

# Grosvenor Prints

## Catalogue 136





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## Catalogue 136



*Item 35*

*Cover: detail of Item 73*

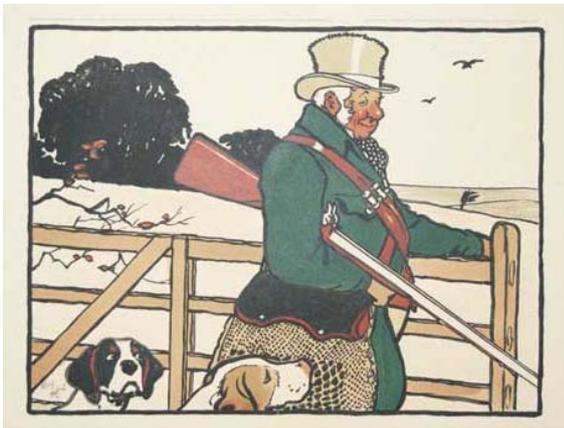
*Back: detail of Item 23*

**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  
VAT No. 217 6907 49





1. **12 Old English Sports & Pastimes.**

By Cecil Aldin. London. Lawrence & Bullen, Limited [n.d., 1901.]

Portfolio, printed cover, flaps; twelve near mint colour plates, each 385 x 475mm (15¼ x 18¾") Portfolio worn, one plate with a tear in margin taped. £2500

A very rare complete set of twelve satirical sporting scenes: Golf, Shooting, Racing, Hawking, Cricket, Coaching, Bowling, Fishing, Coursing, Skating, Curling & Hunting.

Stock: 62518

2. **Etchings from Original Pictures in the Cleveland-House Gallery, Drawn, Etched, and Dedicated to the Marshioness of Stafford:**

By her Ladyship's Porter [William Cantrill]. London: Published by Subscription. Price 12s. Printed by Law and Gilbert, St John's Square, Clerkenwell; and sold by Messrs. White and Co., Fleet Street; Clarke, New Bond Street; Ackermann, 101, Strand; Colnaghi, Cockspur-Street; and Molteno, Pall-Mall. 1812.

Large folio, 550 x 380mm (21½ x 15"), printed wrappers, letterpress dedication and six etched plates, with large margins, as called for, loose. With watermarks J. Whatman, Balston 1807, 1808, 1811.

Minor staining to wrappers. £360

Six etchings ("first attempts from an untutored hand" according to the dedication) after Old Master genre scenes in the collection of George and Elizabeth Leveson-Gower (infamous for their Highland clearances) in Cleveland House, Mayfair: three by David Teniers the younger, and one each by Antoine Le Nain, Jean Fyt and Quirijn van Brekelenkam. See <https://www.britishartstudies.ac.uk/issues/issue-index/issue-2/cleveland-house-for-an-extensive-account-of-the-series>.

Stock: 62514

3. **Ornamental Glasses (Köpping'sche Ziergläser.)**

K [in image]. Karl Köpping [in pencil]. [c.1896] from the periodical Pan, vol. II, no. 3 (Oct-Nov-Dec 1896). Etching 255 x 150mm (10 x 6"), with very large margins. Foxing on edge of margins. £180

Two art-nouveau glasses in the shape of flowers. *BM 1992,0125.6*

Stock: 62581

4. **The Night Wind. [in pencil]**

R. C. Peter [in image and in pencil] [n.d., c.1925.]

Mezzotint signed by the artist, 450 x 340mm (17.7 x 13.3"), with very large margins. Inscribed with 'To Jack Blamfied New Year 1927' in bottom left. Foxing in margins. £130

A woman with flowing hair leaps on her right leg into the night. The sea ripples in the background and four sleeping babies lie, entangled in her cloak, against a starry sky. Robert Charles Peter (1888-1980), member of the Royal Society of Painters. *Ex: Collection of Christopher Lennox-Boyd.*

Stock: 62580

5. **Ahoy [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist.

Limited edition numbered 3 of 75. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £360

A nude woman waves a towel from the sands of a wet beach.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: 62508

6. **Bathers [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £380

Two women in a rowing boat. One is fully nude about to dive into the water while the other holds the oars.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: 62506

7. **The Dark Canoe [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £420

A pair of naked women and their canoe.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: 62512

8. **[Island Sands]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £320

A naked woman holding a large towel stands on a rock looking towards her nude companion on a sandier part of the beach.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62504**

#### 9. **Low Tide [in pencil].**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with very large margins.

Mint. Uncut. £360

A nude woman watches three other nude women running along the beach.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62500**

#### 10. **Misty Morn [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Limited edition numbered 1 of 75. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £360

Two nude women towel themselves off after a morning skinny dip.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62510**

#### 11. **Morning [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £320

Several nude women rest on a grassy bank after they've been swimming.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62505**

#### 12. **An Opal Morning [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine coloured etching, titled and signed by the artist. Fine Art Trade Guild blind stamps. Plate 200 x 265mm (8 x 10½"), with large margins. Slight mount burn. £480

Two women in a rowing boat. One is fully nude about to dive into the water while the other is half covered by



a towel and braces herself against the side about to get up.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62513**

#### 13. **Rhythm [in pencil].**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £320

Two women play on a makeshift seesaw at the beach.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62502**

#### 14. **The Sea Nymph [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £420

Nude female waterskiing.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both 'Tom Brown's Schooldays' and 'The Coral Island'.

*Provenance: From the Artist's Studio.*

Stock: **62507**

#### 15. **The Song of Spring [in pencil].**

Nat. Long. [in image and signed in pencil] [n.d., c.1920.]

Very fine etching, titled and signed by the artist. Plate 200 x 265mm (8 x 10½"), with mint, uncut margins. £320

A half-naked woman holding a fruit turns to look at a statue of Pan playing the pipes, atop a water pump.

Nathaniel Long (1893-1955), book and magazine illustrator and printmaker who specialized in eroticised female etching. In 1948 he illustrated editions of both

'Tom Brown's Schooldays' and 'The Coral Island'.  
*Provenance: From the Artist's Studio.*  
Stock: 62503

16. **The Sprite [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d.,  
c.1920.]  
Very fine etching, titled and signed by the artist. Plate  
200 x 265mm (8 x 10½"), with mint, uncut margins.  
£420

A nude woman running along a sandy beach, arms  
outstretched to embrace the elements.  
Nathaniel Long (1893-1955), book and magazine  
illustrator and printmaker who specialized in eroticised  
female etching. In 1948 he illustrated editions of both  
'Tom Brown's Schooldays' and 'The Coral Island'. *See*  
*ref: 53193 for framed version. Provenance: From the*  
*Artists Studio.*  
Stock: 62511

17. **The Pebble [in pencil]**

Nat. Long. [in image and signed in pencil] [n.d.,  
c.1920.]  
Very fine etching, titled and signed by the artist.  
Limited edition numbered 1 of 75. Plate 200 x 265mm  
(8 x 10½"), with mint, uncut margins. £360  
A nude woman skips stones at the beach.  
Nathaniel Long (1893-1955), book and magazine  
illustrator and printmaker who specialized in eroticised  
female etching. In 1948 he illustrated editions of both  
'Tom Brown's Schooldays' and 'The Coral Island'.  
*Provenance: From the Artist's Studio.*  
Stock: 62509

18. **Youth [in pencil].**

Nat. Long. [in image and signed in pencil] [n.d.,  
c.1920.]  
Very fine etching, titled and signed by the artist. Plate  
200 x 265mm (8 x 10½"), with mint, uncut margins.  
£320

A half-naked woman wrapped in a towel looks over to  
her nude companion, near a stone and wood structure,  
who holds something in her right hand (a towel or  
branch) and gestures to her friend playfully.  
Nathaniel Long (1893-1955), book and magazine  
illustrator and printmaker who specialized in eroticised  
female etching. In 1948 he illustrated editions of both  
'Tom Brown's Schooldays' and 'The Coral Island'.  
*Provenance: From the Artist's Studio.*  
Stock: 62501

19. **Frontispiece. Genius of the Fairies,  
Invoking the aid of Imagination.**

Dadd del.t. Angus sculp. [London: William Lane, 1788  
or 1794.]  
Engraving. Sheet 170 x 100mm (6¾ x 4"). Trimmed  
into plate on left, binding notches on right. £220  
A winged female figure sits with a book.  
The frontispiece to the rare 'Fairy Tales, Selected from  
the Best Authors'.  
Stock: 62516



20. **[Pointer] Dash. A valuable Pointer, in the  
possession of Col.l Thornton.**

S. Gilpin Pinx. Engraved by R. Pollard. Aqu.t by F.  
Jukes. Published Feb.y 11, 1788 by S. Gilpin,  
Knightsbridge & R. Pollard No. 15, Braynes Row, Spa  
Fields, London.  
Aquatint with etching and roulette, with hand colour.  
Sheet 435 x 550mm (17 x 21½"). Trimmed to  
platemark. Borders bit dusty. £580  
A pointer in undergrowth, tail up. It was a prize-  
winning dog, belonging to Colonel Thomas Thornton  
(1757-1823), a Yorkshire sportsman who is regarded as  
having rekindled British falconry.  
After Sawrey Gilpin (1733-1807). *Siltzer: p. 125.*  
Stock: 62281

21. **The Spaniel.**

Painted by R.R. Reinagle R.A. [John Scott aqua forte  
fecit.] London Published 1828 by Moon, Boys, Graves,  
6. Pall Mall.  
Etching and engraving, scratched-title proof, fine  
impression. 425 x 450mm (16¾ x 17¾"), large margins  
left & right. Trimmed to plate at bottom and top,  
Scott's inscription abraded. £590  
A water spaniel standing beside a woodland stream.  
The plate has a long and complicated history: the  
British Museum has an etched outline progress proof,  
'Published June 1st. 1822 by John Scott No 13 Regent  
Street Pall Mall London'; the Wellcome Collection has  
the published plate, dedicated to Baron Northwick,  
'Commenced by John Scott, finished by John Webb'  
with the publication line 'London (6 Pall Mall) : Moon,  
Boys & Graves, printsellers to His Majesty, 1830.' *See*  
*BM 1875,0410.17 for etched progress proof dated*  
*1822; & Wellcome 565609i for completed print,*  
Stock: 62449

22. **[A Water Spaniel]**

[G. Barret pinx.t. J Watson fecit.] J Boydell excu.t  
1768.  
Scarce mezzotint. 440 x 540mm (17¼ x 21¼").  
Printer's crease on right, inscriptions faint, small tears  
in small margins. £650  
An untitled scene of a springer spaniel in woodland,  
watching a duck startled from a pool. *See: Siltzer pg*  
*383.*  
Stock: 62448



23. **[Portrait of a Deerhound.]**

Herbert Dicksee [pencil signature]. Copyright 1924 by Frost & Reed Ltd (of Bristol, England) in the United States of America.

Etching. Framed, sight size 400 x 385mm (15¾ x 15¼"). Frame size 600 x 590mm (23¾ x 23¼")

Unexamined outside of frame. £1650  
Stock: 62496

24. **[Where's Master?]**

Published at 8 Clare Street, Bristol by Frost & Reed Printsellors of Bristol, Clifton & London January 2.nd 1911.

Etching. Sheet size 400 x 490mm (15¾ x 19¼").  
Trimmed within image at sides. £380

'Caesar, I belong To the King', in remarque of a dog collar. Portrait of a wire fox terrier by an empty chair. Caesar (1898–1914) was a dog owned by Edward VII and was a constant companion. He achieved worldwide fame in 1910 when he joined the funeral procession of his master.

Stock: 62499

25. **[Forgotten.]**

Herbert Dicksee [signed in pencil.] H.D. 1922 [printed within image] Copyright 1923 by Frost & Reed Ltd in the United States of America.

Etching. 280 x 385mm (11 x 15¼"). Framed, total size 540 x 650mm (21¼ x 25½"). Unexamined outside of frame. £920

A sad looking black Scottish terrier begs beside an empty bowl.

Stock: 62495

26. **Fitzwilliam Museum Cambridge.**

Drawn & Published by R.B. Harraden. [n.d., c.1840.] Rare aquatint. Sheet 175 x 230mm (6¾ x 9"). Trimmed within plate. £190

A view of the interior.

