own shop but it failed. He then became a sheriff's officer, but used the post to commit various crimes, including hiding debtors and illegal seizure of property. Eventually Bolland was arrested for forging the endorsement of a bill of exchange for one hundred pounds, tried at the Old Bailey, and hanged at Tyburn on 18 March 1772.

Stock: 62103

132. **[Mode of punishment by Branding, or burning of the Hand, at the New Sessions House.]**

[Dodd delin. White sculp.] [n.d., c.1780.]

Etching, proof before letters. Sheet 180 x 110mm (7 x 4¼"). Trimmed within plate. Foxing. £65

An illustration from the 'Malefactors Register, or, a Tyburn and Newgate Calendar'.

Stock: 62101

133. **Elizabeth Adams. Executed at Tyburn the 18th day of Jan.y 1737 for robbing (in Company with Tho.s Carr) Mr W.m Quarrington in the Angel Tavern Temple-bar.**

Publish'd according to Act of Parliament [n.d., c.1737].

Rare engraving. Sheet 200 x 150mm (8 x 6"). Creased. Small margins. £160

Elizabeth Adams and her partner, Thomas Carr (the vestry clerk of the parish of St Paul, Covent Garden) stole ninety-three guineas and a diamond ring from William Quarrington. At Tyburn the pair kissed and held hands as the cart moved away from under their feet. *See Item 53146 for the matching portrait of Thomas Carr.*

Stock: 62246

134. **Stephen College.**

[n.d., c.1800.]

Ink and wash. Sheet 170 x 100mm (6¾ x 4"). Mounted in album paper at edges. £180

A portrait of Stephen College (also Colledge, c.1635-81), with a skull in the background. A joiner by trade, he aided the fabricated Popish Plot by writing ballads and polemics against catholics and lawyers. He was tried and executed for high treason in Oxford in 1681.

An adapted copy of a contemporary mezzotint.

Stock: 62113

135. **Dennis Collins as he appeared at the Bar on his Trial 22 August 1832 at Abingdon for High Treason.**

E. Staniland. Abingdon 1832.

Pencil and watercolour sketch. Sheet 125 x 105mm (5 x 4¼"). Some spotting. £180

A half-length portrait in profile of Dennis Collins, convicted of high treason and sentenced to drawing and quartering for throwing stones at George IV at Epsom Races, June 23rd 1832.

One-legged because of an accident aboard H.M.S. Atlanta, Collins had been a pensioner of Greenwich Hospital but had lost his place and the disability pension to which he had been entitled. His grievance stemmed from his attempts to have his pension restored rebuffed.

It was decided that carrying out such a punishment would be inappropriate during the year of the Reform bill, so his sentence was commuted: Collins was transported to Van Diemen's Land aboard the barque Emperor Alexander, which left Sheerness on April 10th 1833. He died before the end of the year.

Stock: 62114



**136. James Cook the Murderer of Mr Paas at Leicester. Vivant.**

W. Wadsworth 7 Vinegar Yard, Dury Lane.

Etching. Sheet 265 x 165mm (10½ x 6½"). Trimmed within plate, notched in top left edge. £140

A full-length portrait of murderer James Cook (1811-32), standing looking down with a horrified expression, holding a hat with both hands, wearing short open double-breasted jacket, waistcoat and neckerchief tied in a bow.

Cook, a 21-year old bookbinder, owed John Pass (originally Paas), an engraver and bookbinders' toolmaker, money. When Pass called to collect, Cook killed him and attempted to hide the crime by dismembering Pass and trying to burn the limbs. Cook was hung and gibbeted in Leicester: so many visitors came to view the body that the Home Office intervened, ordering it removed. This was the last recorded gibbeting in England.

Stock: 62110

**137. William Corder. From a Drawing Made at the Time of his Trial.**

M. Gauci lithog. Rackstraw del.t. Bury: Published Aug. 16, 1828, by T.C. Newby, & R. Ackermann, 96 Strand, London.

Rare lithograph. Sheet 150 x 135mm (6 x 5¼"). Slight time staining. £130

William Corder (1803-28), convicted for the 'Red Barn Murder' of 1827.

Corder, a fraudster and ladies' man, made a rendezvous with his girlfriend Maria Marten at the barn on the pretext of eloping. Instead he killed her, stuffed her body in a sack and buried her. Corder disappeared but wrote home pretending the two were together, but her body was discovered and a hunt for Corder started. He was discovered, arrested, tried and convicted, and sentenced to be hung and dissected. The hanging attracted a huge crowd; the dissection was performed before an audience of Cambridge students. A battery was connected to his limbs to demonstrate muscle contraction; Corder's skin was tanned by the surgeon George Creed and used to bind an account of the murder; and his skeleton was put on display in the Hunterian Museum in the Royal College of Surgeons.

Stock: 62411

**138. Antoine-François Desrues, Rompu et Brûlé vif, par Arrêt du Parlement, à Paris le 6 Mai, 1777, âgé de 32 ans et demi.**

[n.d., c.1777.]

Engraving. Sheet 150 x 175mm (6 x 7"). Trimmed within plate, laid on album paper. £120

Antoine François Desrues (1744-77) poisoned Madame de la Motte and her teenaged son, then forged a receipt for the purchase of her country estate. Convicted and still maintaining his innocence, he was tortured in an attempt to get him to admit his guilt, before being broken with an iron bar and burned alive.

Stock: 62097

**139. [Pickpocket] Jenny Diver.**

[n.d., c.1741.]

Engraving Sheet 190 x 90mm (6 x 3½"). Trimmed within plate, laid on album paper. £160

Jenny Diver (née Mary Young, c.1700-41), with a watch and purse in her hands. She was a skilled pickpocket, capable of mixing in high society, and said to sometimes use fake arms so she could steal with her hands apparently in her lap. Twice she was arrested but, by using false names, was sentenced to transportation to Virginia as a first offender. Both times she bribed her way back to London. On her third arrest she was recognised and sentenced to death: as a famous criminal, she was taken to her execution in a mourning carriage.

Stock: 62095

**140. [William Dodd, forger] Der Ehrwürdige Doctor Dodd.**

Berndt sculpsit [n.d., c.1780.]

Rare engraving. Sheet 200 x 130mm (8 x 5"). Trimmed within plate, affecting engraver's signature. £130

The Rev. William Dodd (1729 - 1777), parson and author who was hanged for forgery. Known as the "Macaroni Parson".

In February 1777 he offered a bond for £4,200 in the name of Lord Chesterfield to a stockbroker named Robertson. Robertson procured the money, for which, according to Dodd, Chesterfield would pay an annuity of £700. Dodd then brought the bond apparently signed

by the earl. The bond was transferred to the lender's solicitor, who noticed some blots on the document, had it rewritten and presented to Chesterfield for signing. The fraud was discovered and warrants for the arrest of Dodd and Robertson were issued. Despite attempts to obtain a pardon, especially by Dr. Johnson, who composed several papers for him, Dodd was sentenced on 26 May and hanged in June.

Stock: 62098



141. **[Giuseppe Marco Fieschi and his 'infernal machine'] Fieschi.**

Madeley lith, from an original Drawing. [n.d. c.1840.]  
Rare lithograph. Sheet 220 x 190mm (8¾ x 7½"). Tear just entering image on right. Creasing. £130  
A scene of Giuseppe Marco Fieschi (1790-1836) about to fire his 'infernal machine' at King Louis Philippe, 28th July 1835.

Fieschi was a disaffected Corsican Republican who fought with Joachim Murat in his attempt to regain the Napoleonic kingdom of Naples. Back in Corsica in 1816, he was condemned to ten years imprisonment for theft and forgery, but he eluded the police and escaped to Paris. After continuing a life of crime, he became involved in a plot to kill the king, building a 25-barrel volley gun and installing it at a house in Boulevard du Temple. As the king's entourage passed, the machine was fired, grazing the King's forehead and killing Marshal Mortier and seventeen other people. Fieschi was arrested, condemned to death and guillotined on February 19, 1836.

Stock: 62109

142. **The true Effigies of Sr. Edmond Bury Godf[rey] Knight and Iustice of the Peace who was Murthered by Papists the 12th day of October An. Dom. 1678.**

F.H. Van Ho[ve] Sculp: [n.d., c.1680.]  
Etching, 135 x 90mm (5¼ x 3½"). Trimmed to image, some loss in title and border, laid on album paper.

£130

Rare portrait of Sir Edmund Berry Godfrey (1621-78), magistrate. In 1678 Titus Oates delivered into his hands the tale of a 'Popish Plot', and soon after Godfrey was found murdered in a ditch near Hampstead; the murder was blamed on Roman Catholic priests, and anti-Papist feeling in the country reached fever-pitch. Three men were hanged for Godfrey's murder on perjured evidence.

Stock: 62115

143. **[The Roehampton Monster] Daniel Good. No. 23.**

[n.d., c.1842.]  
Scarce lithograph. Sheet 285 x 225mm (11¼ x 9"). Nicks in left edge, creases at edges, slightly paper toned. £260

A half-length portrait of Daniel Good, a 42-year old coachman.

On April 6th, 1842, a police constable visited a stable to question Good about the theft of a pair of trousers from a pawnbroker. Good admitted the crime and was arrested but was not helpful about returning the trousers. The constable started to search the stable, upon which Good fled, locking the constable inside. Under some bales was a woman's torso, headless and limbless, later identified as Good's common law wife, Jane Jones. The body parts were removed by the coroner but were returned so people could view the spectacle. For ten days the Times newspaper berated the police for their failure to capture Good, despite a reward of £150 being offered, but then Good was discovered in Tonbridge, Kent, arrested and taken to Maidstone Gaol. He was executed the following month outside Newgate,

Stock: 62112

144. **Miss Elizabeth Jeffryes, Executed on Epping Forest, on Saturday ye 28. of March 1752, for being concern'd with John Swann, in ye Murder of her Uncle, M.r Jos.h Jeffryes. [&] John Swan.**

[n.d., c.1752.]  
Two engravings. Sheets 160 x 95mm (6¼ x 3¾") & 125 x 85mm (5 x 3¼"). Trimmed and laid on album paper, back-to-back. £60

Having failed to get another man to do the deed, Elizabeth Jeffries and John Swan were executed for killing her uncle before he could cut her out of his will.

Stock: 62090

145. **[Supposed arsonist] Johann Christoph Neumann. Der Vater war ein Dieb, Doch stahl er nur allein die Mutter trat zuletzt in böser Brenner - Orden durch sie bin ich auch drin aufgenommen worden Ach, daß ich muß von ihr ein Sohn und Zeuge seyn Was Eltern Beyspiel kan bey ihren Kindern stiften Wenn sie durch böse-Seyn der Kinder Thun vergiften.**

[Frankfurt an der Oder: Jeremias Shren, 1725.]  
Engraving. Sheet 155 x 110mm (6 x 4¼"). Trimmed, laid down on album sheet. £130



A portrait of 14-years old arsonist Johann Christoph Neumann, sitting in a cell, chained around the waist. He was one of six people charged with planning an arson spree in a small community on the outskirts of Frankfurt an der Oder in May 1723, in which 84 buildings were destroyed. The other five, including his mother and sister, were killed and burnt; Johann was sentenced to ten years in Spandau Prison.

From Johann Christian Wellman's 'Das Von der göttlichen Regierung An Denen Mord-Brennern, welche in der Nacht zwischen den 19. und 20. May 1723...!'.  
Stock: 62089



146. **Titus Oates.**

[Engraved c.1680, this impression later.]  
Mezzotint. Sheet 140 x 85mm (5½ x 3¼") Trimmed to plate, mounted in album paper. £130

A portrait Titus Oates (1649-1705), wearing square cap, coat and holding gloves. Oates fabricated the 'Popish Plot', a supposed Catholic conspiracy to kill King Charles II. *See BM for proof impression. 1902,1011.6905.*

Stock: 62412

147. **[Peine forte et dure] The Punishment formerly inflicted on those who Refused Pleading to an Indictment. Engraved for the Malefactor's Register.**

Vangro delin. Roberts sculp. [n.d., c.1780.]  
Etching. Sheet 195 x 115mm (7¾ x 4½"). Trimmed into plate at sides, some time staining. £60

A prisoner being subjected to 'Peine forte et dure' (Law French for 'hard and forceful punishment'), having more and more weights added to a tray on his chest in an attempt to force him to enter a plea of 'guilty' or 'not guilty'.

Defendants charged with capital offences would refuse to plead in order to prevent their property withheld from their heirs.

Stock: 62099

148. **John Rann, alias Sixteen-String Jack.**

D. Goodwill Sc. York. [n.d., c.1800].  
Rare etching. Sheet size: 135 x 75mm (5¼ x 3").  
Trimmed close to image at sides, to plate elsewhere, laid on album paper. £95

A full-length portrait of John Rann (1750-74), a highwayman renowned for his wit and charm, known as "Sixteen String Jack" for the 16 various coloured strings he wore on the knees of his silk breeches, among other eccentric costumes. He was captured after robbing the chaplain of Princess Amelia near Brentford in 1774: he was held at Newgate, where he supposedly entertained seven women at a farewell dinner, before his execution on 30 November.

Stock: 62240

149. **Johann Herrmann Rennebaum 21 Jahr alt Avothecter Boursche. Apothecter Boursche. Johann Jobst Rennebaum 19 Jahr alt. Kauffmans bourche.**

[Berlin, 1730.]  
Rare engraving. Sheet 185 x 145mm (7¼ x 5¾").  
Trimmed within plate. Bit messy. £140

The brothers Johann Herrmann and Johann Jobst Rennebaum, in prison for the murder of Daniel Müller. On the floor is a pistol and a splinter of wood that broke out of the stock found at the crime scene. On August 12, 1727, they were publicly 'broken on the wheel' in front of thousands of spectators.

From 'Stich aus der Druckschrift Umständliche... Relation von der an ... Daniel Müller ... vorgegangenen grausamen Mordthat und Beraubung'.  
Stock: 62091

150. **Tho.s Simmons. Murderer of Mrs Warner and Mrs Hummerstone, at Hoddeston in Hertfordshire.**

[n.d., c.1808.]  
Aquatint with etching. Sheet 245 x 145mm (9¾ x 5¾"). Trimmed within plate, bit dusty. £130

Portrait of prisoner Thomas Simmons who was executed at Hertford jail on 7th of March, 1808, for a double murder of a Quaker family home at Hoddesdon.  
Stock: 62105

151. **A Man Publicly Whipped, in the Sessions House Yard in the Old Bailey.**

Dodd delin. White sculp. [n.d., c.1780.]  
Etching. Sheet 195 x 115mm (7¾ x 4½"). Trimmed within plate at sides. £60

An illustration from the 'Malefactors Register, or, a Tyburn and Newgate Calendar'.

Stock: 62102

152. **Fair Phyllis.**

Prud'hon, pinx.t. J. Neele sculp.t. Published by C.M. Lean 1.st May 1828.  
Stipple, printed in colours. 320 x 240mm (12½ x 9½"), with large margins. £130

A head and shoulders portrait of a young woman, wearing only a diaphanous wrap around her head, bearing a breast, probably by Pierre Paul Prud'hon. The English madrigal 'Fair Phyllis' by John Farmer (1599) tells the ribald story of a shepherdess and her lover.

Stock: 62358

153. **Margarite, de Gojen. Femme de J. Steén.**

J. Steén Pinx. J. Heudelot, Sculp. à Amsterdam chez P. Fouquet Junior: à Paris chez Basan rue St Jacques [n.d. c.1770].

Engraving. 280 x 203mm (11 x 8"). Narrow margins, mounted in album paper at sides. £230

Portrait of Margarite, the wife of the artist Jan Steen (c.1625-79), holding a wine glass in one hand and a bottle in the other.

Stock: 62195

154. **[Margherita Luti] Fornarina. N.º 79.**

T.A. Ingres. Pinx.t. H. Dawe Sculp. [n.d., c.1815.] Mezzotint. Sheet 165 x 120mm (6½ x 4¾"). Trimmed to image on three sides, into plate at bottom, laid on album paper. £160

A half-length portrait of a woman in Renaissance costume, one hand touching a plant growing in an urn. This is an adapted detail of the painting 'Raphael and La Fornarina' by Jean-Auguste-Dominique Ingres (1813), which originally depicted the artist with his mistress (Margherita Luti, 'The Baker') on his knee.  
Stock: 62201



155. **[A man in a fur hat and gown.] 5. III. 215.**

Watteau del. B [François Boucher] sc. Huquier ex. C.P.R. [n.d., c.1725.]

Fine etching. 325 x 240mm (12¾ x 9½"), with 18th century watermark. Narrow margins, mounted in album paper at sides. £160

From 'Figures de différents caractères, de Paysages, et d'Etudes dessinées d'après nature par Antoine Watteau', second state, with Huquier's name.

Stock: 62254

156. **A Naiad. Ye green haired Nymphs...**

G.B. Cipriani inv. F. Bartolozzi sculp. 1779. Published according to Act of Parliament Oct 4. 1779 by F. Bartolozzi N.1 Bentinck St. Bewick St. Soho.

Stipple, printed in colours, faint 18th century watermark. 350 x 250mm (13¾ x 9¾"), with large margins. Some creasing. £260

A naiad sits on the wall of a pool, one foot on an upturned urn, out of which water flows. *De Vesme 451.*  
Stock: 62362

157. **[A young blonde girl with a Cavalier King Charles spaniel.]**

[n.d., c.1840.]

Lithograph with very fine hand colour. Circular, diameter 240mm (9½"). Trimmed to printed border.

£420

Stock: 62325

158. **[Woman with an oil lamp.] From a Painting of Ger.d Dou, belonging to Cap.t Baillie.**

W. Baillie sculp.t. Publish'd as the Act directs Oct.1st. 1771.

Mezzotint. 155 x 230mm (6 x 9"), with narrow margins. Mounted in album paper at sides. £180

A night scene showing a woman leaning through a window, shielding the flame of a lamp with her hand. Engraved after a painting by Gerrit Dou (1613-75) by Captain William Baillie (1723-1810), who devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.  
Stock: 62182

159. **[The Young Catechist] The Infant Teacher. "Out of the mouths of very babes & suckling hast thou ordained strength." Psalm 8. Verse 11.**

Painted & Engraved by Henry Meyer. [n.d., c.1827.] Stipple on steel. Sheet 220 x 115mm (8¾ x 4½").

Trimmed to image on three sides, into plate at bottom. £160

A Black man raises his hands and eyes in prayer, aided in the catechism by a missionary's young daughter, who holds a small book.

The painting, "The Young Catchist", was first exhibited in 1827 at the Society of British Artists in London, accompanied by an abolitionist poem of the same name by Charles Lamb. It is now in the Bristol Museum & Art Gallery (K6549) and was part of Peter Brathwaite's exhibiton, 'Rediscovering Black Portraiture', Summer 2023.