The original watercolour, by Richard Bankes Harraden (1778-1862) is in the Fitzwilliam Museum housed in the Perse (1001)

Stock: 62443

27. **St. John's College - Cambridge. [in pencil]**

Alfred. J. Bennett [in pencil] [n.d. c.1900]

Etching signed by the artist, 225 x 175mm (8¾ x 6¾"), with very large margins. Faint mountburn. £60

A view of St. John's from the river Cam.

Alfred J Bennett (1861 - 1923) was an English artist who worked in oils, watercolour and etching. He worked as a jeweller whilst also regularly submitting paintings to the Royal Academy of which four were exhibited between 1861-1880. After this success, Bennett left the jewellery trade to concentrate on his art. Bennett exhibited extensively, regularly contributing work to the Royal Watercolour Society and British Institution exhibitions, the RA, Walker's Gallery in New Bond Street, Fine Art Society, New English Art Club, Grosvenor Gallery, International Society, and the Royal Institute of Oil Painters.

Stock: 62599

28. **Trinity College. Cambridge. [in pencil]**

W A Donald. [in pencil] [n.d. c.1930]

Etching signed by the artist, 260 x 200mm (10¼ x 8"). Small margins. £70

A view of Trinity College Great Gate.

Stock: 62603

29. **Jesus College Chapel, Cambridge.**

E. Joyce Shillington Scales. [in pencil]. November, 1916.

Etching signed by the artist, 175 x 125mm (6¾ x 5"), with very large margins. £75

A view up the path to the Chapel.

Stock: 62626

30. **King's Gateway Trinity College Cambridge. [in image and in pencil]**

E.J. Maybery [in image and in pencil] Louis Wolff & Co. London. Copyright. [Embossed stamp]. [n.d. c.1920]

Etching signed by the artist, 200 x 125mm (8 x 5"), with very large margins. £60

Edgar James Maybery (1887-1966) etcher based in Newport, best known for views of buildings.

Stock: 62624

31. **[Magdalen Tower and Bridge, &c.]**

Drawn by E. Dayes. Engraved by James Basire. [Oxford, 1797.]

Engraving, proof before title. 350 x 490mm (13¾ x 19¼") very large margins. £280

A view looking up at Magdalen Bridge and Tower from the banks of the Cherwell, published as the Oxford Almanac for 1797.

The Oxford Almanack has been published annually since 1674.

Stock: 62280

32. **George Christie Tea Merchant.**

[n.d., c.1840.]

Wood engraving, printed in blue. Sheet 130 x 170mm (5 x 6¾"), priced letterpress stock list on reverse.

Trimmed. £240

An advert showing the outside of the premises of a tea merchant at 135 Edgware Road.

Stock: 62460



33. **A Tigress. In the Possession of the Duke of Marlborough; to whom this place is most humbly dedicated, by his Graces most dutiful & obedient Serv,t John Dixon.**

G. Stubbs Pinxt. J. Dixon fecit. J. Dixon fecit.

[Publish'd according to Act of Parliament, 1st Feb.y 1773. & sold by J. Boydell Cheapside, S. Hooper Ludgate Hill, T. Bradford Fleet Street, T. Burford Bridge Street Westminster, & J. Dixon Kempe's Row, facing Ranelagh Walk (near theWhim) Chelsea.

Mezzotint. Sheet 390 x 550mm (15¼ x 21¾").

Trimmed into image on three sides, through publication line at bottom, a few marks & repairs, laid on archival tissue. £1250

An example of Dixon's rare mezzotint rendering of the Stubbs painting of a recumbent tigress, probably the Royal Tiger in Stubbs's possession when he died. It is described in Lennox-Boyd as 'the most highly praised print after Stubbs in its day'. Impressions are rare because, according to the 'Monthly Magazine' (1806), the plate was melted in a fire at the printers. New plates were engraved by Robert Laurie and John Murphy.

*Lennox-Boyd et al, George Stubbs Engraved Works 33, iv of iv. Please note that the print is trimmed losing 70mm at the top and 34mm from the sides compared to the one in the above Christopher Lennox-Boyd Stubbs volume.*

Stock: 60808

34. **The Pretty Milleners.**

London, Printed for R. Sayer and J. Bennett, Map and Printsellers, N.º 53, Fleet Street, as the Act directs, 7 Nov.r 1781.

Mezzotint and etching, with hand colour. 355 x 255mm (14 x 10"). Framed, showing platemark. Unexamined out of frame. £360

Two young women sitting sewing, one working on a bonnet, the other on a piece of gauzy striped material, On a table are ribbons, threads and flowers.

Stock: 62578

35. **[Salmacis and Hermaphroditus.]**

[Engraved by Johann Pichler after Francesco Albani.] [n.d., c.1790.]

A rare mezzotint, proof before letters, inscription area uncleaned. 440 x 575mm (17¼ x 22½"). Framed. Some spotting. Unexamined out of frame. £780

A scene from the fourth book of Ovid's *Metamorphoses*. The Naiad nymph Salmacis forces herself on Hermaphroditus in a pool; he pulls on her braided hair to stop her kissing him. Above Cupid aims his bow at them.

On this rejection she appealed to the gods, begging them to let the pair stay together forever; the gods answered by fusing them into a deity with both male and female parts. *Not in the BM. The painting, by Francesco Albani (1578-1660), is in the Galleria Sabauda, Turin.*

Stock: 62517

36. **[A Brig at Anchor].**

Seymour Haden. [in image]. 1870.

Etching, 135 x 205mm (5¼ x 8¼"), with very large margins. Very faint foxing in margins. £65

View of a river bank, with a brig anchored at centre; a barge sailing towards the brig from the right; more sailing boats seen in the distance.

One of the pioneers of the 19th century etching revival, Sir Francis Seymour Haden (1818-1910) married the sister of James McNeill Whistler and became an important influence on the American-born etcher's style

Stock: 62625

37. **To Vice Admiral, The Right Honourable Sir George Cockburn. G. C. B. & M.P. This Plate Representing an Action with the Spanish Slave Ship Frigate "Velos Passahera," captured by boarding by H.M. Ship Primrose, Commander Will.m Broughton, off Whydah, Bight of Benin the 6.th September. 1830.**

Engraved by E. Duncan. Painted by W. J. Huggins. Marine Painter to His Majesty and Published by him Sept.r 1.st 1831 at 105 Leadenhall Street, London. Fine & rare aquatint, printed in colours and hand finished. J. Whatman, Turkey Mill 1830 watermark; Sheet 485 x 635mm (19 x 25"), large margins.

Trimmed to plate at top. £850

Stern view of small British ship, HMS Primrose, alongside large Spanish slave frigate, Veloz Passagera; with smoke from the cannons and the British crew pouring onto Spanish foredeck. A small wooden life boat is drifting in the foreground.

The capture of the Spanish slaver with a cargo of 555 slaves actually took place on the 7th September 1830 not the 6th as stated in the print's inscription. In the hand to hand conflict which followed, Edward Harris Butterfield again signalled himself, and, when Broughton had been badly hurt, succeeded to the command. The enemy did not surrender until she had lost 46 killed and 20 wounded, and caused a loss to the British of 3 killed and 13 wounded.

After marine painter William John Huggins (1781 - 1845), who began his working life as a seaman with

the East India Company. He exhibited at the Royal Academy and was given royal patronage for his work.  
Stock: 61514

38. [Yachting]

Gray [in image]. Joseph Gray [in pencil]. 1924.  
Etching signed by the artist, 150 x 210mm (6 x 8¼"),  
with very large margins. Embossed stamp of the Fine  
Art Trade Guild. Time staining. £85

A scene in a marina, with people waving off a racing  
yacht.

Joseph Gray (1890-1962) was a painter and etcher of  
landscapes, architectural subjects and battlefield scenes  
(WWI).

Stock: 62622



39. [Siege of Barcelona, 1714] **Aggressio  
duorum propugnaculorum, a fossore  
cuniculario labe facta. Attaque de deux  
Bastions les breches faites par le Mineur.  
Median fol.º No. 75.**

Georg Matthäus Probst del. et sculp. Georg Balthasar  
Probst excud. A.V. [Augsburg, c.1780.]  
Coloured engraving. 320 x 410mm (12½ x 16").  
Mounted. £280

A vue d'optique of the siege of Barcelona during the  
War of the Spanish Succession, based one of the set of  
six views of the siege by Jacques Rigaud for Belidor's  
'La science des ingénieurs dans la conduite des travaux  
de fortification et d'architecture civile'. This plate  
shows soldiers entering the city through the three  
breaches made in the walls by miners.

The image has been reversed for viewing through a  
zogrscope, a device of lenses and mirrors designed to  
give a sense of depth, which transposed the image,  
resulting in the need for a title in reverse above the  
print.

Stock: 62548

40. [Thomas Bowser] **General Orders. Head  
Quarters, Ghoultry Plain, Bangalorem the 15th  
of December, 1824. G.O. by Lieutenant-  
General Bowser, Commanding the Army in  
Chief. Bangalore, 15th December, 1824.  
Lieutenant-General Bowser succeeds to the  
Command of the Madras Army...  
[1824.]**

Letterpress. Sheet 325 x 200mm (12¾ x 7¾"). Folds  
and stains, laid on album paper. £260

General orders announcing the appointment of Sir  
Thomas Bowser (1749-1833) to the command of the  
Madras Army, replacing Sir Alexander Campbell  
(1760-1824), who had died in Madras aged 64.

Bowser returned to England in 1826.

General Sir Thomas Bowser joined the Madras  
European Regiment of the East India Company as an  
ensign in 1773. He subsequently rose through the ranks  
and was eventually being appointed governor of  
Madras.

These orders also reference General Sir Archibald  
Campbell (1769-1843) who, as Brigadier General, was  
fighting the First Anglo-Burmese War at this time.

Stock: 62478

41. [Gutti Fort] **A Description of Gooty.**

Printed by R. Gilbert, St John's Square, London [n.d.,  
c.1799].

Scarce letterpress, 4pp., 310 x 200mm (12¼ x 8"),  
printed on three sides. Cracks in folds, laid on album  
paper. £260

Gooty Fort was captured by Lt Col Thomas Bowser's  
detachment in August 1799. This account of the fort is  
supplemented with a list of casualties, who were buried  
in the European cemetery there.

Sir Thomas Bowser (1749-1833) joined the Madras  
European Regiment of the East India Company as an  
ensign in 1773. He subsequently rose through the ranks  
to regimental commander in 1824, and was eventually  
appointed governor of Madras.

Stock: 62479

42. [Bound reprint of **The Times newspaper,  
June 22nd 1815, with reports of the Battle of  
Waterloo.**]

[n.d., 1915?]

4to, 450 x 300mm (17¾ x 12"), blue cloth gilt; pp.(iv),  
letterpress. . Folds, tears and surface dirt, bottom edge  
reinforced with brown tape, binding worn. £150

A centenary(?) facsimile of The Times newspaper  
printed five days after the Battle of Waterloo,  
containing the first reports, including a list of  
casualties.

The original was larger and had five columns; the list  
of casualties was published on the 23rd June.

[https://guides.loc.gov/noteworthy-newspaper-  
issues/london-times](https://guides.loc.gov/noteworthy-newspaper-issues/london-times)

Stock: 62559

43. ['The Downfall of Bonaparte'] **The  
Western Luminary: The Family Newspaper of  
the Nobility & Gentry, Farmers & Traders of  
the Counties of Devon, Cornwall, Dorset and  
Somerset. Vol. II.--- N<sup>o</sup>. 59. Price 8d.**

Tuesday, April 19, 1814. Printed at Exeter by T.  
Flindell.

Letterpress newspaper. Folio (390 x 270mm), pp. (8),  
with tax stamp. Folds, tears with loss and surface dirt.  
Page 7 double-printed. £200

A regional newspaper giving a contemporary account  
of 'The Downfall of Bonaparte', with details of the new

French constitution, an 'Ode to Napoleon Bonaparte' and a section on 'Bonaparte's Allies in Cornwall'.  
Stock: 62560



44. **[A Young Maiden in the Woods with Fairies]**

John Shapland [in pencil]. WH Sweet [in pencil] [n.d. c.1900]

Coloured etching signed by both artists, 250 x 170mm (9¾ x 6¾"), with very large margins. £160

A woodland scene; a woman wearing a stola observes naked fairies frolicking amongst the toadstools.

John Shapland (1865-1929) was a painter from the Southwest of England. He mainly specialised in seascapes and landscapes largely in watercolour but occasionally in oil. He exhibited at the RA, Paris Salon, and in the USA. Two of his exhibits at the RA were entitled 'Fairy Led' and 'Paradise Lost'. He was the principle of the Exeter School of Art from 1899 to 1913.

William (also known as Walter) Henry Sweet (1889-1943) was a British painter and etcher. He studied at the Exeter School of Art under the guidance of his friend John Shapland. He worked locally and exhibited work at the Devon and Exeter Annual Exhibition at Elands Art Gallery in the 1900s. After the First World War, he moved to Dundee, Scotland, and was employed by James Valentine and Sons as a commercial illustrator.

Stock: 62598

45. **Evening on the shore.**

Jozef Israels [in pencil] [n.d. c.1875]

Etching, 100 x 150mm (10 x 6"), with very large margins. Very slight back board staining. £95

Also known as Sur les Dunes (On The Dunes). The scene depicts a young woman and two children seated on a dune on the left, looking out to the sea, with a sailing boat in the distance.

Jozef Israels (1824 – 1911) was a Dutch painter, born to Jewish parents. He was a leading member of the group of landscape painters referred to as the Hague School and was, during his lifetime, "the most respected Dutch artist of the second half of the nineteenth century."

Stock: 62586

46. **The Listener.**

Middleton Todd. [in pencil] [n.d., c.1930.]

Etching signed by the artist, 170 x 125mm (6¾ x 5"), with large margins. Glued into mount in top corners as issued with label. £140

Woman in robe at window, holding curtain back with her right hand.

Arthur Ralph Middleton Todd (1891-1966) was a painter, draughtsman, etcher and teacher. Son of the landscape and genre painter, Ralph Todd (1856-1932). He studied at the Slade school of Fine Art after serving in the army during WWI. He was the member of several societies including: Society of Etchers and Engravers, 1930; the Watercolour Society, 1937; Royal Society of Portrait Painters, 1938 and member of the English Art Club in 1945. He taught at Leicester School of Art where he was head of drawing and painting, 1934-39; then returning to London was appointed as master of the life class at Regent Street Polytechnic School of Art. From 1946-49 he taught at the Royal Academy Schools and 1947-56 at the City and Guild School, Kennington.

Stock: 62590

47. **Silence! (Collection of J.S. Forbes Esq.)**

L. Alma Tadema R.A. pinx. Ed. Ramus sc. L'Art. Imp. A. Clement, Paris [c.1883].

Etching. 290 x 220mm (11½ x 8½"), very large margins. Some foxing on the edge of margins. £95

A woman lays in front of a cubiculum, holding her index finger to her lips commanding silence.

Stock: 62584

48. **Morning Dip [in pencil].**

J. H. Dowd [in pencil and in image]. [n.d. c.1925.]

Etching signed by the artist, 150 x 200mm (6 x 8"), with very large margins. £140

Children swim in a large bathing pond amongst a wooded area.

James Henry Dowd (1883 - 1956) specialised in images of children, and portrayed his subjects in a less sentimental way than some of his contemporaries, such as Eileen Soper.

Stock: 62606

49. **Cirque Ambulant [in pencil].**

A Brouet [in pencil] [n.d. c.1920]

Etching signed by the artist, Artist embossed stamp; 215 x 265mm (8½ x 10½"), with margins. Left bottom margin corner missing. Some light creasing in margins. £120

A woodland scene; members of the travelling circus relax next to their caravan.

The son of poor parents, Auguste Brouet (1872 - 1941), worked his own way through night drawing classes, and then the Ecole des Beaux-Arts. He lived in poverty as an art student, but became well known to collectors due to the sincerity of his portrayals of the street-peddlers, gypsies, street-musicians, beggars, and rag pickers, whom he would depict in the passages and places where they congregated. He became enthralled by the singers, dancers, and circus life of Paris. Having lived the in the poverty of those he was portraying, Brouet's work conveys a sensitivity and sympathy for

his subjects uncommon amongst his contemporaries. Not only is he acclaimed as one of Paris's most important etchers, he has also etched approximately 20 plates of World War I, acclaimed not only for their historical accuracy and reliability, but for intense artistic quality.

Stock: 62605

50. **The Tower of London [in pencil].**

Dorothy F Sweet [in pencil] [n.d. c.1925]  
Etching signed by the artist, 165 x 255mm (6½ x 10"), with very large margins. Slight mountburn. £140  
A view of the Tower of London from the Thames.  
Stock: 62604

51. **[Fishing boats.]**

W. Douglas Macleod [pencil]. [n.d., c.1930.]  
Etching, signed by the artist. 225 x 330mm (8¾ x 13") very large margins. £160  
Fishing boats moored on a bank, opposite an Italian (?) town, by Scottish artist W. Douglas Macleod (1892-1963).  
Stock: 62564

52. **[The Avenue at Chaulnes.]**

[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Fine dry-point etching. 203 x 152mm (8 x 6"), with large margins. Uncut. £280  
From 'Landscapes of the War' 1918-1922.  
View of an avenue of dead trees, with trunks standing without branches, and a collapsed structure blocking the road in foreground.  
The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war. *BM 1960,0409.247*  
Stock: 62554

53. **[Bourlon Church.]**

[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Fine dry-point etching. 165 x 140mm (6½ x 5 ½"), with large margins. Some soiling in the edge of the margins. Uncut. £220  
From 'Landscapes of the War' 1918-1922.  
View of a village with buildings damaged by war, in foreground at centre, church with ruined tower and rubble of stones in front.  
The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war. *BM 1960,0409.243*  
Stock: 62556

54. **[The Church Square at Bourlon No.10.]**

[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Fine dry-point etching. 230 x 140mm (9 x 5 ½"), with large margins. Uncut. £280  
From 'Landscapes of the War' 1918-1922.

View of derelict buildings damaged by war, surrounded by leafless trees with broken branches, with church at centre during.

The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war. *BM 1960,0409.244*  
Stock: 62553

55. **[Fresnes No.2.]**

[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Fine dry-point etching. 203 x 140mm (8 x 5 ½"), with large margins. Uncut. £280  
From 'Landscapes of the War' 1918 - 1922.  
A sketch of Fresnes, France. Broken branches of dead trees lying on the ground, with rubble of destroyed wooden buildings behind, and a dead leafless tree with broken branches standing at centre.  
The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war. *BM 1960,0409.239*  
Stock: 62551



56. **[Havrincourt.]**

[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Fine dry-point etching. Head & Co. watermark. 203 x 140mm (8 x 5 ½"), with large margins. Some soiling in the edge of margins. Slight foxmark top left in margin. £280  
From 'Landscapes of the War' 1918-1922.  
View of buildings ruined by war, with fragments of walls standing among dead trees with broken branches during the First World War.  
The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war. *BM 1960,0409.250, BM 1949,0411.680*  
Stock: 62555

57. **[Rothenstein Landscape.]**

[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Dry-point etching, Head & Co. watermark; 235 x 155mm (9¼ x 6"), with large margins. Some soiling in the edge of the margins. Uncut. £280

From 'Landscapes of the War' 1918-1922.  
View of a woodland, damaged by war. In the right foreground two large trees stand dead with broken branches depicting the impact of the First World War. The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war.  
Stock: 62557

58. **[Old Houses at Perrone No.5.]**  
[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Fine dry-Point etching, Head & Co. watermark. 203 x 140mm (8 x 5 1/2"), with large margins. Some soiling in the edge of the margins. Uncut. £280  
From 'Landscapes of the War' 1918-1922.  
View of wooden houses damaged by war, the one at centre with pointed roof, and pile of broken timber lying at front on top of a low stone wall.  
The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war.  
Stock: 62552

59. **[Outside Bourlon Wood No.1.]**  
[Published for the artist, & sold by the Cotswold Gallery, 59 Frith Street, Soho Square, W.1. c.1918-22.]  
Dry-point etching. 235 x 157mm (9 1/4 x 6"), with large margins. Some soiling in the edge of the margins. Uncut. £280  
From 'Landscapes of the War' 1918-1922.  
View of a wooded area with broken trunks of dead trees standing without branches; church and other buildings seen in background at right and left.  
The artist Sir William Rothenstein (1872 – 1945) acted as an Official War Artist to the British and Canadian armies on the Western Front during WW1, recording the devastation caused by war. Bourlon Wood memorial stands today to commemorate the series of battles the Canadian Corps fought in the final months of the Great War.  
Stock: 62550

60. **[Play.]**  
HD 1907 [in image]. Herbert Dicksee [signed in pencil]. Published at 8 Clare Street, Bristol by Frost & Reed Printers of Bristol, Clifton & London May 1st 1907 Berlin Stiefbold & Co., No 25 Markgrafemstrasse, Copyright registered. Copyright 1907 by Frost & Reed, Bristol, England, in the United States.  
Etching, signed by the artist. Framed, sight size 530 x 700mm (20 3/4 x 27 1/2"). Frame size 830 x 990mm (32 3/4 x 39"). Unexamined out of frame. £1850  
Two young leopards playing on a tree. One of the best etchings by Herbert Dicksee.  
Stock: 62572

61. **[Thirst.]**  
H.D. 1911. [in image] Herbert Dicksee [signed in pencil] Copyright 1911 by Frost & Reed Ltd (of Bristol, England) in the United States of America.

Etching. Framed, sight size 350 x 705 (17 3/4 x 27 3/4"). Frame size 775 x 1030mm (30 1/2 x 40 1/2"). Wormholes. Unexamined outside of frame. £950  
Two tigers drinking. The remarque is a cobra.  
Stock: 62498



62. **[Otters and Salmon.]**  
Engraved by Charles George Lewis after Edwin Henry Landseer. [April 28th 1871] by J. McQueen, 31 Great Marlborough Street, Regent Street, London.  
Mezzotint with engraving. Artist's proof before letters 25/100. 770 x 530mm (30 x 21"), with very large margins. Embossed stamp of the Printers Association. Mount burn. Mint. £420  
An otter standing over a dead salmon on a rock, looking back to left with a snarl at another otter which approaches; waterfall and mountain stream bordered by rocks in the background.  
Stock: 62634

63. **[In the Covert [in pencil].]**  
W Travis Jackson [in pencil]. [n.d., c.1930.]  
Etching signed by the artist, 125 x 100mm (5 x 4"), with very large margins. £130  
Two pheasants in a woodland.  
Stock: 62620

64. **[Tree]**  
[n.d. c.1930]  
Etching, 85 x 120mm (3 x 4 3/4"), with large margins. Time stained. £30  
A rural landscape with a large central tree; two women carry baskets on their heads in the background.  
Stock: 62623

65. **Studies of Trees in Water Colour. By Frederick Earp. Executed in Chromo-Lithography. The distinctive touch of Each Tree will be found in these Example, and it is hoped they may be of assistance to those who have found Trees a difficult Study in Water-Colour Painting.**  
Brighton: Published by George W. Ryde (late H. Shelley), Artists' Repository, 73, Western Road [n.d., c.1860].  
Oblong folio (275 x 385mm, 10 3/4 x 15 1/4"), printed wrapper and four chromolithographic plates. Foxed throughout. £160  
A rare guide to watercolour painting, with each plate giving several details of branches of trees.