Stock: 62096

160. **Scelte A Bolswart. Calcographus Antverpiae.**

Ant. van Dÿc inuentor. Adr. Lommelin sculpsit. Gillis Hendricx exudit [n.d. c.1650].  
Engraving, 17th century watermark; 200 x 285mm. (8 x 11¼"). Trimmed to plate at bottom, narrow margins elsewhere, mounted in album paper at sides. £180  
Portrait of the engraver Schelte Adamsz Bolswert (1586–1659). He was born at Bolsward, and worked in Haarlem (1612-17) and Amsterdam early on in his career, before living in Brussels and Antwerp, where he died. He worked regularly with Rubens and Van Dyck (from whose portrait this engraving was made).  
Stock: 62194

161. **Alexander Browne.**

Ja: HuÿsmansPinx: Ar: de Jode Scu: [n.d. 1669.]  
Fine & rare engraving. 255 x 165mm (10 x 6½").  
Trimmed within plate, mounted in album paper. £180  
Half-length portrait within an oval wreath of Alexander Browne, artist and publisher of mezzotints.  
Published as the frontispiece to his 'Ars Pictoria or an Academy treating of Drawing, Painting, Limning, and Etching' in 1675.  
Stock: 62088

162. **[Aldo Manuzio]**

[Engraved by Moses Haughton after an original Picture by Giovan. Bellino in the possession of Mr Edwards Pall Mall.] [London: Cadell & Davies, c.1805.]  
Stipple, proof before letters. 300 x 225mm (11¾ x 8¾"). £95  
Profile portrait of Aldus Pius Manutius (Aldo Pio Manuzio, c.1450-1515), the Italian printer and humanist who founded the Aldine Press.  
Used as the frontispiece to Volume II of William Roscoe's 'The Life and Pontificate of Leo The Tenth'.  
Stock: 62286

163. **Jeffrey Hudson. Charles the First's Dwarf.**

[n.d., c.1820.]  
Aquatint. Sheet 175 x 110mm (7 x 4¼"). Trimmed within plate. £80  
A fanciful portrait of Jeffrey Hudson standing next to Charles I.  
Hudson (1619-82) was a dwarf who belonged to the court of Queen Henrietta Maria of England in the years before King Charles I was deposed. He was considered one of the wonders of the age. He fought for the royalists in the civil wars and fled with the queen to France in 1644. Some years later, he was captured by some Barbary pirates and spent twenty-five years as a slave in North Africa before being ransomed back to England to live the rest of his life in poverty.  
Stock: 62239

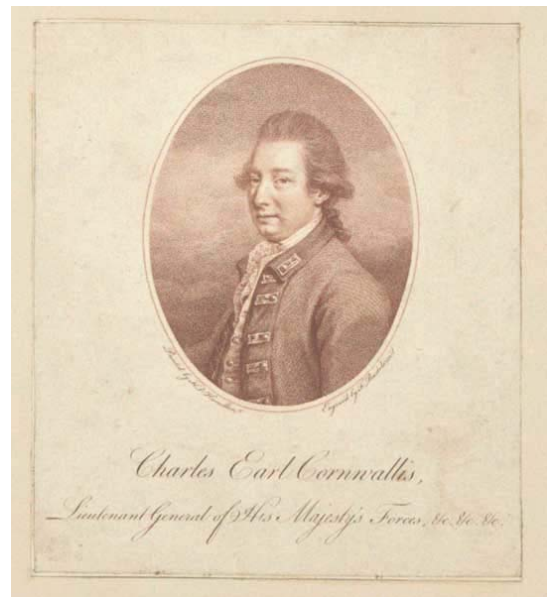
164. **The Late Miss Whitehead, the Bank Nun.**

G.L. Lee. Printed & Published by George L. Lee, 28, Red Lion Street, Holborn [n.d. c.1837].  
Lithograph with hand colour. Sheet 260 x 175mm (10¼ x 6¾") Tear in printed border on left. £160

Sarah Whitehead was the sister of a former Bank clerk who been sentenced to death in 1812 for forging an acceptance to a bill. She lost her mind for years after his death and went to the bank daily asking if her brother was there. Her usual dress of black crepe clothing earned her the nickname 'The Bank Nun'. In 1818 the Bank's Directors offered Whitehead a financial grant on the condition that she stopped coming. However her story inspired the myth that her ghost still haunts the Bank.  
Stock: 62104

165. **Vera Effigies Georgii Croke Equitis Aurati et Utriusque Banci Iusticiar: Ut Vulturs hominum, Ita Sumulacra vultus quae Marmore, aut aere finguntur Imbecilla, ac mortalia sunt: Forma mentis aeterna: quam tenera, et exprimere non per alienam maeriam, et artem, sed tuis ipse moribus possis. Tac: in vita Iulÿ Agric: Socri Sui.**

R. Gaywood fecit. [n.d., 1657.]  
Etching, with Collector's Mark. 205 x 135mm (8 x 5¼"). Trimmed close to plate, mounted in album sheet at edges. £130  
Portrait of George Croke (c.1560 – 1642), bust in an oval, wearing skull-cap, ruff, and robes, and holding a scroll; coat of arms below, with a row of books.  
Frontispiece to 'The Reports of Sir George Croke' (1560-1642), judge and law-reporter.  
Stock: 62071



166. **Charles, Earl Cornwallis. Lieutenant General of His Majesty's Forces, &c. &c. &c.**  
Painted by H.D. Hamilton. Engraved by F. Bartolozzi. [London. Publish'd March 15th. 1781, for Watson & Dickinson No. 158, New Bond Street.]  
Stipple, printed in sepia. Sheet 130 x 115mm (5¼ x 4½"). Trimmed, laid on album paper. £75  
Oval portrait of Charles Cornwallis (1738- 1805), one of the leading British generals in the American War of Independence. *De Vesme 793, state iii of iv. See Ref: 18233 for a proof printed in red ink.*  
Stock: 62073

167. **Wellington. 1817.**

[Paris, Didot Senior for Galignani, 1817.]  
Etching. Sheet 340 x 215mm (13½ x 8½"). Trimmed within plate, spotting. £140  
Battlefield equestrian portrait of the Duke of Wellington, the frontispiece to 'Campaigns of Field-Marshal His Grace, The Most Noble Arthur, Duke of Wellington'.  
Stock: 62396

168. **A: Gretry. Membre de l'Istitute.**

Dess. au Physionotrace et Gravé par Quenedey rue neuve des petits champs no.15 à Paris 1808. [Se vend chez Quenedey rue neuve-des-Petits-Champs No.15 à Paris'. Dep. à la Bib. Imp.]  
Aquatint with etching. Sheet 225 x 175mm (8¾ x 6¾"). Trimmed within plate, losing publication line. £220  
Profile portrait of André Grétry (1741-1813), Belgian composer of opéras comiques.  
Frenchman Gilles-Louis Chrétien invented the 'physionotrace' in the 1780s to draw the outlines of silhouettes, which were then completed by the artist and transferred to aquatint printing plates using another pantograph. The published of this print, Edme Quenedey, was Chrétien's first business partner: a drawing he made of the device in 1788 is now in the Bibliothèque Nationale de France..  
Stock: 62402

169. **[Gioachino Rossini] Signor Joachim Rossini.**

Engraved by W. Read, from an original Drawing expressly for La Belle Assemblée. [Published Jan.y 1.st 1823 for La Belle Assemblée. N.º 183.]  
Stipple. Sheet 195 x 135mm (7¾ x 5¼") Trimmed, losing publication line. £60  
Half-length portrait of Gioachino Antonio Rossini (1792-1868), Italian composer of operas, as a young man.  
Stock: 62251

170. **[Gioachino] Rossini.**

Bertonniere [after Hortense Haudebourt-Lescot]. [n.d. c.1860.]  
Engraving. 250 x 180mm (9¾ x 7), very large margins. Spotting. £70  
Gioachino Antonio Rossini (1792-1868) the Italian operatic composer.  
A detail of the 1828 oil by Hortense Haudebourt-Lescot, once owned by the composer  
Stock: 62250

171. **[Antonio] Sacchini.**

Dess. au Physionotrace d'ap. le buste et Gravé par Quenedey rue neuve des petits champs no.15 à Paris [n.d., c.1808]. Se vend chez Quenedey rue neuve-des-Petits-Champs N.º 15 à Paris'. Dép. à la Bib. Imp.]  
Aquatint with etching. 250 x 190mm (9¾ x 7½"), with very large margins. £180  
Profile portrait of Antonio Maria Gasparo Gioacchino Sacchini (1730-1786), Italian composer of operas.

Frenchman Gilles-Louis Chrétien invented the 'physionotrace' in the 1780s to draw the outlines of silhouettes, which were then completed by the artist and transferred to aquatint printing plates using another pantograph. The published of this print, Edme Quenedey, was Chrétien's first business partner: a drawing he made of the device in 1788 is now in the Bibliothèque Nationale de France..  
Stock: 62403



172. **Admiral Bligh.**

J. Chapman sc. Published as the Act directs Oct.r. 1.st. 1801.  
Stipple, 110 x 160mm (4¼ x 6¼"). Trimmed to plate slightly on left and right sides. £240  
Half length portrait of Admiral William Bligh (1754-1817) He was an Admiral in the British Royal Navy and served as Governor of New South Wales. Bligh was involved in several rebellions one being the historic mutiny of the HMS Bounty of 1789 in which Bligh and eighteen loyal sailors were set adrift off the coast of Tahiti in the Bounty's launch. In a feat of extraordinary skill the crew were able to navigate 3,618 nautical miles to the nearest European settlement, a journey which took 47 days. Bligh's reputation for being a strict disciplinarian led to him being given the post of Governor of New South Wales. However, once again Bligh was subject to rebellion, and was arrested by Major Johnston leader of the New South Wales Corps. Johnston was eventually court martialled for his actions and Bligh offered a backdated promotion to rear admiral. *Kivell & Spence: P. 32.*  
Stock: 62255

173. **[Mutineer] Richard Parker. Engraved from an original Drawing, taken on board the Neptune, during his Trial.**

I. Cruickshank del. G. Murray sculp. London.  
Published July 14.th 1797 \_by W. Nichol, No. 51, St. Pauls Church Yard.  
Fine engraving. 165 x 110mm (6½ x 4¼"), with large margins. £140

Richard Parker (1767-97), a sailor executed for his role as president of the so-called 'Floating Republic', during the Spithead and Nore mutinies of May June 1797. He was hanged from the yardarm of HMS Sandwich, his ship.

Stock: 62106

174. **[Richard Parker, mutineer.]**

[after Samuel Drummond.] [n.d., c.1840.]

Mixed method engraving, proof before letters, printed on chine collé. 230 x 150mm (9 x 6") Small margins.

£130

Richard Parker (1767-97), a sailor executed for his role as president of the so-called 'Floating Republic', during the Spithead and Nore mutinies of May June 1797. He was hanged from the yardarm of HMS Sandwich, his ship.

After a portrait by Samuel Drummond, engraved by William Bromley in 1797.

Stock: 62108

175. **The Right Hon.ble Edmund Burke.**

Sir Joshua Reynolds R.A. pinx.t 1775. M. Benedetti sculp.t Pupil to F. Bartolozzi RA. Pub.d by C. Dyer Compton Str.t Soho [n.d., c.1791].

Stipple. Sheet 285 x 220mm (11¼ x 8¾"). Trimmed within plate, stains in edges at bottom £95

Edmund Burke (1729-97), Anglo-Irish statesman, known as the 'The British Cicero'.

Originally published by Benedetti in 1791.

Stock: 62075

176. **[Henry Cary] Effigies Praenobilis Henrici Baronis Cary Vicecomitus Falklandiae. The Right honorable Henrie lord Carÿe Vicount Falkland Comptroller of his Majesties moost ho.ble houshold, lord Deputie of Ireland and of his Majesties jo.ble privie Counsell in England and Ireland.**

Paulus va~ Somer pinx. Joan Barra Sculp. [n.d., c.1625.]

Engraving. 190 x 135mm (7½ x 5¼"). Small margins, mounted in album paper at edges. £130

Half-length portrait in an oval frame of Henry Cary (c.1575-1633), first Viscount Falkland, wearing falling ruff and holding a wand.

Stock: 62069

177. **To Sir William Curtis, Bar.t. This Portrait of the late Sir William Curtis, Bar.t M.P. for the City of London. During Six Successive Parliaments Is with permission Dedicated by his Obedient Servant W. Say.**

Painted by Sir Tho.s Lawrence Esq.r. Engraved by Will.m Say, Engraver to H.R.H. The Duke of Gloucester, Weymouth Street. 1830. London. Published June 1st 1831, by the Engraver, Weymouth Street, Portland Place.

Mezzotint. Sheet 375 x 285mm (14¾ x 11¼").

Trimmed within plate on three sides, tear entering plate on left centre taped, one other small tear. Slight foxing. £95

Sir William Curtis (1752-1829), son of a Wapping sea biscuit manufacturer, became MP for the City of London in 1790, holding the seat for 28 years. He was also Lord Mayor of London 1795-6. He is credited with the first use of the 'three Rs' as 'reading, writing, and 'rithmetic', in a speech made at a Board of education dinner.

Stock: 62084

178. **The Right Hon.ble Sylvester Douglas.**

T. Lawrence R.A. pinx.t. E. Harding sculp. Pub.d June 4, 1794 by E & S Harding, Pall Mall.

Stipple with etching, title in open letters. 375 x 280mm (14¾ x 11"). Trimmed to plate top and bottom. £140

Sylvester Douglas (1743-1823), Baron Glenbervie, politician and diarist, leaning against the arm of his chair and with his right hand raised to his cravat; the table beside at left with inkstand and papers, pillar and curtain behind.

After Sir Thomas Lawrence (1769 - 1830). *NPG D11004.*

Stock: 62187

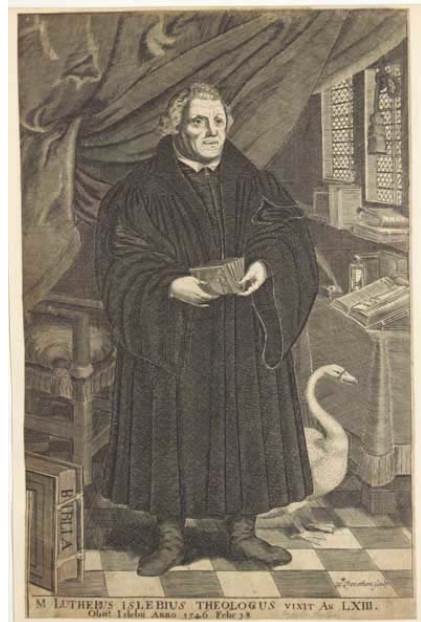
179. **D.r William Gouge.**

John Dunstall fe. [n.d., c.1655.]

Etching with engraving, 17th century watermark. Sheet 160 x 120mm (6¼ x 4¾"). Mounted in album paper at edges. £70

William Gouge (1575-1653), Puritan clergyman and author, minister at St Ann Blackfriars for 45 years, from 1608, and a member of the Westminster Assembly from 1643.

Stock: 62072



180. **[Martin Luther] M Lutherus Islebius Theologus vixit An LXIII. Obiit Islebii Anno 1546 Febr 18.**

W: H Threvethen Sculp. [London: William Dugard, 1652.]

Engraving. Sheet 290 x 185mm (11¼ x 7¼"). Trimmed to image on three sides, into text at bottom, laid on album paper. £390

A full length portrait of Martin Luther (1483-1546), a swan standing at his side, a reversed copy of an engraving by François Stuerhelt.

The frontispiece to his 'Discourses at His Table'  
Stock: 62428

181. **[Martin Luther.]**

[Engraved by Moses Houghton after Hans Brosmer.]

[London: Cadell & Davies, c.1805.]

Stipple, proof before letters. 305 x 230mm (12 x 9").  
Trimmed close to plate on left; small tear and crease in top right corner, neither affecting image. £140

A portrait of Martin Luther (1483-1546) after the woodcut by Hans Brosmer.

Used as a frontispiece to William Roscoe's 'The Life and Pontificate of Leo The Tenth'.

Stock: 62287



182. **[Silhouette of a violinist] Cap.t Newbery by one of his brother officers.**

[n.d., c.1820.]

Ink and grey wash silhouette. Sheet 130 x 160mm (5 x 6¼"). Mounted on album paper. £320

A violinist playing from a Beethoven score.

Stock: 62093

183. **[Elisabeth Chudleigh] Representation of the Trial of the Dutchess of Kingston. [&] The Representation of the Trial of the Duchess of Kingston at Westminster Hall.**

[n.d., c.1776.]

Two engravings. Sheets 165 x 95mm (6½ x 3¾") & 200 x 160mm (8 x 6¼"). Trimmed, laid on album paper together. £95

Roundel portrait of Elizabeth Chudleigh (1720-88) and a scene of her five-day trial for bigamy (15th-22nd April 1776), in the House of Lords.

Having had a short, secret marriage to Hervey, Chudleigh bigamously married Evelyn Pierpoint, the Duke of Kingston. When her first husband, by then the Earl of Bristol, brought a case seeking to prove their marriage in order to divorce her, she appeared in the House of Lords in elaborate mourning dress, three years after the death of Pierpoint. Much ridiculed, she was satirised as 'Kitty Crocodile' in Foote's play 'The Capuchin', 1777. *BM Satires* 5319.

Stock: 62317

184. **[Sir Henry Cole] Men of the Day, No. 29. "King Cole." No. 146.**

Vanity Fair. Aug. 19, 1871.

Chromolithograph. Sheet 355 x 230mm (14 x 9"). £85  
Sir Henry Cole (1808-82), FRSA, a civil servant who, as an assistant to Rowland Hill, played a key role in the introduction of the Penny Post and is sometimes credited with the design of the Penny Black. He is also credited with devising the concept of sending greetings cards at Christmas, introducing the world's first commercial Christmas card in 1843. Later he pushed to make the Great Exhibition of 1851 an international event and to spend the profits on the museums of South Kensington, becoming the first director of what became the Victorian and Albert Museum in 1857.

Stock: 62315

185. **The R.t Hon.ble Francis Seymour Conway, Earl of Hertford, Viscount Beauchamp, &c, &c, &c, L.d Lieu.t & Custos Rot.m of the County of Warwicj, One of the Lords of His Majestys most Hon.ble Privy Council & Knight of the most noble Order of the Garter.**

Sir Joshua Reynolds pinx.t. John Watts Sculp.t. Pub.d Jan.y 28, 1786, by Jn.o Watts No 34 Red Lyon Street Holborn & W.m Dickenson, No 158, New Bond Street. Fine & rare mezzotint. 370 x 275mm (14½ x 10¾"). Crease in inscription area, mounted in album paper at edges. £240

Half-length portrait of Francis Seymour Conway (1743-1822), 2nd Marquess of Hertford, wear a jacket with a fur collar. *CS: 4; Hamilton: pg 37 iii of iii.*

Stock: 62087

186. **Blanche Lindsay [facsimile signature].**

[after Kate Perugini] Swan Electro Engraving C.º.

[n.d., c.1880.]

Photogravure on chine collé. 145 x 90mm (5¾ x 3½"). Some spotting. £60

Caroline Blanche Elizabeth Fitzroy (1844-1912), wife of Sir Coutts Lindsay, 2nd Baronet, with whom she founded the Grosvenor Gallery, at alternative to the conservative Royal Academy), in 1877.

The artist was Catherine Elizabeth Macready Perugini (1839-1929), daughter of Charles Dickens.

Stock: 62401

187. **[John George Lambton, 3rd Earl of Durham]**

Nap. [n.d. c.1910.]

Signed gouache, sheet 320 x 160mm (12½ x 6¼"). £280

A caricature of the Earl of Durham (1855-1928) as a jockey, dressed in his own colours.

Stock: 62400

188. **The Young English Squire.**

Bouvier del.t. W. Kohler lithog. 22, Denmark St., Soho. London. Published by William Spooner, 377, Strand.

Coloured lithograph with very fine colour. Sheet 370 x 260mm (14½ x 10¼"). Some spotting. £140

A portrait of a hunter, with shotgun, powder flask and dog.

Stock: 62329

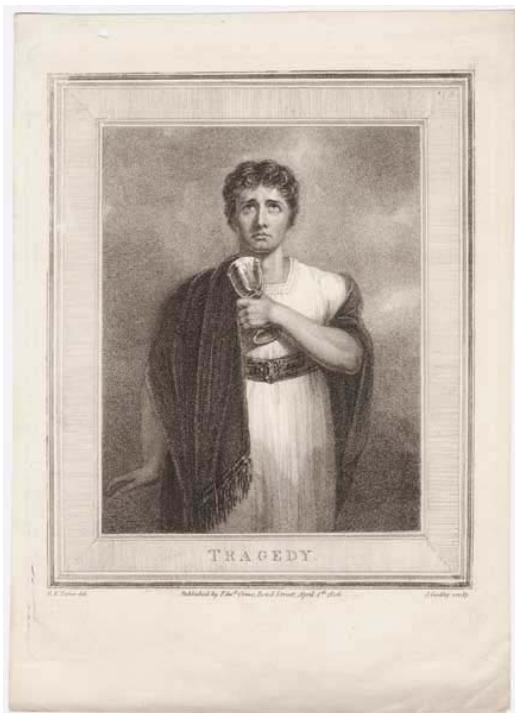
189. **[Joseph Furtenbach] Vera Effigies Viri Nobilissimi et Prudentissimi Dn. Josephi Furtenbachi, Reipubl. Ulm. Senatoris et Architecti Ingeniosissimi, debiti honoris, et gratitudinis ergo, picta et oblata, ab Andrea Schuch, Pictor. A.º M.D.C.L.I. Ætat 60.**

Melchir Kùsell fec. [after Andreas Schuch] [n.d., c.1661.]

Engraving, 17th century watermark. 235 x 150mm (9¼ x 6"). Trimmed to printed border at sides, mounted in album paper. £140

A three-quarter portrait of Joseph Furtenbach the Elder (1591-1667), a German architect, mathematician, engineer and diarist, who had a particular interest in theatre and stage design. His building designs included a hospital, waterworks system, schoolhouse and theatre. *Collector's stamp of Comte C. W. de Renesse-Breidbach (1776-1833), Belgian soldier and politician on back (Lugt 1209).*

Stock: 62203



190. **[John Philip Kemble] Tragedy.**

R.K. Porter del. J. Godby sculp. Published by Edw.d Orme, Bond Street, April 4th 1806.

Stipple with etching. 240 x 185mm (9½ x 7¼"). Crease at edge of plate top right, hole in top margin. Small margins. £180

John Philip Kemble in classical dress, claspng a goblet to his chest.

Stock: 62409

191. **Jenny Lind, The Swedish Nightingale.**

J.T. Wood, Holywell St. Stand, London [n.d., c.1847].