The Artist's Repository at 73 Western Road, Brighton, was operated by Harriet Shelley from 1852 to 1856, then by George W Ryde & Co from 1859 until 1909.  
Stock: 62452

**66. Mr Gibbons and Mrs Gibbons.**

J. Closterman pinx: J. Smith fecit. et. ex. [c.1691.]  
Scarce mezzotint. 300 x 350mm (11¾ x 13¾").  
Trimmed within plate. £320  
A portrait of sculptor and wood carver Grinling Gibbons (1648-1720) and his wife Elizabeth (d.1719). He leans on a block carved with three cherubs; she plays with a string of pearls. *CS 166, state ii.*  
Stock: 62483

**67. Mr. Grinlin Gibbons.**

G. Kneller pinx. I. Smith fe: & exc: [c.1690.]  
Mezzotint. Sheet 345 x 260mm (13½ x 10¼").  
Trimmed within plate; repairs left margin. £230  
Grinling Gibbons (1648-1721) holding a marble head and a pair of compasses. He was a wood carver and sculptor whose work can be seen at St. Paul's Cathedral, Hampton Court Palace and Blenheim Palace. *CS: 105, i of ii.*  
Stock: 62484

**68. The Rev.d James Hackman.**

Dighton ad vivum del. I. Taylor Aqua-forte fecit.  
Publish'd by G. Kearsley in Fleet Street, April 24th 1779.  
Etching. Sheet 160 x 110mm (6¼ x 4¼"). Trimmed within plate, backed with album paper. £130  
A profile portrait of James Hackman (1752-1779), hanged for the shooting murder of Martha Ray (1746-1779), singer and long-time mistress of John Montagu, 4th Earl of Sandwich. He gained much sympathy for his 'crime of passion'.  
Engraved by Isaac Taylor after Robert Dighton.  
Frontis to the 4th edition "Memoirs of the late Rev. Mr. James Hackman".  
Stock: 62534

**69. [The Rev.d James Hackman, From the Original Drawing by M.,r Dighton.]**

[Dighton del. Laurie Sc.] Publish'd as the Act Directs May 17th 1779.  
Mezzotint, proof state with scratched publication line only. 160 x 110mm (6¼ x 4¼") very large margins.  
Small crease top left margin. £280  
A profile portrait of James Hackman (1752-1779), hanged for the shooting murder of Martha Ray (1746-1779), singer and long-time mistress of John Montagu, 4th Earl of Sandwich. He gained much sympathy for his 'crime of passion'.  
Engraved by Robert Laurie after Robert Dighton. *CS 26.*  
Stock: 62533

**70. [Daniel M'Naghten] Trial of M.cNaughton.**

[n.d., c.1843.]  
Engraving. Sheet 135 x 220mm (5¼ x 8¾"). Trimmed within plate, edges browned. £95

The trial of Daniel M'Naghten (1813-65, also McNaughten) for the murder of Prime Minister Robert Peel's private secretary, Edward Drummond, at the Old Bailey in 1843. His defence was that he was suffering from paranoid delusions: the verdict of not guilty on the ground of insanity led to the creation of the 'M'Naghten rules', a legal test defining the defence of insanity, in 1843.  
Stock: 62531



**71. The Right Hon.ble Lady Charlotte Bertie.**

Painted by W.Peters R.A. Engrav'd by W.Dickinson  
London Publish'd March 1st 1778 by W.Dickinson, No.20 Henrietta Street Covent Garden & T.Watson, No.142 New Bond Street  
Very fine and rare mezzotint. 380 x 280mm (15 x 11").  
Framed, total size 615 x 480mm (24¼ x 19").  
Unexamined outside of frame. £480  
Half length portrait in oval of Georgiana Charlotte Bertie (1764-1838), playing a lyre amongst the clouds. The daughter of Peregrine, 3rd Duke of Ancaster, she married George Cholmondeley, 4th Earl (from 1815 Marquess) of Cholmondeley in 1791. *CS: 8 state ii.*  
Stock: 62575

**72. Miss Salethea Dawkens.**

J. Toer pinx. P. Stee fecit. [n.d. c.1778]  
Framed mezzotint, sheet 385 x 280mm (15¼ x 11").  
Frame 505 x 390mm (20 x 15½"). Trimmed to plate.  
Unexamined outside of frame. £360  
Miss Salethea (Salathea) Dawkens, leaning over a low wall, wearing a hat and ribbon around her neck and looking at viewer. According to 'Musgrave's Obituary' (The Publications of the Harleian Society, Vol LXV, 1900) Dawkens was a courtesan.  
The artist, engraver and sitter are unknown. *CS: I. Le Blanc 388; Russell II of II.*  
Stock: 62574



73. **["Old Man Wearing Velvet Cap" or "Old Man with Spectacles".]**

Thos Frye, Pictor, Invenit & Sculpsit [c.1760]. Sold at the Golden Head of Red Lamp, near the Corner of Greville Street in Hatton Garden.

Mezzotint, scratched letter proof. 515 x 365mm (20¼ x 14¼), with small margins. A fine impression of this magnificent image. Light foxing at the bottom, not in image. Very faint crease near left margin in the centre.

£1800

A man wearing a velvet cap facing the right, his left side profile on show. He holds in his right hand a pair of spectacles.

From Thomas Frye's (1710-62) set of mezzotint 17 life-size heads which he published in two series between 1760 and 1762 and for which he is chiefly remembered.

Russell believes this could be a self-portrait or of another artist that dwelled with Frye, 'Query, a portrait of Thomas Frye. On an impression in Mr. J. Holland's handwriting: "Mr Mellish a painter of shipping who lived with Frye.'" Thomas Mellish (fl.1761-1778). *CS: 9 only state. Russell: 9 state II of II.*

Stock: 62638

74. **[Woman with a lantern] Dans ce sombre séjour dans cette nuit profonde, Qui semble rappeler l'ancien Cahos du Monde / J'allume la Chandelle, pour m'en aller Chercher / L'homme que Diogene n'a jamais scieu Trouver.**

Gerart Dou pinxit. C:H: Van Meurs Sculp: [n.d., c.1670.]

Rare engraving. 360 x 285mm (14¼ x 11¼"), with a 17th century watermark and very large margins. Tear in platemark taped top right.

£380

A woman lights a candle to put into a lantern, so she can look for Diogenes' 'honest man'.

Stock: 62469

75. **[A young boy with spaniel.]**

W Vaillant fec: et Exc. [n.d., c.1670.]

Mezzotint. 290 x 345mm (11½ x 13½"). Framed.

Small margins, small chip in bottom edge, slight crease. Unexamined out of frame.

£360

A full length portrait of a young boy in the long skirts fashionable at the time, holding a stick, a dog on the table beside him.

A pencil annotation on the frame suggests this is Charles II; however the life dates of Wallerant Vaillant (1623-77) makes this unlikely. *BM 1868,0612.1133, "young boy"; Hollstein 212.*

Stock: 62577

76. **Sir John Fielding, Kn.t.**

Painted by N. Hone. Engraved by J.R. Smith. Pub.d 1st Jan.ry 1777, by W.m Humphrey Gerrard Street, Soho.

Framed rare mezzotint. Sheet 380 x 280mm (15¼ x 11"). Frame size 405 x 510mm (15 x 20"). Trimmed to plate.

£360

Sir John Fielding (1721-1780), English magistrate and social reformer, leaning on a book titled 'The Law' on the spine crushing a serpent. Despite being blinded in a navy accident aged 19, Fielding set up his own business and, in his spare time, studied law. He worked very closely with his half-brother Henry Fielding (a chief magistrate as well as a novelist), creating the first professional police force, the Bow Street Runners. Known as the "Blind Beak", he could allegedly recognise three thousand criminals by the sounds of their voices. *CS: 61. Frankau: 138.*

Stock: 62573

77. **His Excellency Major General Sir C. Napier K.C.B. Governor of Sinde.**

Eliza Jones Pinx.t. J.H. Lynch Lith. Day & Hague Lith.rs to the Queen. Pub.d at 14 Pall Mall East by Paul & Dominic & C.º, Publishers to the Queen, June 23rd 1843.

Lithograph. Printed area 215 x 140mm (8½ x 5½"), with large margins.

£140

An informal portrait of Sir Charles James Napier (1782-1853) in uniform, his right leg folded onto his left knee.

Despite being wounded and left for dead at the Battle of Corunna in 1809, Napier survived the Napoleonic Wars and the American War of 1812 and was given command of the British Indian Army within the Bombay Presidency in 1842. There he fought a hard war to quell the insurrection of the Muslim rulers of Sindh Province.

Stock: 62493

78. **Admiral Lord Viscount Nelson, K.B. &c. &c. &c. To the Members of the United Service Club. This Engraving from the original picture in Her Majesty's Collection at St. James's Palace is most respectfully dedicated by their humble & obed.t Servants. Welch & Gwynn.**

J. Hoppner, Esq.r R.A. Pinx.t. W.O. Burgess, Sculp.t. London, Nov.r 12th. 1839, Published by H.G. Bohn, York Street, Covent Garden.

Mezzotint, printed in colours. 380 x 305mm (15 x 12"). Trimmed within plate, slight crease bottom left, top right corner missing and paper toning round the edges. £480

Half-length portrait of Horatio Nelson, wearing naval uniform with sash, stars and medals, his right sleeve pinned to his breast. *Not in Parker.*  
Stock: 62486

79. **Vera Effigies Reuerendi in Christo, patris ac D. Geruasy: Babington, quondam Episcopi Wigormensis. Aetatis suae.59. Virtus dei in Infirmirate. Non melio, non integriae, non cultiae alter...Almi Deus, tales praefice ubique Gregi. MS.**

Ren: Elstrack Sculpsit. [n.d. c.1615.]  
Engraving, 17th century watermark. Sheet 180 x 125mm (7 x 5"). Trimmed to printed border, foxed. £280

Gervase Babington (1550-1610), bishop of Llandaff (1591-4), Exeter (1594-7) and Worcester (1597-1610).  
*BM: P.1.136, "Probably intended as frontispiece to his 'Works' (1615)". Hind: II.165.4.I.*  
Stock: 62462

80. **[Hugh Percy] The Right Honourable Hugh Lord Warkworth, Aid de Camp to His Majesty. Member of Parliament for the City & Liberty of Westminster.**

Pompeio Battoni pinx.t. J. Finlayson delin.t et fec.t. publish'd according to Act of Parliament Nov.r 2.d 1765. Sold at the Golden Lamp in Berwick Street. Price 5s:  
Mezzotint, very fine & rare impression. Sheet 360 x 275mm (14¼ x 10¾"). Trimmed to image on three sides, into plate at bottom, horizontal fold flattened. £240

Hugh Percy, 2nd Duke of Northumberland (1742-1817), British army officer and British peer. He participated in the Battle of Lexington and Concord and the Battle of Long Island during the American Revolutionary War, but resigned his command in 1777 due to disagreements with his superior, General Howe. He was styled Lord Warkworth from 1750 to 1766, and subsequently Earl Percy. He was later promoted to full colonel and appointed an aide-de-camp to the King in 1764. He was half brother to James Smithson, founding donor to the Smithsonian. *CS: 18.*  
Stock: 62485

81. **[George Spencer, 5th Duke of Marlborough] To the Most Noble Marchioness of Blandford, This Plate of the Marquis of Blandford, Is with permission most respectfully dedicated by her Ladyship's devoted servant, W.W. Barney.**

R. Cosway Esq.r R.A. pinx.t. W.W. Barney sculp.t. [n.d., c.1817.]

Mezzotint. 360 x 265mm (14¼ x 10½"). Tear in inscription repaired, paper outside image area abraded, laid on card. £160  
Half-length portrait in oval of George Spencer (1766-1840), wearing a jacket with a high collar and puffed arms. When he became duke in 1817 he changed his surname to Spencer-Churchill. In 1824, when he was overloaded with debt, he was described by the diarist Harriet Arbuthnot as 'very little better than a common swindler'. *CS 5; Daniell 12.*  
Stock: 62568



82. **[Justine Favart] Marie-Justine-Benoît-Duroncerai Epouse de M.r Favart Pensionnaire du Roi, reçu a la Comedie Italienne en 1752, Dans la Piece Des Trois Sultanes de M. Favart, Role de Roxelane.**

Simonet del. Prunau sculp. [n.d., c.1752.]  
Rare etching. Sheet 280 x 185mm (11 x 7¼"). Trimmed within plate. £320  
A portrait of Justine Favart (Marie Justine Benoîte Duronceray, 1727-72), playing the harp in the role of Roxelane in *The Three Sultanas*, written by her husband, Charles Simon Favart.  
An operatic singer, actress, playwright and dancer, Justine caught the attention of Maurice, comte de Saxe, a Marshal of France and her husband's patron. When he began to making advances, Charles was forced to flee so that Justine could be established as Maurice's mistress. When the marshal realised she was fickle, she was confined in a convent until she surrendered herself. Soon afterwards, in 1750, the marshal died and Favarts could resume their careers. This print was published two years later.  
Stock: 62536

83. **Mr Russell as Logic in Tom and Jerry [old ink mss.]**

[after Charles Brocas.] [Dublin: James Del Vecchio, c.1825.]  
Fine coloured etching. Sheet 350 x 235mm (13¾ x 9¼"). Trimmed within plate. £160

A full length portrait of actor Samuel Thomas Russell (c.1769-1845) in character as Bob Logic, wearing a blue coat, top hat and spectacles, carrying an umbrella. From "Tom and Jerry, or Life in London", a play based on Pierce Egan's book.

Charles Brocas (1774-1835). *Harvard p.453; Royal Collection Trust RCIN 661011.*

Stock: 62444



84. **[Anne Warren.]**

Painted by G. Romney. Engraved by C. Hodges. [n.d. c.1790.]

A scarce mezzotint. 500 x 340mm (19¾ x 13½"), with large margins. Time stained. £850

Portrait of Anne Warren, who was one of two daughters to William Powell the actor and theatre manager (1735/6-1769). According to Chaloner Smith, this was the only state from a private plate and that it was never published. *CS: 32, ii; Horne: 126.*

Stock: 21925

85. **[William & Mary] Gulielmus et Maria D.G. Angl: Scot: Franc: et Hib: Rex et Regina etc.**

Engraven by R. White & Sold at his house in Blomsbury Market. 1690. Printed and Sold by John King at the Globe against the Church in Poultry [n.d., c.1710].

Scarce engraving. Sheet 385 x 280mm (15¼ x 11"). Trimmed to plate, repairs in title area (not visible), top right corner frayed. £360

A double portrait of William and Mary within a canopy border with their arms and cherubs.

John King bought Robert White's stock when he died c.1703.

Stock: 62279

86. **[Charles I] Carolus, D.G. Angliæ, Scotiæ, Fran: et Hiber:P. Rex; Fidei Defensor etc.**

Ant. van Dÿck Eques pinxit. R. White Sculpsit. Sold by R. White in Bloomsbury Market, near the Golden Heart 1685.

Fine engraving. Sheet 470 x 360mm (18½ x 14¼").

Trimmed to plate, small nick in top edge. £450

A large and fine medallion portrait of Charles I, wearing a lace collar, in a wreath supported by cherubs. After Anthony van Dyck.

Stock: 62480

87. **Mathematical Merry Thoughts. Pl. 2. Oh: happy fair, / Your Eyes are lode Stars and your tongues sweet air / More Tunable than lark to Sherpherds ear. Shakespeare.**

E. Wright del.t. F. C. Hunt sculp.t. London, Pub.d by Harrison Isaacs, Charles S.t Soho Square. [n.d. c.1820s.]

Coloured engraving. Sheet 220 x 250mm (8¾ x 9¾").

Trimmed into plate, paper lightly toned. Crease top right. £160

A man and a woman drawn out of geometric shapes likely used as a teaching aid in schools. *Hickman: pg 116.*

Stock: 62464

88. **Le Concert.**

L. Boilly. I. lith. de Delpech. [n.d., c.1824.]

Coloured lithograph. Sheet 310 x 245mm (12¼ x 9¾").

Horizontal crease & foxing. £160

A group of heads: men play the recorder, flute and horn, and a man and woman sing.

Stock: 62468

89. **Caricature Magazine by G.M. Woodward, Esq.r. Vol. 4. Ever Changing. Ever Now. Vive la Magatelle.**

Woodward del. Rowlandson fc. London Published by T. Tegg III Cheapside 1809.

Etching with wonderful hand-colour. Sheet: 245 x 345mm (9¾ x 13½"). Small bottom margin. Some surface dirt. Creased and damaged. £160

A frontispiece showing two figures seated on either side of the image reading through earlier volumes of Woodward's Caricature Magazine. Above the figure on the left hangs a painting of a masquerade while on the other side hangs and painting of a country dance.

Stock: 62640

90. **Un derrière de Diligence.**

A Paris, chez Martinet, Libraire, rue de Coq. N.º 25.

Fine coloured etching. Sheet 225 x 270mm (9 x 10½").

Trimmed within plate, some creasing. £180

A view of the back of a stagecoach with two men sharing the compartment with a woman changing her baby. One man blocks his ears, the other holds his nose.

Stock: 62446

91. **The Xmas Academics. A Combination Game of Whist.**

HWBunbury del. 1772. J. Bretherton f. Publish'd as the Act directs 20.th Jan.y 1773. By J. Bretherton N.º 134. New Bond Street.

Etching. Sheet 265 x 395mm (10½ x 15½"). Trimmed within plate, nicks in edges, small hole, slight crease in centre. £180

Cambridge dons play whist in a Combination Room, grimacing at each other. A spectator signals the cards held by one player to his opponent. An old woman serves wine. *BM Satires* 4728.

Stock: 61786

92. **Il est venue le brave S.t Michel, Faire avec nous la Kermesse a Brussel.**

Lithogr. de Jobard. Déposé [n.d., c.1850]. Coloured lithograph. Sheet 295 x 240mm (11½ x 9½"), watermarked 'Hennessey'. £160

A statue-like figure of St Michael in armour stands on a bat-like Satan, sword raised. A cross sword seems to be embedded in his forehead.

A Kermesse is a Dutch festival.

Stock: 62467

93. **Bullerfield [Butterfield?] Swearing a Witness at the Old Bailey.**

[John Nixon.] Pub Jany 1st 1796 by E & S Harding Pall Mall.

Stipple with etching. Sheet 150 x 220mm (6 x 8¾"). Trimmed close to image, corners snipped. £140

A satirical scene at the Central Criminal Court, with a clerk in wig and gown holding a bible for a witness.

*Guildhall: q9820443. Not in BM.*

Stock: 62535

94. **[Swing Riots] Great Mercy for the great - Little mercy for the little.**

[William Heath.] Pub Jan 1.st 1831 by T. McLean 26 Haymarket.

Etching. 260 x 370mm (10¼ x 14¾"). Small margins. £160

A satire comparing the treatment of the French ministers found guilty of treason and the Swing Rioters, English agricultural workers protesting of agricultural mechanisation and harsh working conditions. The French were given life imprisonment instead of the death penalty, while 252 workers were sentenced to death (although only 19 actually hanged). One of those executed for rioting had merely knocked off the hat of a member of the Baring banking family. Several were transported to Australia. *BM Satires* 16532.

Stock: 62472

95. **En gouterai-je?**

L. Noël. Lithog: de F. Noël. Publié par Giraldon-Boivinet et Comp.ie, M.de d'estampes, Commissionnaires, rue Pavée St André, N.º 5. Coloured lithograph. Sheet 340 x 255mm (13½ x 10"). Some cockling of paper at top corners, dusty. £140

'Will I taste it?'. A man in an embroidered dressing gown and nightcap stirs a cup, with an uncorked medicine bottle on the table next to him.

Stock: 62447



96. **Reynard's Last Shift. From the Original Picture by John Collet, in the possession of the Proprietors. 402.**

Printed for & Sold by Bowles & Carver, at their Map & Print Warehouse, N.º 69 St Pauls Ch. Yard, London. Publish'd as the Act directs [date excised, c.1769] Mezzotint and etching, with fine hand colour. 350 x 250mm (13¾ x 9¾"). Framed. Unexamined out of frame. £390

A fox, pursued by hounds and members of the hunt, takes refuge in the cottage of a farmer, where the wife and daughters wave brooms at the intruders.

Stock: 62579

97. **[Charles Stanhope 4th Earl of Harrington & Maria Foote] The Little Jockey Coming In at the Winning Post!!! Jacta est alea - She was a but a Foot yesterday but she is Higher now.**

W.Heath. [n.d., 1831.]

Etching. 255 x 355mm (10 x 14"). Tear in bottom margin taped. £130

A satire of Regency buck Charles Stanhope (1780-1851), 4th Earl of Harrington, as a horse being ridden by Maria Foote towards a pillar with an earl's coronet, whom he married in 1831. He wears a peculiar hat known as a "Petersham" (he was Viscount Petersham before the death of his father and was known as 'Beau Petersham').

Actress Maria Foote (c.1797-1867) married the Earl in April 1831. *BM: 10165*

Stock: 62528



98. **Plate 2. Cossacks, Flying to Annoy. vide Bonaparte's 28th Bulletin, Dedicated to Napoleon the Great, by his Non Allie John Bull.**

Pub.d Jan.y 1 1813 by S.Knight, late Walker & Knight, No.3 Sweetings Alley, Roy.l Exch.e.

Scarce coloured etching. 235 x 355mm (9¼ x 14").

Trimmed into plate at sides, pinholes in margins.

Repaired tear left margin.

£260

Three cossack riders perform a hit-and-run attack on French troops.

Stock: 62463

99. **Quadrupeds or Little Boney's Last Kick.**

[G. Cruikshank fec.t] [Pub.d Jan.y 1st 1813 by W.N. Jones 5 Newgate Street.

Coloured etching. Sheet 180 x 520mm (7 x 20½").

Trimmed to image, losing title and inscriptions, split in centre fold with toning. Loss on left margin. £190

Tsar Alexander, as the Russian bear, stands in the centre holding Napoleon suspended in the air by one jack-booted leg, and plying a large birch-rod. Jack Frost, a hideous goblin, tweaks Napoleon's nose.

Behind an army of Russian bears drive the French into the 'Sea of Troubles'. *BM Satires 11992, with extensive description.*

Stock: 62474

100. **[Henry Brougham] State Cricket Match. HB Sketches No 357.**

HB [John Doyle.] Ducote & Stephen's Lithog.y 70 St Martins Lane. Published by T. Mc.Lean 26, Haymarket Dec.r 6th 1834.

Lithograph. Sheet 260 x 355mm (10¼ x 14"). Trimmed close to printed border. £180

A cricket match, with Lord High Chancellor Henry Brougham using his mace as a bat, but a ball marked with the crown, bowled by the Duke of Wellington, smashes his wicket.

In November 1834 Sir Robert Peel's Tories had replaced Grey's administration.

Stock: 62492

101. **[Income Tax] Hokie Pokie Wankie Fum - The King of the Cannibal Islands.**

W. Heath. Pub July 22 1830 by T. McLean 26 Haymarket.

Etching. 260 x 365mm (10¼ x 14½"). £160

John Bull on a spit, being roasted on a spit by government ministers, black-bodied but white-faced,

clad in loin cloths. Bull is held in place by two skewers, marked 'Free Trade' and 'Corn Bill', and drips 'Tax' into a bowl lined with bread inscribed 'Sop' and 'Place', 'Pension' or 'Sinecure'. Peel and Wellington baste Bull with ladles, watched by Lyndhurst, Sugden, Scarlett and Eldon. Just arrived, William IV is astonished at the sight and says: 'I must put a stop to this'.

It is a satire on the victimisation of the British public by the 'Tax Eaters' of the government. William IV had only been on the throne a month and was much more popular than his predecessor. Pacific interest. *BM Satires 16175.*

Stock: 62471

102. **[Melbourne & Norton] Great Eclipse of 1836. Seen through a Cloud, shortly before it reached its greatest obscuration.**

H.B. Sketches No. 487. A. Ducôte's Lithog.y 70, St Martins Lane. Published by T. Mc.Lean, 26, Haymarket, May 18th. 1836.

Lithograph. Sheet 250 x 310mm (9¾ x 12¼").

Trimmed close to printed border.

£120

William Lamb (1779-1848), 2nd Viscount Melbourne and Prime Minister in 1834 and 1835-41, depicted as the Sun being eclipsed by the Moon of the Hon.

George Chapple Norton. During his second term as Prime Minister, Norton sued him for alleged adultery with his wife, the novelist and social reformer Caroline Norton. After a nine-day trial Melbourne was acquitted but the scandal brought the government to the brink of collapse.

Stock: 62490

103. **[Daniel O'Connell] Alarming Comet of 1835. HB Sketches No105.**

[John Doyle.] A Ducote's Lithography St Martins Lane. Published by T. Mc.Lean 26, Haymarket 10.th Aug.t 1835.

Lithograph. Sheet 260 x 360mm (10¼ x 14¼").

Trimmed close to printed border.

£160

Halley's Comet of 1835 with the head of Daniel O'Connell, and heads of other men its tail, flying from Ireland towards England. *See reference 45736 for coloured version.*

Stock: 62491

104. **[Sleepy Congregation.] Hogarth's Sleeping Congregation moderniz'd.**

Publish'd by J. Le Petit, (20.) Capel Street, Dublin [n.d., c.1815].

Coloured etching, watermark 1827. 350 x 250mm (13¾ x 9¾").

Repaired tear entering image from top right.