Engraving on porcelain card. Sheet 125 x 115mm (5 x 4½"). Rubbing in unprinted area, corners knocked.

£130

A half-length portrait of Jenny Lind (Johanna Maria Lind-Goldschmidt, 1820-87). She made her London debut in 1847 to great acclaim. In 1882 she was appointed a professor of singing at the new Royal College of Music.

Stock: 62236

192. **[John Liston] M.r Liston as Paul Pry.**

Published by Orl. Hodgson [n.d., c.1825].

Coloured etching. Sheet 225 x 185mm (8¾ x 7¼").

Trimmed within plate, mounted in album paper at edges. £85

A portrait of the comic actor John Liston (1776 - 1846) in character as the busybody Paul Pry, full length, holding an umbrella under his arm. John Poole's play 'Paul Pry' premiered in London on 13 September 1825 at the Haymarket Theatre and ran for 114 performances.

Stock: 62312

193. **[Girolamo Scoto] Vera Effigies Illustriss Comitis Hieronimi Scotti Placentini.**

Dominicus Custodis ad vivum delineavit Aug.e Vindelicor. a.º 92 ex. [Augsburg, 1592].

Engraving, 17th century watermark. Oval plate, 210 x 150mm (8¼ x 6"). Trimmed within plate on left, slightly affecting title. Mounted on album paper at sides. £380

A half-length portrait of Girolamo Scoto of Piacenza, the first known conjuror of the Renaissance period, whose career spanned from c.1569 to 1610. He was a clever card manipulator and telepathist, and travelled around Europe including England, where he performed for Queen Elizabeth I. In his 'Daemonologie' (1599), James IV of Scotland (later James I of England) described 'an Italian at court that doth wonderful tricks upon the cards', although he did not approve, believing that magic was the work of the devil.

A bronze medallion by Antonio Abondio, stuck when Scoto was performing for Rudolph II of Bohemia, is believed to be the first known portrait of a magician.

Stock: 62184

194. **M.rs Siddons [letters intersperced with SH-AK-SP-E-A-R-E] From a Miniature in Enamel in the Publishers Possession, taken by the late H. Hone Esq.r Miniature Painter to His Majesty shortly after M.rs S's Debut. Proof.**

H. Hone Esq.r Del.t advivum. G.F. Phillips Sculp.t. Published by A. Beugo 38, Maiden Lane, Covent Garden, Sept.r 28th 1825.

Stipple, proof impression printed in sepia. Sheet 245 x 180mm (9½ x 7"). Trimmed within plate, mounted in album paper at edges. £260

Bust portrait in oval of Sarah Siddons (1755-1831)

Stock: 62410



195. **Billy Waters.**

[after T.L. Busby.] [n.d., c.1825.]

Watercolour. Sheet 125 x 85mm (5 x 3¼") Laid on album paper. £480

A portrait of musician Billy Waters (c.1778–1823), believed to have been an African slave who had become a sailor in the Royal Navy, who busked in London entertaining theatre goers by playing a violin. Highly recognisable with his peg leg, naval uniform and hat, he became so well known he would sometimes appear on the stage himself.

Stock: 62430

196. **Her Royal Highness Caroline Amelia Elizabeth Princess of Wales, Brunswick, Lunenburg, &c. &c. Mostly humbly Dedicated to Her Royal Highness The Reigning Duchess of Brunswick & Lunenburg, By Her Highness; Most humble & most devoted Servant Höyer.**

[C. Höyer pinx.t. P. Sintzenich sculp.t.] [London, published March 25 1795 by Cornelius Höyer. No 3 Little Titchfield Street.]

Stipple. 290 x 250mm (11½ x 9¾"). Trimmed into plate, losing inscriptions at bottom. Mounted on album paper at sides. £140

A head and shoulders portrait of Caroline of Brunswick, within a roundel surmounted with the Prince of Wales's feathers, published shortly after her marriage.

Stock: 62186

197. **Georgius II.us D.G. Mag. Brit. Fra. & Hib. Rex &c.**

Jos. Highmore pinxit. J. Tinney fecit. Printed & Sold by J. Tinney at the Golden Lion in Fleet Street London [n.d. c.1740].

Fine mezzotint. 250 x 350mm (9¾ x 13¾"). Trimmed to plate, tipped onto album paper on left side. £280

A profile portrait of George II, wearing wig and armour with lion-head epaulette, medal on a ribbon around his neck. CS 3.

Stock: 62086

198. **[George IV as Prince Regent] Georgius Princeps Waliae Patriam Pro Patre Regens. Dedicated by Permission to His Majesty Frederick William King of Prussia, by His Majesty's most Grateful & most Devoted Humble Serv.t H.D. Thielcke.**

Published August 12th 1814, by H.D. Thielcke, Queens House.

Stipple with etching. 250 x 205mm (9¾ x 8"). Some cockling of paper. £130

Decorative medallion portrait of the Prince Regent, wearing a laurel crown, within a border of laurel and oak, topped by a crown.

Stock: 62074

199. **Carolus Stuart, Koningk van Engelandt, Schotlandt, En Irlandt, Gebooren Ao.1600. Binnen Londen onthast, Ao. 1649. in't 24, Iaer zyner Regeeringe.**

Ant: van Dyck pinxit. S. Savery fecit. Joost Hartgers excud [n.d. c.1649].

Etching. Sheet 150 x 195mm (6 x 7¾"). Trimmed to plate, mounted in album paper at edges. £220

A portrait of Charles I (1600–49), wearing a broad rimmed black hat, with Westminster and St James's Palace in the background.

Stock: 62082

200. **Carolus Secundus Dei Gratia Magnae Britanniae, Franciae, et Hiberniae Rex. & Anno MDCXLIX° Bruxellae praesens depictus a Iohanne vanden Hoecke Ser.mi Leopoldi A.A. pictore, que hoc tabulae suae ectypon Maiestati eius devotum P.C.Q.**

Fran.s Vander Steen Sculp. [after Jan van den Hoecke]. [n.d. c.1650.]

Very scarce engraving, 17th century watermark; 280 x 205mm (11 x 8") Mounted in album paper at sides. £240

A portrait of Charles II (1630–1685), painted by Jan van den Hoecken (1611–51) shortly after Charles became king in exile in 1649, aged 19. He remained in exile until 1660.

Stock: 62185

201. **Jacobus D.G. Magnae Britanniae Franciae et Hiberniae Rex.**

Wolf. Kilian Augus. exc. [Augsburg c.1640]

Etching with engraving, 17th century watermark. 175 x 120mm (7 x 4¾"). Thread margins, area of thin paper, mounted in album sheet at edges at edges. £70

Oval bust portrait of James I, in plumed hat, high collar, jewelled coat and George.

Stock: 62070





202. **Q. Elizabeth. The ages mirror, and all Europes wonder, / Arm'd gainst ye Bulls of Rome, and Spains lowd thunder, / The Netherlanders sheild, greate Frances ayde, / O neuer shall thy fame dye, Princely Maide.' 9** [engraved by George Glover] [n.d., c.1640.] Engraving. 195 x 130mm (7¾ x 5"). Thread margins, ruled with black ink within plate, laid on album paper. £180

Three-quarter length portrait of Elizabeth I, holding a baton. Originally published in Glover's 'The Nine Woemen Worthys. Three Jewes. Three Heathens. Three Christians'; this example has the added plate number 9 lower left, published 1640 in Thomas Heywood's 'The Exemplary Lives and Memorable Acts of Nine the Most Worthy Women of the World'. Stock: 62077

203. **Prince Albert Returned from Shooting.** London, Dean & Co. [n.d., c.1850]. Lithograph with fine hand colour. 225 x 285mm (8 x 11¼"). Long tear through image taped. £130  
Albert sits on a settee, cradling his shotgun, a pile of dead game at his feet, with Windsor Castle visible through the window. To the left is Queen Victoria; to the right are their seven children, the youngest in the arms of a nanny. Stock: 62398

204. **The Royal Anglers on Virginia Water.** Lith.d & Pub.d by Dean & Co. Threadneedle Street [n.d., c.1845]. Hand coloured lithograph. 225 x 285mm (8 x 11¼"). £130

The young Royal family angling from a boat on Virginia Water in Surrey. Stock: 62397

205. **Le point d'honneur anglais. Moi boxer toi !..**

Lith du Cheyère [after P.J. Feuchere]. Genty Editeur [Paris: n.d., 1827]. Coloured lithograph. Sheet 230 x 345mm (9 x 13½"). Creases and stains. £360  
A simian-faced Englishman squares up to a guard dog with a spiked collar and chain, watched by his wife and a dog standing on its hind legs. Boxing item. Stock: 62294

206. **[First King.]**

Painted by E. Bristow. Engraved by H. Dawe. [n.d., c.1835.] Scarce mezzotint with etching, in fine hand colour. Sheet 260 x 200mm (10¼ x 8"). Trimmed close to image on three sides, losing title at bottom, small scrape in top edge. £160  
A singerie print, with monkeys playing draughts. One is dressed in a soldier's uniform. Stock: 62163

207. **[Roser.]**

Painted by E. Bristow. Engraved by H. Dawe. [n.d., c.1835.] Scarce mezzotint with etching, in fine hand colour. Sheet 260 x 200mm (10¼ x 8"). Trimmed close to image on three sides, losing title at bottom. £160  
A singerie print, with monkeys in human clothes playing cribbage. Stock: 62164

208. **[James Christie] The Specious Orator. Will Your Ladyship Dome the Honor to day £50-000- A Mere Trifle- A Brilliant of the Finest Water, an unheard of price for such a lot, surely.**

R. Dighton 1794. Pub by R. Dighton March 25 1794. Coloured etching. Sheet 165 x 135mm (6½ x 5½"). Trimmed within plate, mounted in album paper at edges. £140  
A portrait of auctioneer James Christie (1730–1803) shown standing at an auctioneer's rostrum. *BM Satire* 8526. Stock: 62180

209. **Eigentliche Abbildung des Frankosisch-gewesenen Obristen De la Brosse.**

[n.d., c.1677.] Rare engraving, pt 17th century watermark. Sheet 165 x 135mm (6½ x 5¼"). Trimmed to plate, mounted in album paper. £160  
A caricature portrait of Captain De la Brosse, a French soldier nicknamed 'L'incendiaire' (arsonist) for setting fire to Hagenau (then a German city) on 10th February 1677, during the Franco-Dutch War (1672–78). De La Brosse was killed in a melée with Imperial troops soon after, his body stripped and left.

In this satire, by Johann Chrisoph Sartorius, he is depicted with long hair, wearing a hat and lace cravat, sash and jacket, his face seemingly blackened. The letterpress mocks his appearance. *See also reference 49450.*

Stock: 62200



210. **Elements of Bacchus, or, Toasts and sentiments, given by distinguished characters. Illustrated with Forty Portraits in Aqua Tinta, of the Most Celebrated Bon Vivants in Great Britain. With a Variet of Anecdotes and Remarkable Traits, Prefixed to Each Portrait. Written and Designed by George Murgatroyd Woodward.**

London: Published by William Holland, No. 50, Oxford-Street. 1792.

4to, rebound in later half calf gilt, top edge gilt; pp. iv+84 (lacking 69-70), 38 (of 40) coloured aquatints. Front hinge cracked; one text page and one plate with long tears with old repairs. £2600

A rare work, a collection of caricature portraits of men and women making toasts, each with a letterpress description.

The missing text is for 'All Friends round the Wrekin'; the missing plates are 'Honest Men and Pretty Women' & 'May the Pleasures of the Evening Bear the Morning's Reflection'.

Stock: 62158

211. **[Elements of Bacchus] May the Eye of Science pierce through the mists of Obscurity.**

G M Woodward Delin. Pub by Wm Holland N° 50 Oxford St. [n.d., 1792.]

Coloured aquatint with etching. Sheet 225 x 170mm (8¾ x 6¾"). Trimmed within plate. £260

A man stands before a table, making a toast, glass of wine in his hand. The text (not present here) describes him as an amateur astronomer.

One of the forty caricature portraits in 'Elements of Bacchus, or, Toasts and sentiments, given by distinguished characters: illustrated with forty portraits in aqua tinta, of the most celebrated bon vivants in Great Britain'. Each was accompanied by a leaf of text describing the subject.

Stock: 62152

212. **[Elements of Bacchus] Drops of Comfort and Draughts of Delight.**

G M Woodward Delin. Pub by Wm Holland N° 50 Oxford St. [n.d., 1792.]

Coloured aquatint with etching. Sheet 230 x 155mm (9 x 6"). Trimmed within plate, old ink mss. on bottle.

£260

A country woman makes a toast as she fills her wine glass from a bottle.

One of the forty caricature portraits in 'Elements of Bacchus, or, Toasts and sentiments, given by distinguished characters: illustrated with forty portraits in aqua tinta, of the most celebrated bon vivants in Great Britain'. Each was accompanied by a leaf of text describing the subject.

Stock: 62153

213. **[Elements of Bacchus] All true Hearts and Sound Bottoms.**

G M Woodward Delin. Pub by Wm Holland N° 50 Oxford St. [n.d., 1792.]

Coloured aquatint with etching. Sheet 235 x 160mm (9¼ x 6¼"). Trimmed within plate. Some staining.

£260

A man makes a naval toast with a glass of wine.

One of the forty caricature portraits in 'Elements of Bacchus, or, Toasts and sentiments, given by distinguished characters: illustrated with forty portraits in aqua tinta, of the most celebrated bon vivants in Great Britain'. Each was accompanied by a leaf of text describing the subject.

Stock: 62154

214. **[Elements of Bacchus] To the Memory of our Departed Friends.**

G M Woodward Delin. Pub by Wm Holland N° 50 Oxford St. [n.d., 1792.]

Coloured aquatint with etching. Sheet 235 x 165mm (9¼ x 6½"). Trimmed within plate. £260

A seated man in wig and breeches, holding cane and glass of wine, making a toast. Described in the text as 'Doctor Bolus', he has been identified as a 'Doctor Butler'.

One of the forty caricature portraits in 'Elements of Bacchus, or, Toasts and sentiments, given by distinguished characters: illustrated with forty portraits in aqua tinta, of the most celebrated bon vivants in Great Britain'. Each was accompanied by a leaf of text describing the subject.

Stock: 62155

215. **[Elements of Bacchus] The Constitution of Gentlemen.**

G M Woodward Delin. Pub by Wm Holland N° 50 Oxford St. [n.d., 1792.]  
Coloured aquatint with etching. Sheet 225 x 170mm (8¾ x 6¾"). Trimmed within plate. £260  
A rotund man seated in an armchair raises a glass of wine to make a toast.  
One of the forty caricature portraits in 'Elements of Bacchus, or, Toasts and sentiments, given by distinguished characters: illustrated with forty portraits in aqua tinta, of the most celebrated bon vivants in Great Britain'. Each was accompanied by a leaf of text describing the subject.  
Stock: 62156

216. **[Wellington and Peel] Killing Time.**

London. Published by J. M.c Cormick, 147 Strand [n.d., c.1830].  
Lithograph with fine hand colour. Sheet 335 x 250mm (13¼ x 9¾") £140  
The Duke of Wellington walks on a street with a pretty young woman, looking over his shoulder at Robert Peel, who is giving the woman a knowing look. V&A E.709-1947.  
Stock: 62321



217. **[Duke of Wellington] The Prime=Ear of Great Britain. A new species of Ass, presented by his M\_\_ to the Zoological Society.**  
[Mongram of Paul Pry, pseudonym of William Heath.] Pub by McLean 26 Haymarket [n.d., c.1827].  
Etching with fine hand colour. Sheet 370 x 250 (14½ x 9¾"), watermarked "Whatman Turkey Mill 1827". Trimmed within plate, tears in inscription area taped. £290

Caricature of the Duke of Wellington as the front end of an ass, in uniform with sword unsheathed, with massive ears. A Chancellor of the Exchequer's gown is draped over the ass's back. He says, "I should be mad - or worse than mad - to think of taking the office of P\_e M\_r", a quote from a speech of May 1827.  
The Prime Minister was usually also the Chancellor of the Exchequer, but Wellington chose not to take that role. *BM Satires 15499. Reference to the Zoological Society.*  
Stock: 62229

218. **[Columbus and the Egg.]**

Design'd & etched by W.m Hogarth Decem 1. 1753. [18th century impression.]  
Etching. 165 x 195mm (6½ x 7¾") £180  
Christopher Columbus cracking an egg on a table to make it stand, demonstrating that a discovery appears simple only after an inventive mind has made it known. This plate was originally published in 1752 as the subscription ticket for the 'Analysis of Beauty', with etched text underneath. For this second state the plate was cut down, leaving two sworls of the letters of the text. *Paulson 194, state ii of ii. BM Satires 3192.*  
Stock: 62065

219. **Hiring a Servant.**

[Thomas Rowlandson.] London Pub.d Feb.ry 20.th 1812 by Tho.s Tegg N° 111 Cheapside.  
Coloured etching. 245 x 350mm (9¾ x 13¾"), large margins. £290  
An obese 'cit' and his wife sit at a breakfast-table. The wife asks: "What Situation in my Family woud you wish to undertake Young Woman". She answers demurely: "Ma'am I should like to be under Your Man Cook by Way of Improvement." The 'cit', excited and angry, exclaims: "What's that you say I'll be D—nd If you shall be under my Man Cook or any other man in my house". *BM Satires 11815, with date erased.*  
Stock: 62233

220. **March. or It's an Ill Wind that Blows Nobody Good. By George this is a Shaver!!**

Ego [M. Egerton] Fecit. London, Published by Tho.s McLean, 26, Haymarket, 1827.  
Rare aquatint. 220 x 320mm (8¾ x 12½"). Tear entering image taped, edges cracked. £190  
A comical print showing a man losing his top hat to the wind, with a dirty urchin catching it. *Not in Hickman.*  
Stock: 62316

221. **[The Epicure's Prayer!!]**

[Etched by Thomas Rowlandson after George Moutard Woodward.] Pub.d May 20th 1801 by R. Ackermann N 101 Strand.  
Coloured etching. Framed, sight size 195 x 250mm (7¾ x 9¾"). Unexamined out of frame, trimmed, losing letterpress title and description. £160  
An obese man with swollen ankles kneels before his wheelchair, praying to Epicurus for 'plenty of Viands, and a good Digestion'.

One of a series of broadside 'prayers'. See *The Metropolitan Museum of Art 59.533.807 for image with full text. Not in BM Satires.*  
Stock: 62434



222. **[The Lottery Office Keeper's Prayer!!]**  
Woodward del. Etchd by Rowlandson. [Printed by E. Spragg, No 27, Bow-Street, Covent Garden.] [R. Ackermann, c.1801.]  
Coloured etching. Framed, sight size 200 x 240mm (8 x 9½"). Unexamined out of frame, trimmed, losing letterpress title and description. £140  
A well-dressed man kneels to pray to a painting of Fortune, who stands on a wheel, emptying a cornucopia and holding a banner 'Peter Puffs Lucky Lottery Office, asking for insurance for his schemes and to 'cause all old women and children to dream incessantly' of the lottery.  
One of a series of broadside 'prayers'. *BM Satires 9803, with image with full text.*  
Stock: 62433

223. **[The Old Maid's Prayer!!]**  
Woodward del. Rowlandson Scul. Pubd by R. Ackermann N 101 Strand Feby 10 1801.  
Coloured etching. Framed, sight size 210 x 255mm (8¼ x 10"). Tear in image, trimmed, losing letterpress title and description. Unexamined out of frame. £140  
An old woman prays to the goddess Diana to look after her pets (including the cat that watches her) and to plant envy in the bosom of her village rival.  
One of a series of broadside 'prayers'. See *The Metropolitan Museum of Art 59.533.806 for image with full text. Not in BM Satires, See 9791-9803.*  
Stock: 62431

224. **[Poll of Plymouth's Prayer!!]**  
Woodward del. Rowlandson Scul. Pub.d 20. Sept.r 1801 by R. Ackermann N 101 Strand.  
Coloured etching. Framed, sight size 190 x 240mm (7½ x 9½"). Unexamined out of frame, trimmed, losing letterpress title and description. £140  
A pretty young woman prays to Thetis to protect all her favourite sailors at sea and to be allowed to redeem her pawned trinkets, so that she can 'appear lovely in the eyes of the whole fleet'.

One of a series of broadside 'prayers'. *BM Satires 9802; see The Metropolitan Museum of Art 59.533.812 for image with full text.*  
Stock: 62432

225. **[The Widow's Prayer!!]**  
Woodward del. Etchd by Rowlandson. Pub.d June 4th 1801 by R. Ackermann N 101 Strand.  
Coloured etching. Framed, sight size 190 x 245mm (7½ x 9¾"). Unexamined out of frame, trimmed, losing letterpress title and description. £140  
A woman in widow's weeds kneels before an empty chair, praying to Hymen that, having lost three husbands, to send a fourth, fifth, sixth and, finally, a seventh for old age.  
One of a series of broadside 'prayers'. *BM Satires 9791; see The Metropolitan Museum of Art 559.533.808 for image with full text.*  
Stock: 62435

226. **April 24. Sunday Afternoon, Primrose Tavern, Chalk Farm.**  
Percy Cruishank del. [n.d., 1854.]  
Lithograph. Sheet 250 x 690mm (9¾ x 27¼"). Splits in binding folds. £160  
A satirical scene of the exterior of the Primrose Tavern (now 75 Regents Park Road), with various entertainments including swinging gondolas, a rifle range and a set of scales for weighing people. The pub, known for its rough clientele, closed in 1853, becoming a dairy.  
From the series 'Sunday Scenes in London and the Suburbs'. Percy Cruikshank (b.1817, active to 1880) was the son of Isaac Robert Cruikshank.  
Stock: 62293

227. **The Print Room in the British Museum.**  
G. Cruikshank fec.t. [n.d., 1828.]  
Scarce etching. 125 x 200mm (5 x 8"), very large margins. £130  
Connoisseurs cluster around a stand.  
Stock: 62355

228. **The Rising Generation. Juvenile - I say Charley, that's a deuce fine girl talking to young Fipps \_ I should like to catch her under the mistletoe!**  
J. Leech. Maclure, Macdonald & Macgregor Lith.rs. Punch Office, 85 Fleet St. [n.d., 1848].  
Coloured lithograph. Sheet 355 x 255mm (14 x 10"). Faint mount burn. £95  
Two young boys in evening dress talk like adults, discussing an older couple.  
From the series 'The Rising Generation : a Series of Twelve Drawings on Stone by John Leech; from his original designs in the gallery of Mr. Punch'.  
Stock: 62123

229. **The Rising Generation. Juvenile \_ "I wonder whether that girl has any tin. \_ for I feel most deucedly inclined to go an cut that fellow out."**

J. Leech. Maclure, Macdonald & Macgregor Lith.rs. Punch Office, 85 Fleet St. [n.d., 1848].  
Coloured lithograph. Sheet 355 x 255mm (14 x 10").  
Faint mount burn. £95  
Two young boys in evening dress talk like adults, discussing a pretty young woman sitting at a piano. From the series 'The Rising Generation : a Series of Twelve Drawings on Stone by John Leech; from his original designs in the gallery of Mr. Punch'.  
Stock: 62124

230. **The Rivals. Come, Master Jim, you let Sale alone, she aint your'n. Droll Doings N.° 15.**

J. Leech delt. Printed by L.M. Lefevre. London. W. Spooner, 377, Strand [n.d., c.1840].  
Coloured lithograph with very fine colour. Sheet 330 x 265mm (13 x 10½"). Stains in edges on left. £160  
Three street urchins talk like adults. After John Leech, an artist famous for his work for 'Punch' and Dickens's 'Christmas Carol'.  
Stock: 62327

231. **A pair of Beauties.**

C.B. [n.d., c.1900.]  
Etching. 130 x 105mm (5¼ x 4¼"). £70  
Two bearded men sit in the stocks, pelted by eggs.  
Stock: 62119

232. **The School of Projects.**

[by Samuel De Wilde.] Published for the Satirist, Oct 1st 1809. by S. Tipper Leaden (St. Etching with aquatint, Sheet 205 x 370mm (8 x 14½"). Folds as issued. Trimmed within plate. Holes in right edge where previously bound. £260  
A satire on some of the outlandish projects being touted to investors. On the left is a model of a bridge from the Earth to the Moon, a plan devised by Ralph Dodd, who is depicted boring a hole through the Earth, a satire on his plan to dig a dry tunnel from Gravesend to Tilbury (before Brunel's Thames Tunnel). In the centre is Frederick Albert Winsor (1763-1830), pioneer of gas lighting, whose system was to be used to light both Dodd's tunnel and his proposed Strand Bridge. On the right is William Robert Henry Brown, manager of the Golden Lane Brewery, and also Chairman of the Hope Insurance Company and promoter of a Cattle Insurance Company. To his left is George Leybourne, a supporter of the cattle insurance scheme, said to have had a plan for making a sheep grow as large as an ox.  
*BM Satires 11439.*  
Stock: 62374

233. **[Louis Joseph de Bourbon] La Contre Revolution.**

[etched by Ernest Jaime] [Paris: Chez Delloye, Libraire-Éditeur, 1838.]  
Coloured etching. 150 x 215mm (6 x 8½"). Trimmed within plate. £160

A satire on Louis Joseph de Bourbon, Prince of Condé (1736-1818), leading a counter-revolutionary army of nobles, priests and monks along the banks of the Rhine.

A reversed copy of a satire from 1792, published in Ernest Jaime's 'Musée de la caricature ou Recueil des caricatures les plus remarquables publiées en France depuis le quatorzième siècle jusqu'à nos jours, pour servir de complément à toutes les collections de mémoires'.  
Stock: 62167



234. **[Louis Joseph de Bourbon] Marche du dom quichotte moderne pour la deffence du moulin des abus.**

[etched by Ernest Jaime] [Paris: Chez Delloye, Libraire-Éditeur, 1838.]  
Etching with fine colour. Sheet 195 x 240mm (7¾ x 9½"). Trimmed within plate. £180  
Louis Joseph de Bourbon, Prince of Condé (1736-1818), satirised as Don Quixote for his attempts to organize a large counter-revolutionary army of émigrés. Mirabeau is Sancho Panza. The 'Army of Condé' fought for the armies of Austria, Britain and Russia before being disbanded in 1801. A copy of a satire from 1791, published in Ernest Jaime's 'Musée de la caricature ou Recueil des caricatures les plus remarquables publiées en France depuis le quatorzième siècle jusqu'à nos jours, pour servir de complément à toutes les collections de mémoires'. See BNF <ark:/12148/btv1b6947796f> for the earlier version.  
Stock: 62166

235. **Adiournement fait a Henry de Valois pur Assister aux Etats Tenus en Enfer.**

[etched by Ernest Jaime] [Paris: Chez Delloye, Libraire-Éditeur, 1838.]  
Coloured etching. Sheet 140 x 220mm (5½ x 8½"). Trimmed close to image. £120  
Henry III of France being led by the Devil to see Hell for himself. A copy of an earlier satire, published in Ernest Jaime's 'Musée de la caricature ou Recueil des caricatures les plus remarquables publiées en France depuis le quatorzième siècle jusqu'à nos jours, pour servir de complément à toutes les collections de mémoires'.  
Stock: 62168



**236. Hudibras and the Lawyer.**

W. Hogart [Hogarth] delin et sculp. [London: Bernard Quaritch, c.1880.]

Engraving. 270 x 350mm (10¾ x 13¾"), on wove paper. Central fold, as issued. £160

A scene from *Hudibras*, a satirical poem by Samuel Butler (1613-80). Hudibras consults a lawyer, hoping for advice on how to defraud a rich widow. *Paulson 93, state 4, with plate number '7' added, "Quaritch ed. of Heath"*.

Stock: 62429

**237. The Widow & The Black Ram.**

[n.d., c.1820.]

Coloured aquatint. Sheet 100 x 115mm (4 x 4½").

Trimmed. Remains of map verso. £95

A widow rides a black ram into a court full of laughing lawyers.

An illustration of an ancient manorial custom in parts of England, relating to 'free bench', the widow's right to retain tenure of her late husband's land. This was usually allowed as long as she preserved her chastity. If she strayed she would lose the property but could avoid this by the penance of riding the ram into court, reciting a verse beginning 'Here I am, / Riding upon a black ram, / Like a whore as I am'.

During the trial of Queen Caroline in 1820, Theodore Lane depicted her entering the House of Lords on a black ram with the face of her supposed lover, Bartolommeo Bergami (BM *Satires* 14013).

Stock: 62238

**238. [Dancing peasants.]**

[n.d., c.1700.]

Mezzotint, proof before letters. 120 x 90mm (4¾ x 3½"). Laid on album paper. £160

A drunken peasant couple dance, drinks in hand.

Behind a man plays the cello.

Stock: 62202

**239. The Royal Beggars.**

G. Cruikshank fecit *Satirist* February 1.st 1814.

Etching with hand colour, sheet 200 x 365mm (8 x 14½"). Frame size 370 x 515mm (14½ x 20¼").

Trimmed to coloured border and glued to a backing sheet. Unexamined outside of frame. £230

Plate from the '*Satirist*', xiv. 89.

A plump 'cit,' John Bull, sits astride the throne (left), holding an imperious and enraged sceptre. "Take the

Vagrant impostors to Gaol," he says, gesturing to a row of five supplicants that includes Napoleon (1769-1821) and his brothers (on the right); "they are not Objects for Charity!!!" The British Lion stands next to the throne's double dais, holding a cannon and cannonballs. Arthur Wellesley, 1st Duke of Wellington (1769-1852), a dapper man, follows, his left hand resting on his sword. Jean-Baptiste Bernadotte (1763-1844) is on the far left, with Tsar Alexander I (1777-1825) standing between and behind them. An intensely focused British sailor is on John Bull's left hand, holding a rope's end in his right hand and resting his left hand on an anchor; flags are behind him. A rudder and several commercial symbols, including casks, a large corded bale, a spade, and boxes of guineas, are at his feet. The Emperor of Austria (1768-1835) might be the person behind the sailor. The crown at the top of the throne is illuminated by light emanating from a female face that represents either Justice or Peace; the light is surrounded by thick canopy folds.

Napoleon, malnourished and tattered, is seen on the far right and in the foreground, a pendant to Wellington, bowing low to John Bull doffing a rouge bonnet and displaying an agonized plea. There's a (patched) sack with his son on his back. The child is plumper than his father and wears a crown. "Take me from this Naughty Man who stole me & is not my Papa," he screams as his head, hands, and sceptre emerge from the sack. "Pray pity a poor distressed Emperor, with two Wives & one helpless foundling Baby!" says Napoleon. He is sporting remnants of a uniform, with a swollen foot resting on the sole of a once-jack-boot. He leans on Joseph's (1768-1844) arm for support; both of them are equally dishevelled, wearing the remnants of a cut Spanish tunic with a ruff. "Look with an eye of Compassion on the poorest King of the Indies that ever lived," he says, holding a hat and a stick.

Grabbing Joseph's other arm, the third brother says, "Charity for a wretch with also two wives & a small family," placing his right hand on Joseph's breast. His limbs protrude from his Dutch-style breeches. (The dress, however, represents Louis (1779-1844), the former king of Holland; the words refer to Jérôme of Westphalia (1784-1860), whose marriage to Elizabeth Patterson was dissolved by Napoleon so that he might marry Princess Catherine of Würtemberg.) The two others, Jérôme and Lucien (1775-1840), who is still in England, are less noticeable; they both bow down. One says: "A bone & a morsel of of [sic] Bread is all I can hope from your bounty benevolent Gentlemen." The last and smallest says: "Let me retire from Business with a little pension & I ask no more." *BM Satires 12183*

Stock: 62419

**240. Bony's Visions or a great little man's night comforts.**

The Caricaturist General fecit. Published for the *Satirist* Sept.r 1.st 1811.

Etching, J. Whatman 1808 watermark, sheet 200 x 345mm (8 x 13½"). Trimmed within plate. Folds as issued. £220

Plate from the '*Satirist*', ix. 165.



Napoleon (1769-1821) jumps out of a canopied bed (left) while wearing a nightshirt, scared of the goblins, demons, and ghosts that loom around him. "Duroc, Savory, Roustan, aux armes aux armes," he cries in terror as he holds a dagger and has two pistols hidden beneath his pillow. Beside him, sleeping, is Marie Louise (1791-1847). Above his head, a massive imperial eagle with a crown and a sword declares, "Wretch I leave thee for ever."

A demon (left) is nursing Napoleon's (1811-1832) son while perched on a stool, saying, "Dear Image of my darling Nap, / Suck milk of Hell instead of pap." The child's head resembles Napoleon's, and he is wearing the iron crown of Italy. His visions face Napoleon. Clouds sprout the heads and shoulders of ghosts, uttering phrases such as "I am D'Enghien, the blood of your King," "Remember Captain Wright," "I am Pichegru," and "I am George" in that order from left to right.

Above them a Turk rides on the horizontal and elongated body of a French Grenadier, whose head is a skull, and who says: "I am one of your own Soldiers poisoned in the Hospitals of Egypt." "We are the Turkish Prisoners murdered at Jaffa the head of another Turk says, emerging from the mouth of the first one. "I am Toussaint," a monstrous bird with an African head declares driven toward Napoleon by a demoniac quasi-human being with two heads and one set of wings. Above, a head with the words "I am Palm" is framed by an open book, and two hands—palms—protrude from behind the book.

A demon is sitting on the skinny man's back on the floor in front of the bed, slicing a heart with a knife, and he is holding up a placard that reads, "Morning Post—Courier [two ministerial papers]—Peltier—Ambigu Satirist—Gilray's Caricatures &c &c &c." with delight. In the centre a huge monster with a quasi-human profile above a massive, fanged mouth that is spewing demonic creatures and a leg that resembles a bird. A coffin with the letter's "N" and a crown next to the bed has two birds—an owl and a stork—and a rat on it. Nestled on the bed curtain, an antlered imp is poised to use its wand to remove the crown atop Napoleon's nightcap. This skeleton is above. There are bones and skulls in the foreground.

Napoleon is shown a vision from a flying cherub on the right, which says, "Napoleon, lo! Britannia still enjoys the blessings of the Constitution—Surrounded by Liberty, Commerce, and Plenty, supported by her heroes—and attended by public felicity, She defies thy machinations!" This allegorical group is on a dais to which lead steps inscribed 'Wellington', 'Graham',

[and] 'Beresford'. This allegorical group is situated on a dais with the words "Wellington," "Graham," and "Beresford" inscribed on lead steps. Beneath an architectural canopy with the inscription 'G III Rex,' Britannia sits with her lion at her side. Wearing a Roman helmet, Liberty raises the cap of Liberty; Commerce and Plenty are symbolized by a figure holding a caduceus and cornucopia, with Public Felicity placing a protective arm around each. *BM Satires 11736.*  
Stock: 62418

241. **The Sea Pie Illustrated by Alfred Crowquill. "Now, Massa, Sea-Pie ready."**

P. Cruik sc. [Published by Simpkin, Marshall & Co., London, and to be had of all Booksellers in Town and Country. W. Eden, Printer, 11, Queen Street, Cheapside.] [n.d. c.1842]  
Etching. Sheet (at most) 240 x 190mm (9½ x 7½").  
Trimmed as scrap, losing publication line. £130  
A black cook stands at a stove.  
Stock: 62247

242. **The Prevailing Candidate, or the Election carried by Bribery and the Devil. Here's a Minion sent down to a Corporate Town ...**

[n.d. c.1722]  
Scarce engraving, sight size 165 x 175mm (6½ x 7").  
Old mount stain. £230  
Satire on the 1722 general election.

A grand room with two long windows and a pier glass in the middle; a screen with seven folds is located to the left of this. Three men are visible on the right, one of whom is holding an office staff. They are reflected in the glass behind the screen. A candidate for office approaches a voter from the left side of the screen, taking him by the right hand while placing a purse in the man's pocket with his left. The voter, whose leg is chained, is described in the verses as a corporation member in a borough where only members of that kind could cast ballots. A clergyman standing in a doorway assures his wife that "bribery no sin." The voter is touched on the shoulder by the devil, who is hovering over the candidate and carrying a blank scroll. One of the two boys in the front, who is holding a wooden shoe—a representation of the repressive French regime—points to the transaction. The screen itself has small stars all over it. At the top are the names of several acts that the previous government passed, along with the years 1715–1722, written on seven folds: "Quarantine Act.../South Sea Act/Act to indemnify S.S. V[illai]ns/Part of ye Succession Act repeal'd/Septennial Act." *BM Satires 1717.*  
Stock: 62333

243. **Britannias Pocket Pickd by Mercenaries. The choice Spirits, or Puffers for Sig Mingotas Opera. Prussia Mounting the German Eagle.**

[Oxford Magazine] [n.d. c.1750]  
Engraving, plate 195 x 95mm (7¾ x 3¾"), with large tatty margins. £230  
A strip of three satirical prints.

In the top: the figure of Britannia is being accosted by two men as she exclaims, "I'm beat at sea." A third man covers his face with a handkerchief and says, "My ships are lost & I'm ruined."

Middle: "Dam ye War," "Dam Property," is being proclaimed by four men who are all playing musical instruments.

Bottom: A distressed woman, possibly Empress Elizabeth of Russia (1709-1762), is depicted to the right of King Frederick of Prussia (1712-1786), who is seen holding a bird's wings and uttering the words "I'll pluck your wings." A man is shown running away to the left of the monarch, abandoning his fallen crown.

*Not in BM Satires.*

Stock: 62326

#### 244. A Game at Chess. HB Sketches 215.

HB [John Doyle]. A. Ducote's Lithography. 70 St. Martins Lane. Published by Tho.s Mc.Lean, 26, Haymarket, July 31st 1832.

Lithograph. Sheet 300 x 380mm (11¾ x 15"). Tho Mclean blindstamp. Some very light cockling at top. Light foxing. £160

A game of chess in which Charles Grey has William IV in checkmate.

Grey (1764 - 1845) was a member of the Whig Party, who backed significant reform of the British government and was among the primary architects of the Reform Act in 1832. His administration also saw the abolition of slavery in the British Empire. *BM satires: 17204*

Stock: 62336



#### 245. A Private Examination.

[Samuel De Wilde] Published for the March. 1.st 1809. by S Tipper 37 Leadenhall Street.

Etching with aquatint, sheet 205 x 340mm (8¼ x 13½"). Folds as issued. Fold second from right split and repaired with tape. Trimmed within plate on three sides. £180

Plate from the Satirist, iv. 209.

Mary Anne Clarke (1776-1852) lies back on a little table, "How much longer need I LIE", she asks. A long garter with the inscription "Si qua [word illegible] meliora putat" protrudes from beneath her petticoats. William Cobbett (1763-1835) and his proteges stand by her side, while John Fuller (1757-1834) attacks her from the left, firing a blast from a massive pair of bellows inscribed "Rose Hill Bellows." Standing next to him is the Right Hon. Spencer Perceval (1762-1812), wearing the Chancellor of the Exchequer's robe and pointing his mirror of truth at her. "I Perceive all,"

he says. "I'll blast her no Forging here you baggage. And still I blew a Fuller blast . And gave a lustier cheer," declares Fuller. Sir Francis Burdett, 5th Baronet (1770-1844) kneels next to her and tries to protect her from the light of truth by holding up a little barrel of Whitbread's Entire Hogshead, which has the head of Samuel Whitbread II (1764-1815) on it. "Cobbett stands by me and I'll support you," declares Lord Folkestone (William Pleydell-Bouverie, 3rd Earl of Radnor (1779-1869), endorsing him. There are notes marked "Notes for Cobbett" in his pocket. Talk of Portland Stone I say there's nothing like Folke Stone," asserts the considerably larger and heavier Cobbett as he holds him up. Under Mrs. Clarke's table lies Col Gwyllym Lloyd Wardle (c.1761-1833), with 'Ravish'd Letters,' looking up at her with a sly grin. On the wall is a picture inscribed 'Distant View of Newgate & Pillory.' *BM Satires 11234*

Stock: 62373

#### 246. [William Cobbett] The Porcupine's Den.

[Samuel De Wilde] Published for the Satirist Nov.r 1.st 1808 by S. Tipper 37 Leadenhall Street.

Etching, sheet 205 x 360mm (8 x 14"). Trimmed within plate on three sides. Holes in right margin where previously bound. Folds as issued. Small tears in folds. £190

Plate from the Satirist, iii. 337.

Crouching on the floor of his cave is William Cobbett (1763-1835), a monster whose bare trunk ends in two scaly snake tails. Spikes sprout from behind his head and shoulders, meant for a porcupine's quills. A few of them dart toward a cave opening where Cobbett is exposed to sunlight through a sun-inscribed "Monthly Meteor." Holding up a quill, he flinches in fear and raises a "Veil of Infamy" with his left hand. Above an open book, the words "Memoranda of Infamy" are suspended. The quills take off in the direction of the "Monthly Meteor," but they fall back when they get to the cave's opening. The words "Rage," "Lies," "Vulgar," "Abuse," "Envy," "Lies," "Disappointment," and "Malice" are inscribed on them. John Horne Tooke (1736-1812) and Sir Francis Burdett, 5th Baronet (1770-1844) are the two other monsters on the right side of the cave. They are slender, nude animals with webbed wings, a tail, and talons. They have an open book with the words "Cobbetts Register 1802 - Sr F Burdett a Seditious Demagogue, Mr Pitt a God, Horne Tooke a Devil, Loyalty, England Happy" written on it, and they are pushing it over a large bonnet rouge that reads "Jacobin's Extinguisher." Rays from the "Monthly Meteor" strike Burdett. Two open books stand in front of Cobbett: 'Cobbetts Register 1807 - Sr F Burdett a God. Mr Pitt a Devil. Horne Tooke an Angel. Sedition England at her last Gasp.' and 'Instructions from Lord Edward Fitzgerald.' *BM Satires 11049.*

Stock: 62417





### 247. **The Council.**

Publishd as ye Act Directs for ye Proprietor by W Humphrey Feby 9 1780 N 227 Strand or N.o 18 Bond Street.