£320

A copy of William Hogarth's satire on an Anglican service, 'The Sleepy Congregation', showing a church interior with a dozing congregation sleeps while a clergyman reads the gospel from the pulpit and the verger eyes the exposed bosom of a young woman. The updating is only in the clothing. *See Paulson 140 for the original. Not in BM Satires.*

Stock: 62487

105. **The Vindication.**

HB [John Doyle.] London, Published by T. McLean, 26, Haymarket, Nov:21, 1829.  
Coloured lithograph. Sheet 260 x 325mm (10¼ x 12¾"). Trimmed to printed border. £130  
Satire on the Duke of Cumberland's declining influence. George IV, holding a satirical print (from a folio of 'McLean's Caricatures', naturally) points out to Cumberland that 'the Caricaturists have cut off your Mustaches'. Watching the interview from the right are two elegant young men, Lord Mount Charles and Lord Strathavon, who wears top-boots and leans on his brother-in-law's shoulder. *BM Satires: 15915.*  
Stock: 62473



106. **[Skimmington-Triumph.]**

[London: Joseph Nutting c.1800 but later.]  
Etching with engraving. 295 x 470mm (11½ x 18½"). Trimmed within plate top and bottom, losing title and publication line. Original folds. £350  
An illustration to Samuel Butler's 'Hudibras', Part 2, Canto 2. A couple are being paraded back to back on a pony as villagers bang pots and pans, with cuckold's horns, in the form of a stag's head, a ram's head and a cow's head, held aloft. The woman holds a skimmington, a large wooden ladle often used to beat husbands.  
A 'skimmington ride' (or charivari) was a parade to shame a member of a community. Here it is shown as part of a Horn Fair.  
This print was first published with the title 'Skimmington-Triumph, Or the Humours of Horn Fair', by Joseph Nutting, c.1720, taking Hogarth's 'Hudibras and the Skimmington' as inspiration. This state has the additional text, 'I'll Wash Your Dishes, I'll Clean Your House' spoken by the male rider and 'Work you Rogue Work' by the woman. *BM Satires 1703, 'may refer to the annual Horn Fair at Charlton in Kent'. See Paulson 88.*  
Stock: 62445

107. **A Tax Payer. We do want Reform \_ at any rate a change \_ things cannot be worse.**

London, July 1831. Published by Charles Tilt, 86 Fleet St.  
Etching. Sheet 285 x 190mm (11¼ x 7½"). Trimmed close to image and around title. £190  
A ragged man stands in a delapidated room.  
Stock: 62276

108. **Electric Telegraph.**

J.B. Roberts 18th February 1849. [signed in ink]  
Watercolour and ink mss. Sheet 260 x 200mm (10¼ x 8"). on Whatman paper dated 1846. Top corners snipped, some staining. £480  
An illustration of the Electric Telegraph Company's 'double-needle' Cooke and Wheatstone telegraph, designed for use in Devon, with a guide to the reading of the messages.  
The Cooke and Wheatstone system had been installed on the Great Western Railway in 1838, but the Electric Telegraph Company was the world's first public telegraph company, founded 1846.  
Stock: 62451

109. **[Phenology] Lord Suffield's Remarks on Mr. Marsham's Indications of Spring.**

[n.d., c.1800.]  
Letterpress with wood-engraved border. Top right signature of ... Martineau ink mss. ownership inscription dated 1804.; Sheet 350 x 475mm (13¾ x 18¾"). Splits in folds taped, some spotting. £360  
A phenological table giving the earliest and latest recorded dates of the first appearances each spring of 27 species over a period of up to 60 years.  
Robert Marsham F.R.S. (1707-97) of Stratton Strawless, Norfolk, first published his Indications of Spring in 1789 in the Philosophical Transactions of the Royal Society.  
Stock: 62567

110. **Royal Agricultural Society's Show Yard, at Bristol. July 14th 1842.**

[c.1842.]  
Lithograph. Sheet 265 x 400mm (10½ x 15¾"). Trimmed into image on three sides, crease reinforced. Damaged bottom left, but very rare. £230  
Gentlemen farmers in the yard, with horses and sheep, before a cast-iron building.  
Stock: 62278

111. **Hop Picking.**

Drawn & Etch'd by W.H. Pyne. Pub. by Pyne & Nattes 1804. London, Pub.d Sep.r 1804 by Pyne & Nattes. Aquatint. 225 x 290mm (8¾ x 11¼"), large margins. £130  
Vignette scenes of hop picking, from Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain...'. William Henry Pyne was an English writer, painter and illustrator. He trained at a drawing academy in London. He first exhibited at the Royal Academy in 1790. He specialized in picturesque settings including groups of people rendered in pen, ink and watercolour. Pyne was one of the founders of Royal Watercolour Society in 1804.  
Stock: 62457

112. **Sheep Shearing, &c.**

Drawn & Etch'd by W.H. Pyne. London, Pub.d Sep.r 1804 by Pyne & Nattes. Aquatint. 290 x 225mm (11¼ x 8¾"), large margins. £140

Vignette scenes of sheep shearing, from Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain...'. William Henry Pyne was an English writer, painter and illustrator. He trained at a drawing academy in London. He first exhibited at the Royal Academy in 1790. He specialized in picturesque settings including groups of people rendered in pen, ink and watercolour. Pyne was one of the founders of Royal Watercolour Society in 1804.

Stock: 62458

**113. Pottery and Leather Dressing. Pl. 1.**

Drawn & Etch'd by W.H. Pyne. Pub. by Pyne. London, Pub.d Novem.r 1802 by Pyne & Nattes.

Aquatint. 295 x 230mm (11¾ x 9") very large margins. £160

Vignette scenes of pottery making and leather dressing from Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain...'. It depicts games of skittles, bowls etc.

William Henry Pyne was an English writer, painter and illustrator. He trained at a drawing academy in London. He first exhibited at the Royal Academy in 1790. He specialized in picturesque settings including groups of people rendered in pen, ink and watercolour. Pyne was one of the founders of Royal Watercolour Society in 1804.

Stock: 62455

**114. Iron Foundry Pl. 1.**

Drawn & Etch'd by W.H. Pyne. Pub. by Pyne & Nattes 1802. London, Publish'd August 1 1802 by Pyne & Nattes.

Aquatint. 230 x 295mm (9 x 11½"), very large margins. Margins dusty, printer's crease top right. £130

Four vignette scenes of an iron foundry, from Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain...'. William Henry Pyne was an English writer, painter and illustrator. He trained at a drawing academy in London. He first exhibited at the Royal Academy in 1790. He specialized in picturesque settings including groups of people rendered in pen, ink and watercolour. Pyne was one of the founders of Royal Watercolour Society in 1804.

Stock: 62456

**115. A Country Fair Pl. 1.**

Drawn & Etch'd by W. H. Pyne. Pub.d July 1804 by Pyne & Nattes.

Aquatint with etching, printed in sepia. 230 x 295mm (9 x 11½"), with very large margins. £160

A busy composition featuring several popular entertainers. To the left is a stage, with a sign inscribed, 'The Grand Pantomine', upon which is a masked clown and dancing women. A crowd has gathered to watch below and to the side, with stalls and sellers in front. More stalls can be seen in the distance. From Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain'.

William Henry Pyne (1769-1843), the son of a London weaver who became an artist and writer, was commissioned to write and illustrate a book by the publisher, William Miller of Albermarle Street, London. The illustrations are particularly notable as they portray British life on the eve of the Industrial Revolution.

Stock: 62459

**116. [Skittles] Games Pl. 1.**

Drawn & Etch'd by W.H. Pyne. Publishd by Pyne Mar 1 1803. London, Published Nov. 1 1802. by Pyne & Nattes.

Aquatint. 225 x 295mm (9 x 11½"). Creased on left. £65

From Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain...'. It depicts games of skittles, bowls etc.

William Henry Pyne was an English writer, painter and illustrator. He trained at a drawing academy in London. He first exhibited at the Royal Academy in 1790. He specialized in picturesque settings including groups of people rendered in pen, ink and watercolour. Pyne was one of the founders of Royal Watercolour Society in 1804.

Stock: 62453



**117. Archery and Cricket.**

Drawn & Etch'd by W.H. Pyne. Pub. by Pyne & Nattes 1805. London, Pub.d Oct.r 1805 by Pyne & Nattes.

Aquatint. 230 x 305mm (9 x 12") very large margins. £180

From Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain...'. It depicts games of skittles, bowls etc.

William Henry Pyne was an English writer, painter and illustrator. He trained at a drawing academy in London. He first exhibited at the Royal Academy in 1790. He specialized in picturesque settings including groups of people rendered in pen, ink and watercolour. Pyne was one of the founders of Royal Watercolour Society in 1804.

Stock: 62454

**118. Albert Smith [facsimile signature].**

Baugniet 1844. [facsimile signature in plate]. Drawn From Life On Stone By Baugniet. M & N. Hanhart, Lithographic Printers. Published By Leader & Cock, 63, New Bond St, Corner Of Brook St. London.

Lithograph on india laid paper. Sheet 500 x 350mm. (30¾ x 20") Slight tear in left margin centre. £240  
Albert Richard Smith [1816 - 1860], author and lecturer. On 12 August 1851 he made an ascent of Mont Blanc, and on 15 March 1852 produced at the Egyptian Hall in Piccadilly an entertainment descriptive of the ascent and of Anglo-continental life, which became the most popular exhibition of the kind ever known. From that time until 6 July 1858 he continued at the Egyptian Hall his career of success as a public entertainer, giving various new sketches of character and illustrations by William Beverley, but always keeping Mont Blanc as the central point of attraction. On 24 Aug. 1854 he gave his performance before the queen and the prince consort at Osborne House. This shows Smith at Chamonix.  
Stock: 61518

**119. A Perspective View on the East side of the Hague with the Winter deversions their &c. Vue de Hyver, de la Haye vers la Coupagne due cote de L'ouest.**

J. June, sculp, 1763. Published 12th May, 1794 by Laurie & Whittle, 53 Fleet Street, London. [Engraving with fine contemporary hand colour. 260 x 400mm (10¼ x 15¾"). Laid on board, tear through inscription area into corner of image bottom right repaired. £360  
Figures enjoying various activities at a frost fair on the ice at The Hague in the west of the Netherlands, with horse-drawn sleighs, skaters and a refreshment tent.  
Stock: 62476

**120. Racing.**

[Drawn and etched by W. H. Pyne.] Pub.d by Pyne & Nattes 1807.  
Aquatint with etching, printed in sepia. 230 x 295mm (9 x 11½"), with very large margins. £160  
Three vignette scenes: weighing the jockey; rubbing down the horse; and a race in progress.  
From Pyne's 'Microcosm: or, a picturesque delineation of the arts, agriculture, manufacturers, &c. of Great Britain'.  
William Henry Pyne (1769-1843), the son of a London weaver who became an artist and writer, was commissioned to write and illustrate a book by the publisher, William Miller of Albermarle Street, London. The illustrations are particularly notable as they portray British life on the eve of the Industrial Revolution.  
Stock: 62523

**121. The Parish of S.t James Clerkenwell, Taken from ye last Survey with Corrections.**

[n.d., c.1770.]  
Engraved map, 18th century watermark. 365 x 290mm (14½ x 11½"), with very large margins. £140  
A map of Clerkenwell centred on St John Street, marking Clerkenwell Green, St John's Priory, New River Pond and Sadler's Wells.  
Originally engraved for the 6th edition of Stow's 'Survey of London', 1720.  
Stock: 62526

**122. A Mapp of the Parish of St Anns, Taken from the last Survey with Corrections and Additions.**

Engraved map. 320 x 185mm (12½ x 7¼") very large margins. Central crease as normal. £160  
A map of Soho, bounded by Wardour Street in the west, Oxford Street in the north and Charing Cross Road (Hog Lane!) in the east, and Leicester Square (Leicester Fields) in the south. Soho Square is named King's Square.  
Originally engraved for the 6th edition of Stow's 'Survey of London', 1720.  
Stock: 62466

**123. A Mapp of the Parish of St Giles's in the Fields taken from the last Survey with Corrections and Additions.**

Engraved map. 330 x 370mm (13 x 14½"), very large margins. Folds and creases as normal. Small tear at bottom. £190  
A map of the parish of St Giles, covering the Seven Dials area of Covent Garden, Great Russell Street (with Montague house, now the British Museum), High Holborn, Great Queen Street and Lincoln's Inn Fields.  
Originally engraved for the 6th edition of Stow's 'Survey of London', 1720.  
Stock: 62465