Framed scarce etching, sight size 240 x 235mm (9½ x 13¼"). Frame size 420 x 515mm (16½ x 20¼"). Unexamined outside of frame. Loss top right corner and made up repair bottom right. £480

Three men seated in a latrine: Frederick North, 2nd Earl of Guilford (1732-1792) (centre), William Murray, 1st Earl of Mansfield (1705-1793) (left) in judge's wig and gown, and John Montagu, 4th Earl of Sandwich (1718-1792) (right), Boreas, Caen Wood (Mansfield's house near Hampstead), and "Jemmy Twitcher" being inscribed over their respective heads. On the wall "the State of the Nation". North is looking at Mansfield with a satisfied expression on his face. He has a large piece of torn paper in his right hand that reads, "National Debt 206,000 000 00 60 000 £ for Razors, Jews Harps," (probably implying that the Jewish men were making large profits in taking up loans and were shaving their beards on becoming wealthy). A piece of paper with the inscription "Improvements in Bushy 1780" is clutched by him in his right hand, suggesting that he is using the Exchequer to fund improvements to his own home. A big piece of torn paper with the words "Protestant Association Lord G. Gordon President" is under his feet. De Castro, 'Gordon Riots'. North turned down Lord George Gordon's request, made on January 5, 1780, for him to present the Protestant Association's petition for the repeal of the Catholic Relief Act, which Gordon had presented on June 2 with disastrous results. Turning around, Mansfield tears pieces from "Magna Chart[a]" that is affixed to the wall behind him. Sandwich is seen tearing an ensign flag with a triumphant expression on his face, suggesting that he is playing havoc with the Navy. A torn paper with the words "Petition... County of Huntingdon" is under his foot. Three prints are pasted on the wall: "The State of the Nation", "Poor Old England," and "The Family of ye Wrong Heads". Over the head of Sandwich a piece of paper with the following writing is on the wall: "Neglecting faithfid Worth for Fawning Slaves; Whose Councils weak & Wicked, easy rous'd To Paltry Schemes of Absolute Command, To seek their Splendour in their sure Disgrace, And in a broken ruin'd Peoples Wealth: When such o'er cast the State, no

Bond of Love, No Heart, no Soul, no Unity, no Nerve, Combines the loose disjointed Publick, lost To Fame abroad, to Happiness at Home. Vide Thompson, Liberty Book y 4." *BM Satires 5633*.  
Stock: 62301

### 248. **John Bull In The Council Chamber.**

G. Cruikshank fec.t. Pub.d July 1.st 1813 by W N Jones N.o5 Newgate Street.

Etching with hand colour, Whatman 1811 watermark; sheet 210 x 495mm (8¼ x 19½"). Trimmed within plate. Folds as issued. Some small tears in the folds. Right side ragged. Large repaired tear on left. £180  
Plate from the 'Scourge', vi, frontispiece.

In the center of the design, a caricatured Queen Charlotte (1744-1818) sits enthroned beneath a canopy. Her knees are spread wide, and she has one slender foot elevated on a cushioned stool, a coffer holding the "Hastings Diamond"; in her left hand she holds a sceptre topped with an eagle, and her left elbow rests on a bolster bearing the name "German Sausage," which is perched atop a large mound of greenery inside a receptacle labeled "Sauer Kraut." Perched on her feathered cap is a small crown. A lean, hideous courtier (left) kneels and offers her a box labelled 'Strasbu[rg],' from which she takes snuff; another (right) stands with her knees bent and holds another box bearing the same inscription. Both sport feminine mob-caps, quasi-military attire with epaulets, and have grotesque comic profiles. Behind the first, a third, capless, holds out a jar of 'Strasbu[rg]' snuff. Three small, hideous demons sprint forward from the left, each holding a box on their head that reads "Real Strasburg," "Princes Mixture," and "Irish Blaguard." A fourth moves forward from the right, carrying a massive jar of "Royal Strasburgh" atop his head. The Queen's festooned canopy is held up by terminal pillars topped with half-length representations of repulsive, nude hags resting their arms on a cluster of money bags bearing the words "1000" or "... 00." A serpent with fangs and fiery jaws is entwined around each, projecting the words "Pride Corruption" on the left and "Malice Hated" on the right. "Am I not the Q—n?" she asks. I refuse to give up even the slightest bit of my authority—more Strasburgh there—present the reports to me." Robert Banks Jenkinson, 2nd Earl of Liverpool (1770-1828) is depicted on the left, his body covered in scales, his tail barbed, small horns growing from his forehead, cloven hooves, and an incorrectly placed star on his breast. He is holding out a paper with the words "Secret Inquiry" written on it and is making an exclamatory gesture with his extended arms. "May it please your — The precious Ore resists every Chemical attempt at deterioration— so the Virtue of injured Woman repels the touch of Slander & rises superior to its malevolence. I take Shame to myself at discomfiture—but the Princess is declared "Innocen!" Edward Law, 1st Baron Ellenborough (1750-1818) is seen behind Liverpool on the left, wearing a wig and a gown, and facing right with her fists clenched. "By Hell, I thought to shame the Rogues, but the d—d Brewer [Samuel Whitbread II (1764-1815), the Princess's champion] was too much for me," he says with a frown. "May it please your M—g—ty the

Reports of the Physicians is admirably confused & equivocating & well calculated to meet the public eye!" bows Sir Henry Halford (1766-1844), who is positioned on the extreme left and has a huge, hooked nose. He holds a paper with the title "Medical monthly Report."

The Regent (1762-1830) is pictured on the far right, sleeping in a cradle with the motto "Ich Dein" and three unkempt ostrich feathers on top. A decanter of "Curacoa" rests between his legs, and he is holding a doll meant for Isabella, Marchioness of Hertford (1760-1834) that has enormous breasts and a spikey crown. A ragged Irishman is seen in profile to the right, kneeling before the cradle and holding out a piece of paper titled "Catholic Claims." Wearing the Chancellor's wig and gown, John Scott, 1st Earl of Eldon (1751-1838) kneels beside the cradle, offering the child his arms in defense against the Irishman. "Pat, take it easy or you'll wake up the Royal Conscience, who is currently sound asleep," he says. "By St. Patrick, but there's no risk of upsetting it as long as your Lordship is its Keeper," Pat responds. John Bull is standing behind Pat, his hands up in shock and his legs arched. He looks to the left and cries, "Mercy on me what have we hear, Conscience asleep! on the one hand & the Manufacture of Reports on the other— Is this the way I am bubbled?!" As though he is standing in the opening of a cave, rocks surround him. *BM Satires 12066.*

Stock: 62415

#### 249. Grown Citizens learning to Dance.

Engrav'd for the Oxford Magazine. [n.d. c.1769] Engraving, plate 110 x 170mm (4½ x 6¾"), with margins. £180

A rare satirical print showing the Duke of Grafton as a dancing master and a violinist standing on "Petitions of the Mile end Rioters". In the centre is Thomas Harley who, as Lord Mayor of London, was a partisan of the Grafton administration. *BM Satires 4276.*

Stock: 62322

#### 250. The Lyon Entranced. Quis talia fando Temperet a Lachrymis?\_ Virgil.

[n.d. c.1762]

Scarce etching, plate 200 x 265mm (8 x 10½"), with large margins. Slightly creased. £260

Satire suggesting that John Stuart, 3rd Earl of Bute (1713-1792) has ruined Britain by taking over its government. had West Country Will [Pitt] been still his Keeper, I had not lost him."; B. "Will English, a True patriot" (the Duke of Cumberland) comforts her saying that Pitt will save the country, and that he will deal with Bute himself; C. "Ned Worthy, his Nephew" (Edward, Duke of York) contests with "Malcolm Fitz-Stewart, Undertaker" (John Stuart, Earl of Bute) about the alleged death of the lion; E. "Harry Crafty, his Man" (Henry Fox) and F. "Jack Rustle, Gravedigger" (John Russell, Duke of Bedford) insist that the lion is dead; G. "West Country Will" and H. "Dick the Templar" stand silent as Mutes, failing to speak out for Britain; I. "Mother Torbuck" (William, Earl Torbert) and K. "Goody Oldcastle" (the Duke of Newcastle), dressed as

old women searchers, determine to find the cause of the lion's death, Newcastle suggesting that Bute has choked him on "those plaguy French Olives". *BM Satires 3922. See also reference 17553.*

Stock: 62335



#### 251. The Coalition. Believe me friend quoth North to Fox, While we together scratch and Box, And in the House, incessant splutter, Ourselves bedaubing with state gutter...

[n.d. c.1783]

Scarce engraving, plate 230 x 190mm (9 x 7½"), with large margins. Creased. £230

Standing together with a ribbon around their shoulders that reads "Tie of Interest," are Frederick North, 2nd Earl of Guilford (1732-1792) and Charles James Fox (1749-1806). With his left arm resting on Fox's left shoulder, North addresses him, saying, "Though you are a Fox by name & nature I hope to me you will prove no traitor." "While you can give me Place & Pension Your neck need never fear Extension," Fox responds. A piece of paper bearing the name "Vicar of Bray" is resting on Fox's shoulder beneath North's hand. Fox is leaning against a table on his right, and his left hand is resting on it. He is holding a piece of paper that says, "Debts of honor to my Lord Cog— 150.1700." A paper with the words "Plan for disarming the I-----h. V-----rs" [Irish Volunteers] and some cards and dice are on the table. Two oval bust portraits of North and Fox are located on the background wall. The left portrait shows North in clerical bands and gown, with the inscription "Vicar of Bray," while the right portrait shows Fox wearing a rope around his neck with the inscription "Sergius Cataline." These depictions suggest that North is the dishonest timeserver, and Fox is the treacherous conspirator. There are three prints above the portraits. An execution scene is depicted on the left; two figures are hanging from a gibbet after the cart has just rolled away. A ship in full sail is being blown by a blast with the word

"Boreas" in the centre. The "Stream of Corruption" is the body of water it travels on. "State Vessel" is inscribed on the frame. A print depicting a fox stealing a goose can be found on the right. There's a big sack on the ground (left) with the word "Budget" on it. *BM Satires 6179.*

Stock: 62334



252. **The Mountebanks, Or Opposition Show Box.**

Nathaniel NoParty Esq.r inv.t G Cruickshank Sculp.t.  
Published Febury 1.st 1812 by M Jones 5 Newgate Street.

Etching, with hand-colour, watermark 1809. Sheet 205 x 485mm (8¼ x 19"). Trimmed within plate. Folds as issued. Some light surface dirt. Holes in right where previously bound. £220

Plate to the 'Scourge', iii, before p. 87.

The show-box is a little platform with four legs that resembles a tall table and has draperies partially covering its front. Opposition members are performing on this. 'Avarice—Treason' (left) and 'Impudence Apostacy' (right) are inscribed on the front legs. A lively thoroughbred horse with the Regent's head, with enormous facial hair, was attached to the platform by means of lead strings or bands that were fastened to the legs on the right and bare the words "Restrictions." Father Time, however, has just sheared these, and the horse gallops off to the right. Richard Colley Wellesley, Marquess Wellesley (1760-1842) clad in an oriental ensemble and a jewelled turban, rides the horse. He holds the reins triumphantly above his head and waves the long, knotted lash of his whip in the direction of the stage he is leaving behind. He thrusts his left leg forward to allow George Canning (1770-1827) (right) to lick his toe obediently.

Charles Grey, 2nd Earl Grey (1764-1845) is seated on the edge of the platform, leaning forward to cover the eyes of a startled John Bull, who is standing below with his back to Grey, with a bandage bearing the words "Catholic Emancipation." John is a countryman wearing knee-high gaiters and a short smock. There's a dagger against his breast, maybe dropped from Grey's hand. Standing behind Grey is Samuel Whitbread II (1764-1815), a quack physician dressed in period attire, holding a sign that reads, "Infallible Panacea—Reform." He has medicine bottles in his coat pockets, one of which is marked, "Whitbreads intire." Behind him, a small Henry Petty Fitzmaurice, 3rd Marquess of Lansdowne (1780-1863) dances a Highland fling. Richard Brinsley Sheridan (1751-1816) dressed like a clown, kneels on the left side of the platform. He holds a tumbler and uses a pipe to blow froth out of it, which rises as smoke with the words "Drury Lane Promises, Old Drury Promises" written on it instead of bubbles.

With their 'Token of English Credulity' pouches in hand, two vulgar would-be fashionables come forward to the platform to empty their coins into Sheridan's tumbler. A box labelled "State Box" sits to the right of the platform. Papers with the words "Corruption," "Reform," "Abuses," and "Catholic Bill" are projected from beneath the lid. William Wyndham Grenville, Baron Grenville (1759-1834), is seated atop a pile of coins and money bags bearing the inscription "16000 Sinecure." His massive rear is marked "Modesty," and he waves a large, heavily frayed piece of swirling drapery in the direction of the departing Regent. A dog with Sir Francis Burdett's (1770-1844) head jumps towards the horse and starts barking, "Bow woo woo woo," upending an overturned box that is lying on the ground between the platform and the horse's heels. The heads of a dog, a fox, and an ass protrude from the box on short posts.

The Right Hon Spencer Perceval (1762-1812), wearing his gown bends beneath the platform to light a barrel bearing the words "Stephens's Inflammable." "Here goes! for a Complete blow up." he declares. George Ponsonby (1755-1817) is reclining on the ground between John Bull and Perceval, clutching an upside-down bottle marked "Compassion for the Irish." *BM Satires 11846.*

Stock: 62414

253. **Scotch Amusements.**

[Oxford Magazine] [n.d. c.1768]

Engraving, plate 110 x 180mm (4½ x 7"), with large margins. Time stained. £160

Satire on the Scots and their purported pleasures, focusing on John Stuart, 3rd Earl of Bute (1713-1792), his supposed relationship with Augusta, Princess of Wales (1719-1772), and his suggested influence on behalf of his compatriots.

At the top, a Scotsman playing "Through the Wood Laddy through the Wood Laddy" on his bagpipes is heard as Bute and the Princess share an embrace on a bench in a park in Kew Gardens, which can be recognized by the pagoda in the distance. His foot is resting on the neck of a prone Britannia. A large man sitting in an armchair in the foreground, wearing a tartan waistcoat and a Scots bonnet, is reading a large book that is open to "History of ye Wars of 1715 & 1745" (i.e., the Jacobite risings). He quotes Thucydides as saying, "History is Philosophy teaching by Example." Standing next to him on a pedestal with the words "Pride" and "Ingratitude" written on it, a Scotsman rubs his back and scratches his hand against a post topped with a satyr's head that has the words "This is one of the many Posts erected for the benefit of the Thanes friends" hanging from it. Standing on the pedestal's step, a second Scot—possibly meant to be William Murray, 1st Earl of Mansfield (1705-1793)—says, "awa to the deel with this feulish bauble of Liberty I'll stick my Dirk in his Wem," while stabbing a picture of the liberty staff and cap. Beside him, a woman dressed in tartan blows on the fire beneath a large cauldron bearing the letters "Scots Haggis Kettle," which is filled with simmering sheep heads. A Scot is seen spooning broth from a bowl behind the cauldron and remarks, "These are brae Sheepheads &

make Muckle gued broth." "And they were all English Mens heads I woud no grudge a louse," remarks a second Scot who is seated next to the cauldron and scratches his head. An allusion to the shooting of William Allen (c.1750-1768) by Scottish guards during the St. George's Fields riots on May 10, 1768, can be seen in the background on the right, where two soldiers fire at a man who is falling back. *BM Satires 4237*.  
Stock: 62328



**254. The Storm Rising; \_ or \_ the Republican Flotilla in danger.**

J.s. G.y inv. & f. Pub.d Feb.y 1.st 1798, by H. Humphrey 27 St James's Street.

Scarce coloured etching. 265 x 680mm (10½ x 27").  
Repaired tear, laid on archival paper. £1800

A scene on the English Channel, with a windlass being turned by Charles James Fox, Francis Russell, Richard Brinsley Sheridan and George Tierney, all Whig politicians who initially supported the French Revolution. They are winching towards England a raft with a tricolour flag inscribed 'Liberty', laden with an invasion force. Above, in the clouds, is a wind head of William Pitt the Younger, blowing huge waves to swamp the raft before it can reach shore. *BM 9167*.  
Stock: 62226

**255. Interior View Of The House Of God. "Believe not every Spirit", but try the Spirits, wether they are of God; because many false prophets are gone out into the world." I John. Chapter iv, Verse 1.st**

G. Cruikshank fec.t Published November 1.st 1811 by M Jones N.o5 Newgate Street.

Etching with hand colour, sheet 240 x 410mm (9½ x 16"). Trimmed within plate. Folds as issued. Some small tears in the folds. Some loss bottom right. £160  
Plate from the 'Scourge', ii, before p. 349.

Scene in Elias Carpenter's (fl. 1811) meeting-house, previously a paper-stainer's workshop. The pulpit is the focal point of the design, positioned before the organ loft. "And Jacob kissed Rachel Genesis... [&c]," yells Carpenter, a portrait, emphatically raising his fist as his words reach a young lady beneath the organ loft. A dishevelled clerk stands behind him, extinguishing a candle. Directly above their heads, a webbed-winged demon peers down from in front of the organ, using a red-hot poker to play a gridiron. Heads peer through and over a frayed curtain that encircles the organ loft. Most of the congregation consists of sanctimonious humbugs or ruffians, with a few disreputable-looking women.

Seated in an enclosure directly in front of the pulpit are four relatively well-dressed women, one of whom is holding a paper with the words "Dear Carpenter" on it.

One book has the inscription "Mrs. Joanna Southcote Vision 4." People whose eyes are not on the preacher engage in discussions and encounters. A man wraps his arm around a young woman and shows her a pornographic book called "Fan[ny] Hi[ll]"; another offers a scared woman a bottle of "Gin." An elderly woman is carrying a bottle of "Max".

A comparatively well-dressed man gapes at the preacher while a man takes his watch from his fob, another has robbed him of a wallet. The packet marked "Signed Gabriel 3s/6d" is held by the latter. Beside the pulpit, a pious man is holding a document that reads, "Capt Morris Hymns—Hymn 1st Great Plenipo." A club fight is taking place next to a small door on the right, right next to a sign that reads, "House of God... 5 Pounds Reward."

On the extreme left, is a portrait-group of detached observers who contrast favourably with the congregation. George Cruikshank (1792-1878), a three-quarter length self-portrait with a sketch in his hand, is seen speaking with Jones (fl. 1811-1816), the publisher of the "Scourge." George is followed by Isaac Robert (1789-1856) (right), a slightly older and stouter version of his brother, who is turning to face William Hone (1780-1842). The building has a barrel-shaped roof and is dilapidated, with bricks poking through the plaster. Walls and roofs are embellished with pictures. They consist of: (1) a man surrounded by clouds and riding a horse; (2) a man enthroned on clouds and holding a banner who is addressed by someone who is kneeling; and (3) a capering demon. There are windows in each side wall, their Venetian blinds falling apart. There is a notice by one (right): 'Tickets either to these [?] the sel[ect] Pews or to Heaven 3s 6d each'. On the pulpit is inscribed: 'Hiatus valde / Deffendus} H — / Damnation. — Madness — Fire & Brimstone Blasphemy Red Hot — Lust... } Hot water — / Lukewarm — Drowsiness } Milk / Water — ' Beneath this (and under the pulpit) is an arched recess in which is the head of a demon gnashing his teeth and pointing upwards. *BM Satires 11764*.

Stock: 62416

**256. A Lady at Confession.**

Millar inv.t et pinx.t. Rob.t Laurie fecit. London. Printed for Rob.t Sayer, N.º 53 in Fleet Street, as the Act directs, 20 May 1772.

Mezzotint. 395 x 280mm (15½ x 11"). Trimmed to plate top and bottom, laid on album paper. £180

A young lady at confession, holding a rosary, heard by a Jesuit monk, who looks lecherously at her. Before them are various symbols of mortality, and a paper lettered "From fornication and all other deadly Sins Libera nos Domine! 'Tis better to Marry than burn".  
Stock: 62359

**257. Fellow Sufferers. Very unhappy, but it can't be help't - "We were rather too old Brother, before we married. - Vide the Progress of an old Bachelor. 233.**

Published 12th July, 1799, by, Laurie & Whittle Nº 53, Fleet Street, London. But later.