**124. Ayr Street, Piccadilly London**

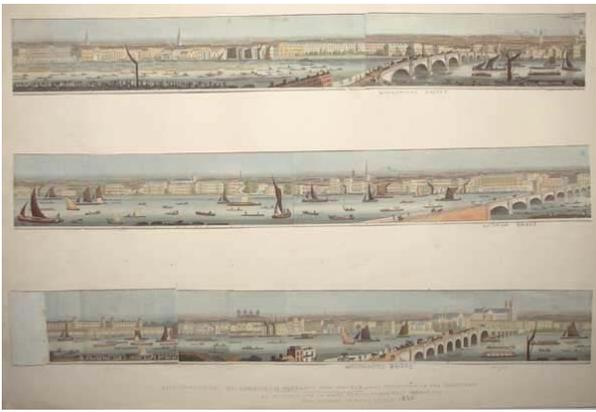
Edward Prust [signed in pencil] circa 1926 [in pencil] Etching signed by the artist, 300 x 375mm (11¾ x 14¾"), with very large margins. Dusty margins. Small taped tear in left margin. Very slightly creased in margins. £140  
A busy scene on Regent Street looking towards Air Street.  
Edward C. Prust (1891-1978)  
Stock: 62591

**125. [The Royal Exchange.]**

Sydney R. Jones. [n.d., 1927.]  
Drypoint etching, signed in pencil by the artist. 270 x 330mm (10¾ x 13"). £280  
View of the Royal Exchange's west front, with bustling street scene outside, including traffic and pedestrians.  
Sydney Robert Fleming Jones (1881-1961) was a notable watercolourist and etcher, particularly of architectural views; he also wrote several books on the English countryside and provided illustrations for several publications including The Times, Illustrated London News and The Studio.  
Stock: 62482

**126. [A Panorama of London, Taken from Nature by R. Havell, Jnr.]**

[London: Published by Rodwell & Martin, 40 New Bond Street. 1822.]  
Coloured aquatint in six sections. 80 x c.4020mm (3¼ x c.158"). Some restoration. £680  
A four-metre rolling scarce & decorative prospect showing the north side of the Thames from Chelsea Prison down the river to The Pool of London,



recording the buildings and the traffic both on the river and on the bridges.

The prospect was originally published in one piece, rolled into a boxwood drum. *Abbey Life* 485.

Stock: 62530

### 127. **The House of Lord Archer in Covent Garden.**

[Sutton Nicholls?] Published according to Act of Parliament 1754, for Stowes Survey.

Etching with engraving. 350 x 465mm (13¾ x 18¼"). Original folds. Small margins. £260

43 King Street, Covent Garden, built in 1717 for Admiral Russell, 1st Earl of Orford, to designs by Thomas Archer. The Lord Archer of the title was the architect's nephew, also Thomas (1695-1768), who had married Lord Orford's great-niece in 1726 and came into ownership of the house in 1729. He was raised to the peerage in 1747 as 1st Baron Archer.

The house, once the home of the National Sporting Club, is now the London premises of 'Glossier', a cosmetics firm.

From the sixth edition printed in 1754 - 1755 of John Stowe's work 'A Survey of the Cities of London and Westminster and the Borough of Sothwark', originally published in 1598 and 1603.

Stock: 62522

### 128. **[Old Bond Street.]**

Sydney R. Jones. [1928.]

Drypoint etching, signed by the artist in pencil. 315 x 225mm (12½ x 9"). £260

A view of Old Bond Street looking towards Piccadilly, with several recognisable business signs including fine art dealers Agnew's.

Sydney Robert Fleming Jones (1881-1961) was a notable watercolourist and etcher, particularly of architectural views; he also wrote several books on the English countryside and provided illustrations for several publications including *The Times*, *Illustrated London News* and *The Studio*.

Stock: 62481

### 129. **[The Cenotaph, Whitehall]**

Fred. A. Farrell [signed in pencil] [n.d. c.1930]

Etching. 272 x 213mm. (10¾ x 8½"), with very large margins. £260

View from the Cenotaph down the road in Whitehall.

Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.

Stock: 61522

### 130. **Mountague House in Great Russell Street.**

Sutton Nicholls del: & scul. London Sold by John Bowles Print & Map Seller over against Stocks Market [n.d., c.1728].

Etching with engraving. 335 x 450mm (13¼ x 13¾"). Trimmed to platemark. £280

The façade of Mountague House, later the British Museum, with coaches lined up in the courtyard. From the series 'London Described'.

Stock: 62521

### 131. **Battersea.**

C W Sherborn aqua forti [in image]. [n.d. c.1873]

Etching 80 x 120mm (3¼ x 4¾"), with very large margins. Lightly time stained. £65

View across the Thames with the moon rising over tall chimneys.

Charles William Sherborn (1831 - 1912). Etcher and engraver, prominent designer working with Seymour Haden and Dante Gabriel Rossetti.

Stock: 62610

### 132. **A View of the Royal Hospital at Chelsea and the Rotunda in Ranelagh Gardens. ~ Vue de l'Hôpital Royal de Chelsea et de la Rotunde des Jardins de Ranelagh.**

Printed for John Bowles at the Black Horse in Cornhil, & Carington Bowles in St. Pauls Church Yard, London. [n.d. c.1750.]

Engraving with fine hand colour. 270 x 420mm (10¾ x 16½"), large margins. Chips in edges of margins, crease. £160

A view of the Royal Hospital at Chelsea, with the river in the foreground, the edge of the bank visible at the bottom left and the Rotunda in Ranelagh Gardens to the right of the hospital; boats and punts on the river.

Stock: 62461

### 133. **The Tower of London, Commanded in Chief by the R.t Hon.ble Robert L.d Lucas. La Tour de Londres. 5.**

L. Knyff Delin. I. Kip Sculp. [n.d. c.1730.]

Engraving. 350 x 475mm (13¾ x 18¾"). Central fold as issued. Small margins. £360

View of the Tower of London from the river; boats in the foreground. This state has Smith's publication line removed.

Stock: 62519

### 134. **[Richmond Bridge.]**

James Ness. [n.d., c.1930.]

Etching, signed by the artist in pencil. 195 x 270mm (7¾ x 10½"). Small margins. £140

A view of Richmond Bridge from the East Twickenham bank. *Not in: Bamber Gascoigne.*

Stock: 62569

135. **On The Banks of the Thames.**

A. Evershed. Printed By Delatre London. Gazette Des Beaux-Arts. 1876  
Etching, 150 x 220mm (6 x 8¾"), with large margins. £140

A view of the Thames in the suburbs of London, most likely Twickenham; a wharf in the foreground and houses in the background.

Published in 1876 as part of an article in the Gazette des Beaux-Arts. The Gazette was a major champion of the etching revival publishing etchings from both British and French artists.

Dr Arthur Evershed MRCP (1835 - 1919). After retiring from a medical career specialising in tuberculosis, he dedicated himself to etching, gaining renown for his ability to draw directly onto a copper plate, reversing the image without mirrors. He exhibited at the Royal Academy regularly and became treasurer of the Royal Society of Painter Etchers.  
Stock: 62614

136. **At Twickenham.**

A. Evershed. Printed By Delatre London. Gazette Des Beaux-Arts. [n.d. c.1876].  
Etching, 100 x 200mm (4 x 8"), with very large margins. £140

A scene on the Thames at Twickenham, with men fishing in boats on the river and houses and trees in the background.

Published in 1876 as part of an article in the Gazette des Beaux-Arts. The Gazette was a major champion of the etching revival publishing etchings from both British and French artists.

Dr Arthur Evershed MRCP (1835 - 1919). After retiring from a medical career specialising in tuberculosis, he dedicated himself to etching, gaining renown for his ability to draw directly onto a copper plate, reversing the image without mirrors. He exhibited at the Royal Academy regularly and became treasurer of the Royal Society of Painter Etchers.  
Stock: 62613



137. **[Orleans House] Vue de la Maison occupée par Son Altesse Sérénissime Monseigneur de Duc D'Orleans a Twickenham en 1815 et 1816.**

L. Attbalin Del.t. J.C. Stadler Sculp. Published Jan.y 17.th 1817, at R. Ackermann's Repository of Arts, N.º 101, Strand, London.

Aquatint, printed in brown and blue hand finished, J. Whatman watermark. 450 x 770mm (17¾ x 30¼"). Trimmed to plate on left, repaired tears at edges. £650  
A large & rare coloured aquatint showing view of the entourage of Louis Philippe, Duke of Orleans (1773-1850, later King of the French), in a carriage and on horseback, crossing the Thames from his house in exile, Orleans House to the Ham bank.

The main house shown here was demolished in 1926, but the baroque octagonal room designed by James Gibb remains as part of the Orleans House Gallery. In 'Images of Twickenham' Gascoigne states that Ackermann's 1830 catalogue attributed the print to 'Athalin', the name of one of Louis Philippe's ADCs.  
*Gascoigne: Images of Twickenham 114.*  
Stock: 62282

138. **[Royal Windsor.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 225 x 355mm (9 x 14"), with very large margins. Embossed stamp of the Fine Art Trade Guild. £220

A view on the river Thames, featuring rowing, looking towards Windsor castle.

Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62635

139. **The North-West Prospect of the University and Town of Cambridge.**

[after Samuel and Nathaniel Buck.] London Mag. [1775]

Engraving. Sheet 205 x 350mm (8 x 13¾"). Trimmed within plate, one corner snipped, partially mounted in album paper. £160

A view of Cambridge with a 31-point key and the University arms underneath, adapted from the large prospect by Samuel and Nathaniel Buck.

About this time the publisher Robert Sayer bought the Buck copper plates, re-publishing them in 1778.  
Stock: 62527

140. **Down along "Newlynn" [in pencil].**

W Travis Jackson [in pencil]. [n.d., c.1930.]  
Etching signed by the artist, 175 x 125mm (7 x 5"), with very large margins. £70  
A view the old quay in Cornwall.  
Stock: 62621

141. **The Fish Quay (St Ives). Original Dry Point Etching by Sam Garratt. Edition Limited to 300 Artist's Proofs. Plate to be Destroyed.**

Sam Garratt [pencil signature.] Raphael Tuck & Sons, Ltd. Publishers to their Majesties. [n.d., c.1920.]  
Drypoint etching, signed by the artist, publisher's blind stamps. 200 x 175mm (8 x 7") very large margins. In original mount with publisher's title label, as above. Mint. Glued into mount at top corner. £140  
A horse and cart loading barrels, surrounded by seagulls, by Sam Garratt (1864-1946).  
Stock: 62595

142. **Hawling Manor [in pencil].**  
 Arthur Bell [in pencil]. [n.d. c.1930]  
 Etching signed by the artist, 175 x 250mm (7 x 9¾"),  
 with large margins. £95  
 A view of Hawling Manor in Hawling,  
 Gloucestershire.  
 Arthur Bell (1897-1995) was a Kettering-born painter  
 and etcher. From 1919-21, he studied under Henry  
 Crockett at the Bournemouth School of Art. He was  
 elected an Associate of the RWA in 1935 and a full  
 member ten years later, after his work was shown there  
 on multiple occasions. He was a teacher at Weymouth  
 College and Canford School. Bell showed with the  
 Cheltenham Group and his work is in the collection of  
 Cheltenham Art Gallery where an exhibition of his  
 work was staged in 1987. A posthumous retrospective  
 exhibition of his work was held at the RWA, Bristol in  
 1994.  
 Stock: 62619

143. **The North Prospect of the Town of  
 Hertford from Porthill. To The Right  
 Worshipfull ye Mayor Recorder & Aldermen  
 of the Town of Hertford this Plate Containing  
 ye North Prospect of ye Town of Hertford as it  
 was taken from Porthill is humbly dedicated by  
 your Worships humble Servant, J Drapentier**  
 [London: Benjamin Griffin et al, 1700.]  
 Engraving. 265 x 340mm (10½ x 13½"), 17th century  
 watermark. Trimmed into image right & left. £160  
 A view of Hertford from Sir Henry Chauncy's  
 'Historical Antiquities of Hertfordshire'.  
 Stock: 62540