Stipple with etching. 200 x 250mm (7 x 9¾"). Margins toned. £180

Two elderly 'cits' stand submissively as their young wives fit cuckold's horns to their foreheads. *BM Satires 9499*.

Stock: 62442



258. [Astronomy] **To his Royal Highness George Prince of Wales, &c. This Magazine is most humbly Dedicated by the Proprietors.**

B. Cole sc. [London: John Hinton, c.1752.]

Engraving. 190 x 105mm (7½ x 4"). Trimmed into plate on left, small tear taped, paper toned. £140

The prince (later George III) is given a lesson in astronomy, an adaptation of Le Bas's engraving of Galileo giving a demonstration to the Doge of Venice. The frontispiece from an issue of the *Universal Magazine*, an early periodical, published monthly from 1747-1814.

Stock: 62376

259. **Tycho Brahé Astronome. Ne a Knud-Strup pres d'Helsingborg en Dannemare le 19 x.bre 1546. Mort a Prague le 24 Octobre 1601.**

[after Jacques de Gheyn II] [n.d., c.1730.]

Engraving, sheet 220 x 130mm (8¾ x 5¼"). Trimmed within plate and mounted in album paper at edges. £230

Half-length portrait of Tycho Brahe, wearing a feathered beret and collar of the Order of the Elephant, holding glove and resting hand on ledge.

Tycho Brahe (born Tyge Ottesen Brahe 1546 -1601) was a Danish astrologer, alchemist and astronomer

known for his accurate and comprehensive astronomical observations. *Not in Wellcome: 405*. Stock: 62426

260. **Nicolas Copernic. Dedie a Monsieur De Sartine...**

Dessine et Grave par N. Dandeleau. Se Vend a Paris Chez Mr. Fallery Horloger... Et Chez l'Auteur Rue du Four, pres de la Croix Rouge, Chez un Boulanger No.73 [n.d., c.1790].

Very rare engraving. 285 x 220mm (11¼ x 8¾"). Some time staining. £450

Oval bust portrait of Nicolaus Copernicus (1473 - 1543), mathematician and the first astronomer to formulate a comprehensive heliocentric cosmology. By Nicolas Dandeleau (b.1749); from the portrait which is part of the collection held in the Museum of Thorn, Poland. *Not in Wellcome*.

Stock: 62427

261. **View of the Great Meteor, which appeared November 6, 1803. As Seen at Greenwich. Copied from the Philisophical Magazine by permission. As Seen Near Soho Square. Copied from Mr Nicholson's Journal by Permission.**

Published Feb.y 1 1804 by Richard Phillips, N.º 71, S.t Paul's Church Yard.

Mezzotint. Sheet 165 x 195mm (6½ x 7¾"). Binding folds. £260

Four depictions of the meteor.

Stock: 62207

262. **Sir Joseph Banks Bar.t K.B. P.R.S. From the original of Sir Thomas Lawrence in The British Museum. Drawn by W.m Derby (with the Permission of the Trustees) and engraved by H. Robinson.**

London, Published Jan. 1 1831 by Harding & Lepard, Pall Mall East

Stipple. 375 x 265mm (14¾ x 10½"). Large margins on 3 sides. £95

Sir Joseph Banks (1743-1820), the English botanist, naturalist and patron of the natural sciences, who took part in Captain James Cook's first great voyage (1768-1771).

Stock: 62083

263. [Jean Robin] **Joannes Robinus. Omnes Herbas novi Quot tulit Hesperidum Mundi quot Fertiles hortus Herbarum species novit hic onus eas.**

[Engraved by Pierre Vallet.] [Paris: Pierre Vallet, 1608.]

Engraving. Sheet 155 x 190mm (6 x 7½"). Trimmed to printed border, mounted in album paper at sides. £190

A half-length portrait of Jean Robin (1550-1629), French herbalist and gardener to kings Henry III, Henry IV and Louis XIII, as well as to Catherine de' Medici's garden in the Tuileries Palace. Introduced " Locust Tree of America" to Europe.

Published as the frontispiece portrait to his 'Le jardin du roy très chrestien Henry IV, Roy de France et de Navarre.' *Not in Welcome.*

Stock: 62204

264. [George Field.]

R. Rothwell, Esq. R.H.A. Pinx. D. Lucas Sculp.t.

Published by Geo. Field, Islesworth, Sept. 1843.

Mezzotint. 185 x 155mm (7¼ x 6"). Mounted in album paper. £140

George Field (c.1777-1854), chemist specialising in pigments and dyes, author of 'Chromatography; or, a Treatise on Colours and Pigments, and of their Powers in Painting', 1835.

Stock: 62289



265. [Watch & Clock Makers] T. Wilson, Watch & Clock Maker, Barnard Castle. [&] T. Softly, Watch & Clock Maker, Jeweller, Silversmith & Ironmonger, Barnard Castle. [n.d., c.1870.]

Two rare engraved watch-papers. Each c. 55mm (2½") diameter, mounted together on album paper. Trimmed, some damage. £260

Thomas Softly was active from 1868-76.

Stock: 62283

266. J.W.H. Conradi.

L.E. Grimm fec. ad vivum Cassel 1826.

Etching. 240 x 175mm (9½ x 7"), with very large margins. Mounted in album paper at sides. £140

Johann Wilhelm Heinrich Conradi (1780-1861), German doctor, author of medical books and professor of medicine at Heidelberg then Göttingen. *Wellcome 661-6*

Stock: 62198

267. [Gideon Harvey] Gedeon Harvæus utriusque med. et Phil. Doctor apud Londonensis practicus, et colleg. med Hagiens, quondam Socius.

Pierre Philippe Sculp. Hague Comitatus Anno 1663.

Scarce engraving. Sheet 245 x 170mm (9¾ x 6¾").

Trimmed to image on three sides, into plate at bottom, old folds, mounted in album paper at edges. £280

Gideon Harvey (c.1640-c.1700), physician to Charles II, holding a skull.

A senior member of the Royal College of Physicians, he classified the physicians of the College into six groups: the chalybeates, medical ass-drivers, Jesuitical doctors, medical water-bailiffs, butcher doctors and muck doctors. Each type, Harvey maintained, cured

disease by different means. Published 1663 as the frontispiece to his 'New Principles of Philosophy'. *W: 1311-2.*

Stock: 62081

268. Phrenological Observations on the Head of Robert Burns.

Clements. [n.d., c.1834.]

Wood engraving and letterpress. Sheet 160 x 110mm (6¼ x 4¼"). Laid on album paper. £130

In 1834, when the poet's crypt was re-opened to place the remains of Jean Armour, his widow, a cast was made of Robert Burns's skull by local phrenologists. The cast was sent to the Committee of the Phrenological Society of Edinburgh under George Combe, who performed a 'blind' study.

Stock: 62241

269. Georgius Edwards R.S.S. Ætat Suae 60 AD 1754 Nat. Mar. 23. April 3.

Dandridg Pinx. J.S. Miller Sculp. [London: George Edwards, 1758.]

Engraving. Sheet 250 x 185mm (9¾ x 7¼"). Trimmed within plate, mounted in album paper at edges. £190

George Edwards (1694-1773), ornithologist and artist, best known for his four volume 'A Natural History of Uncommon Birds'.

The frontispiece to 'Gleanings of natural history, exhibiting figures of quadrupeds, birds, insects, plants, &c...'. *W890-1.*

Stock: 62079

270. Fig.1 The Printing Press. Fig. 2 The Letter Case for the Roman. Fig. 3 Composing Stick.

W.H. Toms Sculp. Printed for J. Hinton. at the Kings Arms S.t Pauls Church Yard. 1747.

Engraving. 165 x 125mm (6½ x 5"). Folds. £65

A diagram of a printing press, a plate from the Universal Magazine, an early periodical, published monthly from 1747-1814.

Stock: 62382

271. [The Aeolian]

[n.d., c.1830.]

Scarce lithograph. Sheet 225 x 150mm (8¾ x 6").

Trimmed to printed border. £260

Portraits of a man and women playing the aeolian (an early harmonica, known as a 'Mundharmonika' in German), with examples of the instrument underneath. At the bottom is an example of an improved version, designed by Charles Wheatstone (1802-75) in 1827.

Sir Charles Wheatstone also invented the English concertina, but his main fame comes from creating the stereoscope and involvement in early telegraphy.

Stock: 62245



272. [Set design] **Scena D'Invenzione e Disegno del Cavalier Bibiena rappresentante Sala Reale.**

J.G. Bibiena inven: et delin: A.O. [Ambroglio Orio] sculp. [n.d., c.1740.]  
Engraving. 355 x 500 (14 x 19¾"), very large margins. Central fold as normal. Foxing in margin. £420  
A set design for an immense Baroque 'Royal Hall', with colonades and archways.  
Giuseppe Galli Bibiena (1696-1757) of Palma was 'First Theatrical Engineer' at the Viennese court of Holy Roman Emperor Charles VI and his daughter Maria Theresa from 1723-47, organising festivities including the Maria's wedding, and designing sets for theatrics. In 1753 he moved to the court of Frederick the Great in Berlin.  
Stock: 62140

273. [Theatre set] **Interno della Città di Babilonia.**

A.Basoli inv e dip. L. Martinelli dis. L. e F. Basoli inc. [Italy, 1821.]  
Scarce aquatint with line engraving, printed in brown. 315 x 3905mm (12½ x 15½"). £320  
A theatre set for a play set in Babylon, looking from the interior of a temple to ziggurats  
Published in Antonio Basoli's 'Collezione di varie scene teatrali', 1821.  
Stock: 62138

274. [Theatre set] **Fabbriche Sotteranee dell' India.**

A.Basoli inv e dip. L. Landri dis. L. e F. Basoli inc. [Italy, 1821.]  
Scarce aquatint with line engraving, printed in brown. 315 x 3905mm (12½ x 15½"), with very large margins. £320  
A theatre set for a play set in India, with a vaulted chamber with a vast staircase leading up to a massive doorway and the sky.  
Published in Antonio Basoli's 'Collezione di varie scene teatrali', 1821.  
Stock: 62137

275. [Theatre set] **Città di Tebe in Beozia.**

A.Basoli inv e dip. L. Basoli dis. L. e F. Basoli inc. [Italy, 1821.]  
Scarce aquatint with line engraving, printed in brown. 315 x 385mm (12½ x 15¼"), with very large margins. Creasing on right, hole in margin near bottom plate mark filled. £260  
A theatre set for a play set in the city of Thebes in Boeotia, published in Basoli's 'Collezione di varie scene teatrali', 1821.  
Stock: 62135

276. **The Combate in Paris betwixt John de Astley and Peter de Masse 29 Aug: A° 1438. The Combate in Smithfeild betwixt the same John de Astley and Sr Philip Boyle, 30 Jan: An: 1441.**

[Wenceslaus Hollar.] [London, 1656.]  
Rare etching, 290 x 370mm (11½ x 14½"). £480  
Two tournament scenes involving Sir John Astley of Patshull Hall, one of the most famous tournament knights of his time, flanked by eight panels with scenes before, during and after the action. The joust against Pierre de Massie in the upper scene was in the presence of Charles VII of France, ending; the lower scene is a duel, hand-to hand in armour with Philip de Boyle, before Henry VI of England. Astley was inducted into the Order of the Garter for his second victory.  
A plate from Dugdale's History of Warwickshire, 1656. *Pennington 530, i of ii.*  
Stock: 62177

277. [Skipping] **Caught Tripping.**

Printed by L.H. Lefevre, Newman St. London: Published by William Spooner, 377, Strand.  
Lithograph with fine hand colour. Sheet 380 x 280mm (15 x 11") Slight surface soiling. £120  
A young woman, in a dress that bares her shoulders, is tangled in her skipping rope, which reveals her calves and petticoats.  
Stock: 62341

278. [Golfer and caddy.]

[n.d., c.1920.]  
Photo. Sheet 240 x 290mm (9½ x 11½"), on card backboard. Backboard cracked and torn. £140  
A golfer completing a drive while smoking a pipe.  
Stock: 62308

279. **Games With The Ball - Tennis. The Court at Lord's.**

R.S. Groom, Wilkinson & Co., Litho, St. Paul's Press. 3, 4 & 5, Queen's Head Passage, Paternoster Row, London, E.C. London: Henry Lea & Co., 125, Fleet Street. [n.d., c.1860.]  
Lithograph. Sheet 225 x 295mm. (9 x 11½"). £290  
A game in progress inside the real tennis court at Lord's. At the request of MCC members a tennis court was built in 1839, soon becoming the venue for major championship and exhibition games.  
From 'The Book of Field Sports and Library of Veterinary Knowledge' by Henry Downes Miles.  
Stock: 62120

280. **Cart Horse, Now in the possession of C. Blake, Esq.r Aged 31 Years.**

Painted by S. Alken. Engraved by T. Sutherland.  
London, Published Jan.y 1.st 1821 by J. Hudson, 85, Cheapside.

Scarce coloured aquatint with fine hand colour. Sheet 265 x 290mm (10½ x 11½"). Trimmed. £160

An elderly horse in its tackle, in a stable.

Stock: 62337

281. **Plan and Survey of Ascot Race Course, in the County of Berks; including the Rises and Fall; with Notes Referring to an Appendix; by W.m Kemp. To the Kings Most Excellent Majesty This Plate being No.4. of a Series of Surveys, of the Principal Race Courses in England Is respectfully dedicated by His most obedient Subject & Servant, W.m Kemp [facsimile signature.]**

Davies sculp. 34 Compton St. Brunsw.k Sq.e. London, Published by Sherwood, Jones & Co. Paternoster Row, July, 1824.

Coloured engraving. 210 x 255mm (8¼ x 10"), watermarked 'J Whatman 1823'. One vertical fold in the centre as normal. £120

A plan of Ascot Race Course with profiles of the elevations of each route.

Stock: 62220



282. **Prospetto del Anfiteatro costruito nella Città di Lucca in Maggio 1785 per una corsa in giro di Cavalli con Fantino.**

Gio: Ant: Santi inv. Bart. Nerici Luc. sc. [n.d., c.1785.]  
Scarce etching, 18th century watermark. 445 x 575mm (17½ x 22½"). Trimmed close to plate, tears taped.

£450

A circular race course around an ornamental garden.

Stock: 62141

283. **D.r Church's London and Birmingham Steam Coach, Built at Birmingham, 1833.**

John Cooke, Delin. Eng.d by Josiah Allen birm.m.  
Published by Josiah Allen, Birmingham, & by Mess.rs Ackermann, Tilt & Fullers, London.

Fine & scarce steel engraving. Sheet 210 x 295mm (8¼ x 11½"). Trimmed within plate, affecting publication line. £450

A three-wheeled steam coach carrying passengers down a country road. There is no sign of a flue.

Dr. William Church (c.1778-1863), an American inventor, patented two steam carriages, the first in 1832, which wasn't built, and a second in 1835, after which he founded the London and Birmingham Steam Carriage Company. Whether the London to Birmingham run was ever completed is uncertain, but soon Church turned his attention to designing locomotives.

Stock: 62118

284. **[Elizabethan Houses, Holborn. No. 11]**

Arthur Spencer [pencil signature] [n.d. c.1920.]

Etching. Plate 140 x 195mm. (5½ x 7¾"), with large margins. £45

View of Elizabethan Houses in High Holborn, London. Once home to Dr. Johnson from 1759-60, and it is recorded that here he wrote "Rasselas". The archway beneath the houses gave access to the Staple Inn.

Stock: 62217

285. **[London St. Paul's From the River. No. 7.]**

Arthur Spencer [pencil signature.] [n.d. c.1920.]

Etching with letterpress text slip. Plate 195 x 140mm. (7¾ x 5½"). Mint. £130

View across the Thames to St Paul's Cathedral, from the south bank; sailing craft on the river in foreground. Offered with original printed title label (with descriptive text).

Stock: 62218

286. **[St. Paul's Cathedral from the Great West Door.] [No.3]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.]

Etching. Plate 200 x 140mm. (7¾ x 5½"), with very large margins. £130

St Paul's Cathedral looking towards the Great West Door.

Stock: 62214

287. **Explanation of the Cosmorama.**

[Printed Dec.r 1.st 1821, for La Belle Assemblée N.º 155.]

Aquatint. Sheet 130 x 210mm (5 x 8¼"). Trimmed, losing publication line, laid on album paper. £160

A diagram of the viewing room of the Cosmorama, an indoor peepshow at 29 St James's Street (later 207-209 Regent Street). The viewer would look through a confex lens at a small painting, which would look much larger and more distant.

Stock: 62309

288. **A True Representation of the Triumphal Car which conveyed S.r Francis Burdett, Bart. to the Crown and Anchor Tavern, Strand, June 29th 1807. Dedicated to the 5134 Independent Electors of Westminster.**

Publish'd July 21, 1807, by J. Aldis, N.º 9, Pavement, Moorfields, London.



Coloured etching. 240 x 370mm (9½ x 14½").  
Trimmed close to printed border at sides. Small  
repaired loss left centre border. £230  
A triumphal carriage used by Burdett after his  
resounding victory at the 1807 Westminster Election.  
Stock: 62122

289. **A Correct Representation of Her  
Majesty Queen Caroline Returning From the  
House of Lords, 1820**

I.R. Cruikshank fecit. R W ad vivam del.t. Pub.d by G.  
Humphrey 27 S.t James's Street, London [n.d., c.1820].  
Aquatint with fine hand colour. Sheet 205 x 410mm (8  
x 16"). Trimmed to printed border, small tears in  
bottom left corner. £180  
Caroline of Brunswick in an open coach with six  
horses and liveried footmen, being cheered by crowds  
in New Palace Yard.  
Stock: 62121



290. **A Correct Representation of Her  
Majesty Queen Caroline Returning From the  
House of Lords, 1820**

I.R. Cruikshank fecit. R W ad vivam del.t. Pub.d by G.  
Humphrey 27 S.t James's Street, London [n.d., c.1820].  
Aquatint with fine hand colour. Sheet 215 x 410mm  
(8½ x 16"). Trimmed into printed border at sides.  
£260  
Caroline of Brunswick in an open coach with six  
horses and liveried footmen, being cheered by crowds  
in New Palace Yard.  
Stock: 62136

291. **[Cleopatra's Needle and Waterloo  
Bridge] [No.5]**

Arthur Spencer [pencil signature to the bottom left-  
hand side outside the image] [n.d. c.1920.]  
Etching. Plate 140 x 195mm. (5½ x 7¾"), with very  
large margins. £95  
View along the Embankment with Cleopatra's Needle  
in the Foreground against the backdrop of Waterloo  
Bridge and Somerset House.  
Stock: 62215

292. **[Tower Bridge] [No.8]**

Arthur Spencer [pencil signature to the bottom left-  
hand side outside the image] [n.d. c.1920.]  
Etching. 140 x 197mm. (5½ x 7¾"), with very large  
margins. £160  
A View of Tower Bridge with Construction and a  
working Dock for the City in the background; traffic  
on the bridge and barges on the River Thames.  
Stock: 62216

293. **[Houses of Parliament from the South  
West.] [No.2]**

Arthur Spencer [pencil signature to the bottom left-  
hand side outside the image] [n.d. c.1920.]  
Etching with letterpress text slip. Plate 140 x 200mm  
(5½ x 8"), with very large margins. £95  
A view of the Houses of Parliament from across the  
river looking towards the Lord Chancellor's chambers.  
Stock: 62209

294. **[Clock Tower, Big Ben, The Houses of  
Parliament.] [No.10.] [The Clock Tower of the  
Houses of Parliament overlooking Westminster  
Bridge, contains the famous bell, so named in  
compliment to Sir Benjamin Hall, the First  
Commissioner of Works at the time the bell  
was cast. It weighs 13½ tons, and its chimes,  
which can be heard over a wide area of  
London, are broadcast daily as time signal by  
the British Broadcasting Corporation. The  
Clock, reputed to be finest time keeper in the  
world, is wound by an electric motor. The faces  
of the Clock are illuminated when the House of  
Commons is in session. The minute hands are  
14 feet long, and the minute spaces are one foot  
square. A Latin inscription round the dial four  
times asks God to save Victoria the First.]**

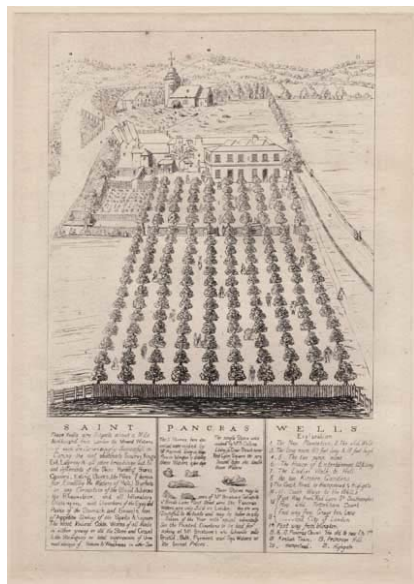
Arthur Spencer [pencil signature.] [Copyright. F.&M.  
Ltd., Bedford, Eng.] [n.d. c.1920.]  
Etching. Plate 200 x 140mm (7¾ x 5½"), very large  
margins. £140  
A view of the Big Ben clocktower from Westminster  
Bridge.  
Stock: 62210

295. **[St Martin-in-the-Fields Church] [No.13]**

Arthur Spencer [pencil signature to the bottom left-  
hand side outside the image] [n.d. c.1920.]  
Etching. Plate 200 x 135mm. (8 x 5¼"), with very large  
margins. Offered with original letterpress sheet. £75  
A view of the Western Door to St Martin-in-the-Fields  
Church on Trafalgar Square, with the front of the  
National Gallery on left.  
Stock: 62212

296. **[London. Westminster Abbey, West  
View. No.1]**

Arthur Spencer [pencil signature] [F. & M. Ltd,  
Bedford. n.d. c.1920.]  
Etching. 200 x 140mm (7¾ x 5½"). With title (as  
above) and description on separate letterpress label.  
£95  
View of Westminster Abbey with the Westminster  
Scholars War Memorial, also known as the Crimea and  
Indian Mutiny Memorial, outside.  
Stock: 62211



297. **Saint Pancras Wells.** These Well's are situate about a Mile Northward from London the Mineral Waters of which are surprisingly successfull in curing the most obstinate Scurvy, Kings Evil, Leprosy & all other breakings out & cancers, eating ulcers, the piles (herin for excelling the waters of Holt) surfeits or any corruption of the blood & juices, the rheumatism, and all inflamatory distempers, most disorders of the eyes and pains of the stomach and bowels [...]

[n.d., c.1760.]

Rare etching. 260 x 185mm (10¼ x 7¼"). Trimmed within plate, mounted in album paper at edges. £180

A view of St Pancras Wells, looking north towards Primrose Hill, Hampstead and Highgate, with tree lined avenues for strolling after drinking the sprint water. Underneath a text extolls the powers of the water, with illustrations of stones said to have been passed by people after they drank it. *BM:*

1927,1126.1.24.1 & 1880,1113.4776 for a drawing in the *Crace Collection*.

Stock: 62300

298. **[Staple Inn Courtyard.] [No.12]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.]

Etching. Plate 195 x 140mm. (7¾ x 5½"), very large margins. Offered with original letterpress sheet. £40

The quiet courtyard that is just behind the attractive façade of Staple Inn.

Stock: 62213

299. **Greenwich, Oh, Ho, I'm So Timid. Fancy Sketches N.º 22.**

Printed by Lefebvre & Kohler, Newman St. London: Published by G.S. Tregear, 96, Cheapside.

Scarce coloured lithograph. Sheet 380 x 275mm (15 x 10¾"). Slight staining. £160

A flirtatious girl runs down the hill of Greenwich Park, watched by three gentlemen. The twin domes of Greenwich Hospital are in the distance.

Stock: 62139

300. **The Opening of S.t Katharine Dock, October 25.th 1828.**

Printed & Sold by W. Belch, 258 Borough London.

Coloured etching. 215 x 315mm (8½ x 12½"), large margins. £220

A naive view of the 'Elizabeth' entering the St Katharine Docks on the opening day.

Clearing the 23 acre site caused 1250 houses to be demolished (as well as with the medieval hospital of St. Katharine), displacing 11,300 inhabitants, mostly port workers. The docks were never a great financial success and were finally closed in 1968, having long run at a loss. They were sold by the Port of London Authority to the Greater London Council.

Stock: 62165

301. **[London. The Tower of London From the Thames. No.4.]**

Arthur Spencer [pencil signature.] [n.d. c.1920.]

Etching, plate 140 x 195mm (5½ x 7¾"), with very large margins, with accompanying descriptive letterpress label with title (as above). £140

The most famous view of the Tower of London.

Stock: 62219

302. **Thames Wherries. Richmond.**

Drawn & Etched by E.W. Cooke. London, Published 1829.

Etching. 135 x 205mm (5¼ x 8"), with very large margins. £70

Ferry boats beached on the shore.

Stock: 62064

303. **Sketches at Richmond, Surrey.**

Drawn from Nature and on Stone by T. Lindsay.

Printed by W. Clerk 26 Dean S.t Soho. Published by James Darnill (Public Library & Reading Room) Hill S.t Richmond [n.d., c.1840].

Four rare lithographs on chine collé, laid on sheet with printed title. Sheet 250 x 310mm (9¾ x 12¼"). £240

Four views of the Thames at Richmond on one sheet (clockwise from top left): view from Twickenham bank towards Old Deer Park; from Petersham bank towards Twickenham; view near Petersham; and from Richmond Hill towards Twickenham. *Gascoigne* 460-3.

Stock: 62176

304. **Sketches at Richmond, Surrey.**

Printed by W. Day 17 Gate S.t. Richmond, Pub.d by James Darnill (Public Library & Reading Room) Hill Street [n.d., c.1840].

Rare lithograph. Sheet 210 x 280mm (8¼ x 11"). £140

Four views of the Thames at Richmond on one sheet (clockwise from top left): view near Petersham; the bridge from upstream, Richmond Bank; the Star and Garter from Twickenham Ferry; and the bridge from upstream, Twickenham Bank. *Gascoigne* 456-9.

Stock: 62063



305. **[Reading] Caversham Bridge.**

Drawn and Engraved by W.H. Timms. Published April 1823 [by J. Rusher, King Street Reading].

Aquatint, printed in colour and finished. 185 x 250mm (7¼ x 9¾"), watermarked 'J Whatman 1822'.

£95

A view looking down on Caversham Bridge, mostly stone but with a wooden span. The colour is particularly fine.

From 'Views of Reading Etc.' *Abbey 294.*

Stock: 62385

306. **[Reading] Part of Castle Street from the Turnpike.**

Drawn and Engraved by W.H. Timms. Published May 1823 [by J. Rusher, King Street Reading].

Aquatint, printed in colour and finished. Plate 185 x 250mm (7¼ x 9¾").

£95

From 'Views of Reading Etc.' The colour is particularly fine. *Abbey 294.*

Stock: 62386

307. **Prison Gate S.t Albans.**

J.C.B. del.t [John Cart Burgess]. Pub.d 1816.

Rare pen lithograph with hand colour. Sheet 140 x 195mm (5½ x 7¾"). Trimmed to printed border.

£140  
A view looking through a medieval archway, after John Cart Burgess (1798-1863), painter and writer. He was the son of William Burgess and brother of Henry William Burgess and Thomas Burgess.

Stock: 62107

308. **Langley Park, Norfolk. The Seat of Sir William Beauchamp Proctor Bart.**

E.F.P. [Payne?] del et lithog. Printed by Hullmandel & Walton. [n.d., c.1850.]

Rare tinted lithograph. Sheet 340 x 420mm (13½ x 16½"). Trimmed within printed border at sides, inscription area with repaired cracks and tear, top right corner cracked.

£130

The facade of the 18th century Palladian hall built by Matthew Brettingham, set in a landscape park attributed to Lancelot 'Capability' Brown. It is now home to Langley School.

The print predates Sir William changing his surname to Proctor-Beauchamp in 1852.

Stock: 62171

309. **Thomas Clarkson. Playford Hall. Aug. 31. 1846, aged 87. Thomas Clarkson penned the original Autograph, (of which the above is a perfect facsimile, obtained by the Anastatic Press) in ink pre-pared for the purpose; about 4 weeks before his death, which took place on the 26th of the 9th month, 1846, in his 87th year. The windows immediately opposite the gate are these of his usual sitting room, the two above them of that where he ended his mortal career. WDS.**

W.m Dillwyn Sims [facsimile within plate]. Ipswich Anastatic Press. [n.d., c.1846.]

Lithograph. Sheet size: 275 x 385mm (10¾ x 15¼"), with very large margins.

£110

A view of Playford Hall, Suffolk, with abolitionist Thomas Clarkson (1760 - 1846), walking towards the gates. Clarkson was founding member of The Society for Effecting the Abolition of the Slave Trade (also known as the Society for the Abolition of the Slave Trade) and helped achieve passage of the Slave Trade Act of 1807, which ended British trade in slaves. Clarkson rented Playford Hall in around 1813 and lived there until his death in 1846.

Stock: 62208

310. **[Courtyard of the Mermaid Inn, Rye.] 43. [The best view of the Mermaid Inn from the exterior is of the courtyard, which is of typical sixteenth century construction, and has been described as the most photographed inn in Sussex. It is certainly one of the most famous, for as far back as can be traced there has always been a Mermaid Inn at Rye. The town was for many years the headquarters of gangs of smugglers, who committed many violent crimes in the neighbourhood, and who used to frequent this famous inn. Many exciting stories are told of their association with the place. It is reported to have a secret staircase and a hidden well used by the smugglers. Whether all the stories are true or not, the Inn is still a most picturesque and fascinating survival from a very early age.]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] Copyright. F. & M. Ltd., Bedford, Eng. [n.d. c.1920.]

Etching. 280 x 255mm (11 x 10"), very large margins. Mint.

£60

Stock: 62270

311. **[The Strand Gate, Winchelsea.] No. 44. [Winchelsea was once a Cinque Port of first magnitude, but owing to the action of the sea it is now some distance inland and "where fisherman once dropped their nets shepherds now watch their sheep." For many years the town was frequented by smugglers, and William Thackeray in "Dene Duvel" dramatically recalls those thrilling bygone**

**days. It was here that John Wesley preached his last open air sermon under what is now known as Wesley's Tree at the west side of the churchyard. The Strand Gate was one of three gates erected under royal patronage when the "New" Winchelsea was replanned in 1287. The monasteries and other religious houses were quickly reproduced and a prosperous town was soon established. It was at Old Winchelsea some three miles away that William the Conqueror landed. The stone bearing the Arms of the Cinque Ports, which was taken from the Gate at the time of its destruction, may be seen fixed to one of the remaining walls.]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] Copyright. F. & M. Ltd., Bedford, Eng. [n.d. c.1920.]  
Etching. 259 x 281mm (10¼ x 11¼"), very large margins. Mint. £60  
Stock: 62269

**312. [Scrap sheets with the engraved title and 63 plates from 'Views in York, Wood Engravings Printed by John Hill, Marygate, 1838.]**

[York, 1838.]  
26 scrap book pages, each 410 x 260mm (16 x 10½"), with many other scraps, both prints and letterpress. £400

A collection of 64 wood engravings from the extremely scarce series 'Eighty Three Views in York'.  
Stock: 62249

**313. Laxy, Isle of Man.**

On Stone by K. Haghe. Sketched from Nature by G. Pickering. Day & Haghe Lith.rs to the King, Gate S.t, London. Pub.d by G. Pickering. Chester. 1832.  
Lithograph. Sheet 210 x 280mm (8¼ x 11"). Slight spotting. £140  
A view of Laxy, with a cattle and horse market being held on the shore of the Laxy River. *Not on Abbey.*  
Stock: 62297

**314. [Powys Castle.]**

[after J.M.W. Turner.] [J. McQueen c.1855.]  
Extremely rare coloured lithograph. Sheet 265 x 410mm (10½ x 16"). Trimmed to image, as issued. £480  
A colour view of Powys Castle, with a man hunting egrets, from the rare series 'The Works of J.M.W. Turner, R.A.' published by J. McQueen. The painting, which was engraved for 'Picturesque Views in England and Wales' (1836), now in the Manchester Art Gallery. *Rawlinson 847b, 'it is evident that there were others of the Series, at present unrecognised. Not seen by Rawlinson.*  
Stock: 62305

**315. [John Wilson, Esq.r Professor of Moral Philosophy in the University of Edinburgh.]**

J. Watson Gordon Pinx.t Edinburgh 1829. Engraved by H. Dawe 7 Bartholomew Place, Kentish Town.

Published March 1.st 1833 by M.r A.W. Maclean Edinburgh.

Mezzotint, proof before title. 330 x 255mm (13 x 10"). Mounted in album paper at sides, some spotting. £190  
Seated portrait of John Watson (1785-1854), a Scottish advocate, literary critic and author, who used the pseudonym Christopher North to write for Blackwood's Edinburgh Magazine.  
Stock: 62288



**316. [Salzburg] Prospectus Elegantiores Splendidissimae Archiepiscopalis Urbis Salisburgensis...**

A Jo. Baptista Homanno Noribergae [n.d., c.1720].  
Engraving, 18th century watermark. 495 x 585mm (19½ x 23"). Original central fold, printer's crease, trimmed into plate at bottom. £490  
Views of Salzburg in ten compartments: a prospect of the city and nine views of important buildings, including the Hohensalzburg Fortress.  
Stock: 62144

**317. [Louis XI]**

Matheus fecit. [n.d., c.1680.]  
Engraving. Sheet 195 x 145mm (7¾ x 5¾"). Trimmed within plate. £160  
A full length portrait of Louis XI (1423-83), standing before a table on which is a small clock. Through the window are two figures with armies meeting, probably a reference to the Treaty of Picquigny, in which Louis paid Edward IV a large sum of money to withdraw his army away from France and renounce English claims to Normandy and other French lands, thus ending the Hundred Years' War.  
Stock: 62151

**318. Un amour de bronze qui tire une flèche d'eau à Versailles.**

de Lespine ex. Cum Privilegio Ordin: Hollandiae et West-Frisiae [n.d., 1717].  
Engraving. 385 x 495mm (15¼ x 19½"). Folds, tears taped. £280  
An illustration of the fountain featuring Cupid drawing his bow, the jet of water replacing his arrow. It was created by Louis Lerambert (1620-70) for the pool of the Parterre des Fleurs in the gardens of the Palace of Versailles.  
Stock: 62143

319. **Frau Clara Maria Herrn D. Johann Conrad Wittner Norimb. Physici Orgin. Frau Eheliebste Eine Gebohrne Negelin. Nata. d.2.Octobr. 1723. Nupta. d.1. Juny. 1745. Denata. d.20 July. 1746.**

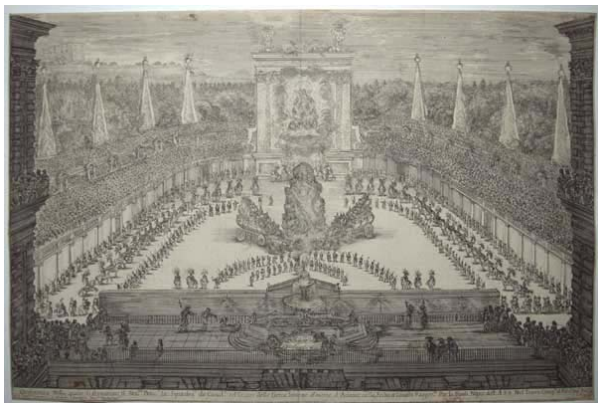
G Lichtensteger Norib sc. 1747. [Nuremburg, c.1747.] Engraving with etching. Sheet 365 x 240mm (14¼ x 9½"). Trimmed within plate, old folds. £180  
The daughter of pastor Joachim Negelein, she married doctor Johann Conrad Wittner (1720-75) in 1745 but died the following year. Her husband wrote a number of medical books, including 'Dissertatio inauguralis medica de vomitu, vomitus remedio', 1742.  
Stock: 62193

320. **Jeune Grec.**

Printed by Kohler & Co., 22, Denmark S.t Soho. London J. M.cCormick, 147 Strand [n.d., c.1830]. Coloured lithograph with fine fresh hand colour. Sheet 340 x 265mm (13¼ x 10½"). £190  
Young Greek man turned to left, carrying a drapery over his right shoulder, wearing turban and embroidered waistcoat over stripped shirt.  
Detail from a painting by Baron François Gérard (1770 - 1837).  
Stock: 62340

321. **A Modern Greek.**

London J. M.cCormick, 147 Strand [n.d., c.1830]. Coloured lithograph, with very fine fresh colour. Sheet 340 x 265mm (13¼ x 10½"). Slight soiling. £240  
A portrait of a Greek man in a richly embroidered dress.  
Stock: 62339



322. **Ordinanza nella quale si fermarono il Ser.mo Princ.pe le squadre de caval.ri, ed i carri delle Deità Interno almonte d'Atlante nella Festa a Cavallo Rappre.ta. Per le Reali Noze dell A.S.S. Nel Teatro Cong.to al Pala.zo del S.G.D.**

S.D. Bella 1661. Etching, 17th century watermark. Sheet 280 x 435mm (11 x 17"). Trimmed close to image. £490  
An elaborate tournament held in the amphitheatre of the Giardino di Boboli, behind the Medici's Pitti Palace. Top left is the Forte di Belvedere.  
Stock: 62142

323. **[Lake Como and Villa d'Este.]**

[n.d., c.1840.] Fine gouache. Sheet 155 x 205mm (6 x 8"). Trimmed to image. £450  
A close copy of the view of Lake Como by G. Castellini for Francesco Bernucca's 'Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e Como', c.1818. It is painted on the back of a part lithographic portrait.  
Stock: 62406

324. **Lake of Como.**

[n.d., c.1840.] Fine gouache, titled in ink at top. Sheet 150 x 190mm (6 x 7½"). Tear taped, some scuffing, stain along right edge. £380  
A well-executed and colourful scene.  
Stock: 62405

325. **Lake of Como.**

[n.d., c.1840.] Fine gouache, titled in ink at top. Sheet 150 x 190mm (6 x 7½"). Stains at top and right edges. £480  
A well-executed and colourful scene.  
Stock: 62407

326. **Lake Maggiore.**

[n.d., c.1840.] Gouache, titled in ink at top, Stamp of C. Rastrelli Geneva verso. Sheet 165 x 250mm (6½ x 9¾"). Trimmed to image. £480  
A well-executed and colourful scene of the island palaces, with a steamer on the lake.  
Stock: 62408

327. **Ruins of Ancient Rome ~ Ruines de l'Ancienne Rome. The Amphitheatre ~ The Remains of the Senatorial Bridge. 6.**

G.P. Pannini Pinx.t. J.S.Austin [William Austin] Sculp.t. Printed for Bowles & Carver N.º 69 in St. Psul's Church Yard \_ Whittle & Laurie 53 Fleet Street, & \_ Robert Wilkinson \_ 125 Fenchurch Street [n.d, c. 1815].  
Engraving with fine hand colouring, 280 x 390mm (11 x 15¼"), large margins. Paper lightly toned. £320  
A composite view of the Tiber, with several ruined Roman buildings, including the Colosseum and the three arches of the Ponte Rotto.  
From a series of ten plates engraved by William Austin (c.1733-1820) after Giovanni Paolo Pannini (c.1691-1765).  
Stock: 62130

328. **Rome in it's Original Splendor. Rome dans Sa Splendeur Ancienne. 1 An Egyptian Obelisk. 2 The Senate House. 3 A Triumphal Arch. 4 A Column Erected to Augustus. 5 The Temple of Fortune. 6 A Temple Dedicated to Jove ye Thunderer.**

Printed for Whittle & Laurie N.º 53 Fleet Street \_ Bowles & Carver N.º 69 S.t Pauls Church Yard. & \_ Robert Wilkinson \_ 125 Fenchurch Street.

Coloured engraving. 280 x 390mm (11 x 15¼"), large margins. Tear through title into plate repaired; top left corner extensively repaired, with mss. fill. Damaged.  
£160

An imaginary view of classical Rome.  
Stock: 62133

**329. Rome in it's Original Splendor. Rome dans Sa Splendeur Ancienne. 1 the Temple of Vesta. 2 Virgins going to Sacrifice. 3 The Imperial Palace. 4 A Fountain of Medicinal Water. 5 The Arch of Trajan. 6 The Tomb of Cestus.**

Printed for Robert Wilkinson \_ 125 Fenchurch Street \_ Whittle & Laurie 53 Fleet Street & Bowles & Carver N.º 69 S.t Pauls Church Yard.

Coloured engraving, J. Whatman 1816 watermark; 280 x 390mm (11 x 15¼"), with very large margins. Small tear in margin, some paper tone.  
£320

An imaginary view of classical Rome.  
Stock: 62134

**330. Frontespizio della Istoria Romana incisa all'acqua Forte, da Bartolomeo Pinelli Romano 1818. In mezzo alle rovine del Foro, Roma mi apparve nella sua maestrosa dignità, e grandezza.**

Pinelli inv. e inc. [Rome, 1819.]

Etching. 315 x 425mm (12½ x 16¾"), with large margins.  
£180

The artist, Bartolomeo Pinelli (1781-1835), stands in the Roman Forum, with a figure of Rome holding a shield decorated with Romulus and Remus sucking the she-wolf.

This was the frontispiece to Pinelli's series of 100 plates illustrating the the history of Republican Rome, as told in Charles Rollin's 'Istoria Romana'.

Stock: 62145



**331. [Rome] Urbis Romae Veteris ac Modernae Accurata Delineatio.**

edita à Joh: Bapt: Homann S.C.M. Geographo Norimbergae. [n.d., c.1720].

Engraved map with original hand colour. 495 x 585mm (19½ x 23"). Wormhole and toning at centre fold, split at botton; tears in margin.  
£580

A detailed map of Ancient Rome decorated with figures representing the Catholic Church.

Stock: 62178

**332. A View of S.t Martins Church, Also of the Arch of Septimus Severus, through which the Roman Generals marched in their triumphs to the Capitol.**

Piranesi delin.t. Bowles Sculp. Printed for Robert Wilkinson 58 Cornhill & Bowles & Carver, 69 St. Paul's Church Yard. [n.d. c.1800]

Engraving with hand colour. 275 x 425mm (10¾ x 16¾"), large margins.  
£320

A view of the Arch of Septimus Severus in the Roman Forum, still half-buried. To the left is the Colonna di Foca (Phocas); to the right is the Chiesa Santi Luca e Martina.

A copy of Giovanni Battista Piranesi's "Arco di Settimio Severo", 1759.

Stock: 62131

**333. The Church of St. Peter at Rome. L'Eglise de St. Pierre a Rome. 1.**

[Engraved by Thomas Bowles] London Printed for Bowles & Carver, 69 St. Paul's Church Yard [n.d. c.1800].

Engraving with hand colour. 275 x 425mm (10¾ x 16¾"), with large margins.  
£320

View of St Peter's Square, Vatican City, Rome from Via della Conciliazone; figures in the square, a small procession on the steps in front of the basilica.

Stock: 62132

**334. [The Departure of Matthias I from the Netherlands.] Dess Durchleuchtichsten Ertzhertzogen Mattheis Q. von den Niderlanden außzug.**

[engraved by Frans Hogenberg] [Cologne, n.d., c.1581.]

Engraving, 16th century watermark; 215 x 280mm (8½ x 7"). Top edge with tears entering plate taped.  
£140

Matthias (1557-1619) was invited to become Governor-General of the Spanish Netherlands in 1578 by the rebelling Dutch, against the will of his uncle, Spanish king Phillip II. He left the county when the Seventeen Provinces declared themselves a republic in 1581; he ruled as Holy Roman Emperor from 1612 to 1619, during this time the imperial capital moved from Prague to Vienna.

From the 'Geschichtsblätter' (history sheets) published by Franz and Abraham Hogenberg between 1570 and 1610.

Stock: 62292

**335. [Czar Peter House] Intérieur de la Cabane de Pieere le Grand, à Zaandam.**

[Chez Frères Buffa et C.,º Kalverstraat, N.º 50, à Amsterdam.]

Lithograph. Sheet 190 x 265mm (7½ x 10½"). Trimmed, losing publication line.  
£140

A view of the interior of the wooden house built in 1632, in which the Russian Tzar Peter the Great stayed when he was studying shipbuilding in Zaandam in 1697. It is now preserved inside a stone building built over it in 1897.

Stock: 62067

336. **[Vilnius] Wilna I. [pencil]**  
Fred. A. Farrell. [n.d., c.1925.]  
Etching, limited edition 21/50, signed in pencil, and  
publisher's blindstamps. 295 x 230mm (11¼ x 9"),  
large margins. Faint mount burn. £160

A courtyard in winter, with leafless trees.  
Frederick Arthur Farrell (1882-1935), a Scottish self-  
taught etcher & watercolourist, was the official artist  
with the 51st Highlanders during the First World War.  
Stock: 62311

337. **[Fernando Álvarez de Toledo y Pimentel,  
3rd Duke of Alba]**

[n.d., 1584.]  
Engraving. 170 x 140mm (6¾ x 5½"). Trimmed to  
plate, laid on album paper. £95

A half-length portrait in armour of Fernando Álvarez  
de Toledo y Pimentel (1507-82), 3rd Duke of Alba,  
famed for his role as Spanish Governor of the  
Netherlands during the Dutch Revolt and the Eighty  
Years' War.  
Stock: 62421



338. **[Signature of General Anastasio  
Bustamante] Anast. Bustam.te Londres a 8 de  
Junio 1842. Hotel St George Albermarle Street.**  
Ink mss. Sheet 95 x 135mm (3¾ x 5¼"). Laid on  
album sheet with a lithographic portrait. £480

Anastasio Bustamante (1780-1853) was Mexican  
president three times, 1830-2, 1837-9, and 1839-41,  
losing his job because of revolts each time. This  
signature dates from his exile, before he returned to  
Mexico after the fall of Santa Anna in 1844.  
The portrait is of Venezuelan soldier José Trinidad  
Morán (1796-1854) who fought in the liberation wars  
of Ecuador, Peru and Bolivia.

Stock: 62296

339. **[The Columbiad: a Poem.] [Cruelty  
Presiding over the Prison Ship.]**

R. Smirke R.A. pinx.t. J. Neale Sculp. [Philadelphia:  
A. Conrad and Co., 1807.]

Stipple with engraving, scratched letter progress proof,  
with guidelines for the elaborate title border, late 18th  
century watermark. Sheet 285 x 220mm (11¼ x 8¾").  
Trimmed to plate, small hole in unprinted area. £260  
An illustration from Joel Barlow's epic poem about  
America, 'The Columbiad', with the winged figure of  
(British) Cruelty ignoring the pleas from American  
prisoners of war reaching through the hatch of a prison  
ship.

'The Columbiad' is a philosophical epic poem, enlarged  
from Joel Barlow's earlier work 'The Vision of  
Columbus' (1787). Intended as a national epic, it was  
initially popular but quickly fell out of favour: 'The  
Concise Oxford Companion to American Literature'  
describes it as 'a tedious and turgid work modeled on  
Milton'. A drawing is in the Scottish National Gallery  
titled "An Allegory connected to the Slave Trade."  
Stock: 62291

340. **General Washington.**

Engraved for the Encyclopedia Londonensis, 1828.  
Stipple, watermark 1828, 160 x 110mm (6¼ x 4¼"),  
with very large margins. £130

Oval head and shoulders portrait of George  
Washington (1732-1799) in uniform, after Charles  
Gilbert Stuart.

Stock: 62181

341. **N.º 2. Geological Plan & Section from the  
Rio Grand to the Pimas Villages. Along the  
Route explored by Leiut. John G. Parke, Corps  
of the Top.l Eng.rs. Near the Parallele of 32º  
North Latitude. 1856. Prepared to accompany  
the Report of Thomas Antisell M.D. Geologist  
of the Expedition.**

U.S. Pacific Rail Road Expl. & Surveys War  
Department. [Washington: Government Printing Office,  
1861.]

Coloured lithograph. Sheet 385 x 640mm (15¼ x  
25¼"). Original binding folds, crease in corner. £180

A geological map and cross section of the intended  
route of the first transcontinental railway in the U.S.A.  
The 'Pima' are the Akimel O'odham ('River People') of  
Arizona.

Published in 'Reports of Explorations and Surveys, to  
Ascertain the most Practicable and Economical Route  
for a Railroad from the Mississippi River to the Pacific  
Ocean'.

Stock: 62394

342. **Valley of the Gila & Sierra de Las  
Estrellas From Maricopa Wells. U.S.P.R.R.  
Exp. & Surveys 32º Parallel California.  
General Report Plate V.**

A.H. Campbell. [Washington: Government Printing  
Office, 1855.]

Tinted lithograph. Sheet 215 x 285mm (8½ x 11¼").

£190

A view of the United States Pacific Rail Road surveyors' camp in a valley now occupied by the city of Phoenix, Arizona.

Published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62387



343. **[California] Valley of the Mud Lakes Showing Eight Two Miles of the Projected Railroad Line June 14th at 9 A.M. From Mud Lake Peak. 1854 U.S.P.R.R. Exp. & Surveys 32° Parallel. Expl. by Lieut. Beckwith. Vol II.** C. Schumann from F.W. Egloffstein. Selmar Siebert's Engraving & Printing Establishment, Washington, D.C. [Washington: Government Printing Office, 1861.] Engraving with hand colour. 260 x 785mm (10¼ x 31"). Trimmed to plate on three sides, original binding folds, two with splits taped. £180

An early view of the Valley of the Mud Lakes in the Sierra Nevada mountains, with a key including the entrance to Madelaine Pass, Mount Observation, Black Rock Range, and the Humboldt River Range.

Published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62390

344. **[California] Northern Slopes of the Sierra Nevada. June 30.th at 9 A.M. View towards the West. 1854. U.S.P.R.R. Exp. & Surveys 41.st Parallel. Expl. by Lieut. Beckwith. Vol II.**

C. Schumann from F.W. Egloffstein. Selmar Siebert's Engraving & Printing Establishment, Washington, D.C. [Washington: Government Printing Office, 1861.] Engraving with hand colour. 260 x 795mm (10¼ x 31½"). Trimmed into plate one three sides, damage at original binding folds, a few tears in lateral edges

£180

An early view of the Sierra Nevada, centred on the snow-covered volcano Mount Shasta. Published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62392

345. **[California] Warners Pass from San Felipe. U.S.P.R.R. Exp. & Surveys 41.st Parallel. Expl. by Lieut. Beckwith. Vol II.**

[Washington: Government Printing Office, 1855.] Tinted lithograph. Sheet 215 x 285mm (8½ x 11¼").

£85

A view of the United States Pacific Rail Road surveyors' camp in Warner's Pass, San Diego County, California.

Published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62388

346. **N.° 1. Geological Plan of the Coastal Range of California from San Francisco Bay to Los Angeles. Along the Route explored by Lieut. John G. Parke, Corps of the Top.l Eng.rs to connect the Routes near the 35° & 32° parallels of North Latitude. 1855 & 1856. Prepared to accompany the Report of Thomas Antisell M.D. Geologist of the Expedition.**

U.S. Pacific Rail Road Expl. & Surveys War Department. [Washington: Government Printing Office, 1861.]

Coloured lithograph. Sheet 510 x 325mm (20 x 12¾"). Original binding folds, creased £180

A geological map of California, published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'.

Stock: 62395

347. **[Lassen County, California] Madelin Pass. June 19.th at 2 P.M. View from Mount Observation. U.S.P.R.R. Exp. & Surveys 41.st Parallel. Expl. by Lieut. Beckwith. Vol II.**

C. Schumann from F.W. Egloffstein. Selmar Siebert's Engraving & Printing Establishment, Washington, D.C. [Washington: Government Printing Office, 1861.] Engraving with hand colour. 260 x 795mm (10¼ x 31½"). Trimmed into plate one three sides, damage at original binding folds, tear taped. £180

An early view of the Madeline Plains, published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62393

348. **[Nevada] Valley of the Humboldt River at Lassen's Meadows. June 9.th at 3 P.M. from a Peak on the Western Humboldt River Range Showing 50 Mikes of the Projected Line of Railroad. 1854. U.S.P.R.R. Exp. & Surveys 41.st Parallel. Expl. by Lieut. Beckwith. Vol II.**

C. Schumann from F.W. Egloffstein. Selmar Siebert's Engraving & Printing Establishment, Washington, D.C. [Washington: Government Printing Office, 1861.]



Engraving with hand colour. 250 x 790mm (9¾ x 31¼"). Trimmed into plate at sides, damage at original binding folds. £180

An early view of Nevada, published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62391

349. **[Nevada] Goshoot Passage. Showing 65 Miles of the Proposed Line of Railroad from the Desert West of Great Salt Lake to Humboldt Mountains. May 20th at 2 P.M. from a Peak Near Antelope Butte. U.S.P.R.R. Exp. & Surveys 41.st Parallel. Expl. by Lieut. Beckwith. Vol II.**

C. Schumann from F.W. Egloffstein. Selmar Siebert's Engraving & Printing Establishment, Washington, D.C. [Washington: Government Printing Office, 1861.] Engraving with hand colour. 260 x 785mm (10¼ x 31"). Trimmed into plate at sides, original binding folds, one with splits taped. £180

An early view of Utah and Nevada, published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 62389

350. **Barbados Amateur Athletic Association. Athletic Sports Under the Rules of the Amateur Athletic Association and the National Cyclist Union. Pickwick Cricket Club Grounds, "Kensington." Monday, 24th May, 1909. Commencing at 1 O'Clock.**

T.E. King & Co., - Printers.

Scarce letterpress pamphlet, 245 x 145mm (9¾ x 5¾"); pp. 16, stapled, with woodcuts in ads. Some wear, some crayon mss. £160

Events include running, cycling and high jump.

Stock: 62290

351. **Brisbane.**

McGready, Thomson & Niven, Glasgow [n.d. 1878]. Tinted lithograph. Sheet 210 x 290mm (8¼ x 11½"), large margins. £75

A view of the European settlement at Brisbane.

From David Blair's 'The History of Australasia', the first such history to be published.

Stock: 62384

352. **South Head, Port Jackson.**

McGready, Thomson & Niven, Glasgow [n.d. 1878]. Tinted lithograph. Sheet 210 x 290mm (8¼ x 11½"), large margins. £60

A view of cliffs and the Macquarie Lighthouse of Port Jackson, New South Wales.

From David Blair's 'The History of Australasia', the first such history to be published.

Stock: 62383

353. **[La Perouse.] On Jette à la Mer un Indien qui avait Frappé un Matelot à Coups de Maillet.**

[Paris: Librairie de l'Encyclopédie du XIXe siècle, 1849.]

Etching. Sheet 135 x 200mm (5¼ x 8"). £65

A South Sea Islander being thrown into the sea from a longboat, having hit a French sailor with a mallet.

From 'Voyages autour du monde', collected by William Smith.

Stock: 62175

354. **[Sledges drawn by a reindeer and dogs.] N.º 11.**

[n.d., c.1830.]

Rare coloured lithograph. Sheet 140 x 260mm (5½ x 10¼"). Stains and marks. £180

Two native sledges.

Stock: 62330



355. **[Arab sailors and Abyssinian dress] Naute Arabes quibus navessuas regenda Lusitani committunt in quibus cum uxoribus ut plurimum habitant. Habitus Abissinorum quibus logo S. Baptismatis frons nutiritur.**

AvLinschoten. Johannes à Doetechum fecit.

[Amsterdam: Joost Gillis Saeghman, 1596.]

Coloured engraving, 16th century watermark. 250 x 320mm (9¾ x 12½"), with very large margins. Some spotting and toning. £350

Portraits of an Arab sailor employed by the Portuguese to guide their ships; and an Abyssinian man and woman.

From "Itinerario: Voyage ofte schipvaert van Jan Huygen van Linschoten naer Oost ofte Portugaels Indien", an account to the travels of Jan Huygen van Linschoten to the Portuguese East India.

Stock: 62369

356. **[Bishop Nerses Ashtaraketsi.] [Armenian title]**

Lith. Federico Brocktorff. [n.d., c.1843.]

Lithograph, large border. Print area 345 x 220mm (13½ x 8¾").

£130

Bishop Nerses Ashtaraketsi (1770-1857), became Nerses V, Catholicos of the Armenian Apostolic Church, in 1843.

Stock: 62127



357. **[Chinese dress] Habitus e China regno pretiose elegantie et rerum omnium affluentissimum Habitus Abissinorum quibus logo S. Baptismatis frons nutiritur.**

AvLinschoten. Johannes à Doetechum fecit.

[Amsterdam: Joost Gillis Saeghman, 1596.]

Coloured engraving. 250 x 320mm (9¾ x 12½"), with very large margins. Hole in image, some spotting and toning. £350

Four Chinese figures. The title notes that China was the richest kingdom of them all.

From "Itinerario: Voyage ofte schipvaart van Jan Huygen van Linschoten naer Oost ofte Portugaels Indien", an account to the travels of Jan Huygen van Linschoten to the Portuguese East India.

Stock: 62370

358. **The Fanling Sporting Times otherwise known as The Pink 'Un. The Oldest Sporting English Journal in the New Territories. Vol II. No 1.**

First Moon, Seventh Day. Fanling, Sunday, February 10th, 1935.

Scarce newspaper, printed on pink paper; pp. iv. Sheet 340 x 505mm (13½ x 20"), folded once. Creases.

£260

A spoof newspaper published in Hong Kong, with references to Ghandi and women's suffrage.

Stock: 62206

359. **[Taku Forts] 8 \_ Fort Taken By Assault by the Allied Forces, 21st August 1860.**

E. Walker, lith from a drawing by Major W.G.R. Masters, Royal Marine Lt Inf.y. London, Published July 1861 by Day & Son, Gate S.t Linc. Inn F.ds. Tinted lithograph. Sheet 345 x 430mm (13½ x 17").

Paper crack affecting sky on left. £260

The Taku Forts guarded the mouth of the Hai River (Peiho River), which led to Beijing. During the Second Opium War (1856-60), an Anglo-French force attacked the forts, bombarding and storming one before the

other two surrendered. The Allies then moved to Beijing, where they sacked the Summer Palace. From a very scarce series of eight lithographs after William Godfrey Rayson Masters, who commanded the Second Battalion Royal Marines Light Infantry (RMLI) during the campaign. The London Gazette of 16th September, 1859, lists "W.G.R. Masters, captain, Royal Marines, severely" among the casualties of H.M.S. Chesapeake.

Masters served aboard the Chesapeake from 1857-61, sketching continually. A large collection of his work is now held in the National Museum of the Royal Navy.

Stock: 62170

360. **[Goa] Indorum casæ villæ, et vici circa Goam.**

AvLinschoten. Joan à Doet: fe:. [Amsterdam: Joost Gillis Saeghman, 1596.]

Coloured engraving, 16th century watermark. 250 x 320mm (9¾ x 12½"), large margins. Wax stain in image. £450

A Goan village with women bathing.

From "Itinerario: Voyage ofte schipvaart van Jan Huygen van Linschoten naer Oost ofte Portugaels Indien", an account to the travels of Jan Huygen van Linschoten to the Portuguese East India.

Stock: 62372



361. **[Sati] Bramenes cum mortuus est [...]**

AvLinschoten. Joa à Doe: fe:. [Amsterdam: Joost Gillis Saeghman, 1596.]

Coloured engraving. 250 x 320mm (9¾ x 12½"). Edges chipped, worming in margins on left, paper slightly toned. £320

A depiction of Sati (or suttee), with a widow stepping onto her husband's pyre to be burned alive.

From "Itinerario: Voyage ofte schipvaart van Jan Huygen van Linschoten naer Oost ofte Portugaels Indien", an account to the travels of Jan Huygen van Linschoten to the Portuguese East India.

Stock: 62368

362. **X. A Gentleman with his Hookah Burdar, or Pipe Bearer.**

[by Sir Charles D'Oyly.] London, Published & Sold by Edw.d Orme, March 1.st 1813 [but c.1824].

Aquatint. 210 x 175mm (8¼ x 7"). Small margins.

£140

Drawn by Sir Charles D'Oyly for Captain Thomas Williamson's 'The Costume and Customs of Modern India'.

The work was first published as 'The European in India' in 1813 (Abbey 435), as plate 'X'; this issue has the title (as given in the original list of plates) engraved outside the printed border. *Abbey 440*.

Stock: 62068



363. **[Inhabitants of Pegu, Moluccas & S. Thomas.] Provincie Pegu incola...**

AvLinschoten. Johannes à Doetechum fecit.

[Amsterdam: Joost Gillis Saeghman, 1596.]

Coloured engraving, 16th century watermark. 250 x 320mm (9¾ x 12½"), with very large margins. Tear at centre fold taped. £350

From "Itinerario: Voyage ofte schipvaert van Jan Huygen van Linschoten naer Oost ofte Portugaels Indien", an account to the travels of Jan Huygen van Linschoten to the Portuguese East India.

Stock: 62371



364. **[Qasr al-'Ashiq, Iraq] Al-Ajik, beyond Samarra.**

Charles W. Cain. [pencil signature] [n.d. 1921.]

Etching. 105 x 220mm (4¼ x 8¾"), with large margins. Faint mount burn around image. £290

A view of the Abbasid palace of Qasr al-'Ashiq, built 877-882. From Cain's 'Second Mesopotamian Set', limited to 40.

Charles W. Cain (1893-1962) produced 74 etchings and engravings of scenes in Iraq, Persia, India and Burma (Myanmar) between the 1920s and 1930s, likely inspired by his service in the Border Regiment in India and Mesopotamia. With such a distinctive thematic subject Cain gained a strong reputation as an Orientalist printmaker.

Stock: 62221