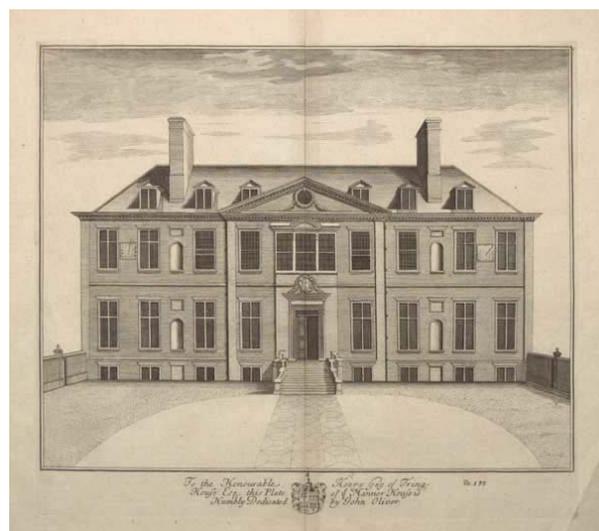
144. **Hitchin Church. To the Reverend M.r  
 Francis Bragge Batchelor of Divinity &  
 Minister of Hitchin, this Draught is humbly  
 pres'd By J Drapentier.**  
 [London: Benjamin Griffin et al, 1700.]  
 Engraving. 280 x 340mm (11 x 13½") very large  
 margins. £130  
 A view of Hitchin Church from Sir Henry Chauncy's  
 'Historical Antiquities of Hertfordshire'.  
 Stock: 62544

145. **The County of Hertford, With Additions  
 & Corrected and Amended in many Places.**  
 H. Moll Fecit A.º 1700. [London: Benjamin Griffin et  
 al, 1700.]  
 Engraved map. 365 x 485mm (14¼ x 19"). Trimmed  
 into printed border at top, creasing. Small margins.  
 £140  
 A detailed map of Hertfordshire, engraved by Herman  
 Moll not for a county atlas but for Sir Henry Chauncy's  
 'Historical Antiquities of Hertfordshire'.  
 Stock: 62545

146. **The Town of Hitchin.**  
 [John Drapentier.] [London: Benjamin Griffin et al,  
 1700.]  
 Engraved plan. 275 x 395mm (10¾ x 15½") very large  
 margins. Creasing as normal. £180

A plan of Hitchin in the form of a bird's-eye view,  
 published in Sir Henry Chauncy's 'Historical  
 Antiquities of Hertfordshire'.  
 Stock: 62546

147. **[Pendley Manor] To the Honourable S.r  
 Richard Anderson Bar:t this Plate of the  
 Mannor House of Penley is Humbly Dedicated  
 by John Oliver. Pag. 594.**  
 [London: Benjamin Griffin et al, 1700.]  
 Engraving. 285 x 325mm (11¼ x 12¾") very large  
 margins. £130  
 A view of the original Pendley Manor, near Tring,  
 burned down in 1835.  
 From Sir Henry Chauncy's 'Historical Antiquities of  
 Hertfordshire'.  
 Stock: 62543



148. **To the Honourable Henry Guy of Tring-  
 House Esq. this Plate of ye Mannor House is  
 Humbly Dedicated by John Oliver. Pag. 593.**  
 [London: Benjamin Griffin et al, 1700.]  
 Engraving, 17th century watermark. 290 x 330mm  
 (11½ x 13"), very large margins. £130  
 The facade of Tring Manor House, home of Sir Henry  
 Guy (1631-1710), a Groom of the Bedchamber and  
 secretary of the Treasury in 1679.  
 In 1669 Guy obtained a grant of the manor of Great  
 Tring. He later commissioned Sir Christopher Wren to  
 build a new house, now Tring Park Mansion, but in  
 1695 he was accused of funding the building work by  
 taking bribes in the Treasury. He was arrested and was  
 committed to the Tower of London. In 1702 he sold  
 Tring.  
 From Sir Henry Chauncy's 'Historical Antiquities of  
 Hertfordshire'.  
 Stock: 62542

149. **Mercery Lane, Canterbury [pencil].**  
 W.m P. Robins [pencil]. [n.d. c.1920.]  
 Etching, titled and signed by the artist. 235 x 165mm  
 (9¼ x 6½"), very large margins. Faint mount burn. £95  
 A view of the medieval lane, looking towards  
 Canterbury Cathedral.

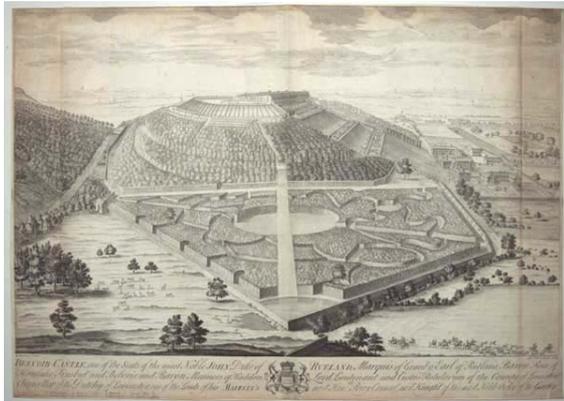
William Palmer Robins (1882-1959), member of the Royal Society of Painters, Etchers and Engravers, and the Chicago Society of Etchers.  
Stock: 62558

**150. Canterbury [pencil].**

W.P. Robins 1921 [pencil].  
Etching, titled and signed by the artist. 230 x 380mm (9 x 15") very large margins. £160  
A view looking down on Canterbury Cathedral from woodland.  
William Palmer Robins (1882-1959), member of the Royal Society of Painters, Etchers and Engravers, and the Chicago Society of Etchers.  
Stock: 62561

**151. Gads Hill Place, Rochester [in pencil].**

Clough Bromley [in image and in pencil] London  
Published March 1. 1886 by S. Drewett. 1.  
Northumberland Avenue S.W.  
Etching signed by the artist, 160 x 210mm (6¼ x 8¼"), with large margins. £95  
A view of Gadshill Place in Winter covered in snow. The house was built in 1780 for a former Mayor of Rochester, Thomas Stephens however is most famously known as being the country home of Charles Dickens. Today the building is the independent Gad's Hill School.  
Clough Bromley (c.1850-1904).  
Stock: 62615



**152. Belvoir Castle, one of the Seats of the Most Noble John Duke of Rutland, Marquis of Granby, Earl of Rutland [...]**

T. Badeslade Delin. Ger: vanderGucht sculp. [n.d., c.1720.]  
Engraving. Sheet 430 x 600mm (17 x 23½"). Trimmed within plate, original folds. Slightly stained on left. £320

A view of Belvoir Castle and gardens, with a hunt bottom right.  
Stock: 62529

**153. Potters Heigham [pencil].**

W.P. Robins 1921.  
Etching, signed and dated by the artist in pencil. 175 x 275mm (7 x 10¾") very large margins. Faint mount burn. £130  
A view of a river bank on the Norfolk Broads, with a thatched cottage and grazing cow.

William Palmer Robins (1882-1959), member of the Royal Society of Painters, Etchers and Engravers, and the Chicago Society of Etchers.  
Stock: 62562

**154. St. Peters Norfolk [in pencil on the mount].**

W R Hay [in image]. William R. Hay [in pencil]. [n.d. c. 1920]  
Etching signed by the artist, 160 x 320mm (6¼ x 12½"), with very large margins. Taped into original mount at top corners. £95  
A view of one of the St. Peter's Churches in Norfolk.  
William Robert Hay (1886-1964).  
Stock: 62609

**155. [A Marsh Road]**

Charles J Watson [in image and in pencil]. 1919.  
Trial proof etching signed by the artist, 150 x 200mm (6 x 8"). Some time staining in large margins. £75  
Road at Stokesby on the bank of a canal, with old trees and thatched buildings at left and two cattle at centre; distant view of Acelebridge.  
Charles John Watson (1846 - 1927). Born in Norwich, Watson was a member of the Royal Society of Painter-Etchers and Engravers, and chief Founder and first President of the Norwich Art Circle. After leaving Norwich to move to London in 1888, he exhibited successfully at Robert Dunthorne's Gallery in Vigo Street. *Watson 1931: 197.*  
Stock: 62608

**156. The Waveney below St. Olaves [pencil].**

W.P. Robins 1921 [pencil].  
Etching, signed and dated by the artist in pencil. 145 x 295mm (5¾ x 11½"), large margins. Faint mount burn. £130  
A view of from the bank of the Waveney, the river that divides Norfolk from Suffolk, with a windmill.  
William Palmer Robins (1882-1959), member of the Royal Society of Painters, Etchers and Engravers, and the Chicago Society of Etchers.  
Stock: 62563

**157. "Billing Mill" Northants. [Billing Mill, Northamptonshire.]**

J.S. Adams [pencil signature]. [1924.]  
Dry-point etching. 260 x 180mm (10 x 7"). £130  
Two young boys sit fishing on a boat across the Billing river from a Mill.  
Stock: 62583

**158. [The Spires of Oxford, by Graham Clilverd.]**

Graham Clilverd [pencil]. [n.d., c.1934.]  
Drypoint etching, limited edition of 60. 225 x 400mm (8¾ x 15¾"). Framed, with original title label with illustrated index. Unexamined out of frame. £320  
A view of rooftops of Oxford by Graham Barry Clilverd [b.1883], well known for his architectural drypoints.  
Stock: 62565

159. **Market Place Lichfield, The Birth-Place of D.r Johnson.**

Drawn, Lith.g and Published by N. Whittock, 39, Rathbone Place. [n.d., c.1850.]  
Lithograph. 150 x 180mm (6 x 7"). Trimmed close to image, laid on album paper at edges. £90  
St. Mary's Church on the left, the Town Hall at the top of the street in the centre, and Samuel Johnson's birthplace on the right.  
Stock: 62532



160. **View of Brighton, from the Old Steine.**  
Brighton, Drawn, Engraved, Printed & Publish'd by I. Bruce. [n.d. c.1829]  
Aquatint printed in blue and brown, finished by hand.  
285 x 400mm (11¼ x 15¾"), on Whatman paper watermarked 1828 or 1829. Small margins. £320  
A view looking toward the Royal Pavilion from the gardens on the Steine.  
By local publisher John Bruce. *Ford: Images of Brighton 136.*  
Stock: 62488

161. **To Capt.n S. Brown RN. This plate representing the Entrance of the Chain Pier at Brighton is with permission respectfully dedicated by his Obl.d Ser.y J. Brown.**

Drawn, Engraved, Printed & Publish'd, by J. Bruce, Brighton. [n.d. c.1831.]  
Aquatint printed in blue and brown, finished by hand.  
295 x 410mm (11½ x 16"). Small margins. £320  
The Royal Suspension Chain Pier, designed by Captain Samuel Brown and built in 1823. This is the first state of two, before an arch was added to the gateway. *Ford 240.*  
Stock: 62489

162. **[Ploughing on the South Downs]**

N.H [in image] Norman Hirst pinx. et sculp [in pencil].  
Copyright. Published August 1.st 1924 by Vicars Brothers.12. Old Bond St. London  
Mezzotint, 200 x 275mm (8 x 10¾"). Taped into original mount at one corner. £95  
A rural landscape; a farmer ploughs a field with a team of oxen.  
Norman Hirst (1862-1956), mezzotinter and etcher.  
Born at Liverpool, Hirst was a student at Leeds, Lucerne and in Germany, where he began to engrave in 1875. He subsequently worked at Bushey, Christchurch

and Langport, Somerset, and exhibited at the Royal Academy from 1890 to 1929. Along with distinguished contemporaries such as Frank Short and Seymour Haden, Hirst was a member of the Society of Mezzotint Engravers, founded in 1898. *Ex Collection Christopher Lennox-Boyd.*  
Stock: 62592

163. **[Stonehenge] English Etchings Part IX.**

M. Snape. [n.d. c.1881]  
Etching, 150 x 225mm (6 x 8¾"), with very large margins. Laid on card. Time stained. £65  
From "English Etchings", Vol I, 1881-2, pl. 30.  
A moody scene of Stonehenge.  
Martin Snape (1852-1930) was a British painter, watercolourist, printmaker; exhibited in RA between 1874 and 1901.  
Stock: 62600

164. **Hazy October Day on the Apperley Canal, with Thackley and Greengates, Bradford.**

J.C. Jones [? pencil signature] [n.d., c.1930.]  
Etching, signed by the artist in pencil. 125 x 220mm (5 x 8¾"). Mounted on card in top corners as normal. Slight glue stains in top corners. Small margins. £130  
A view near Apperley Bridge, near Bradford, West Yorkshire.  
Stock: 62570

165. **Milford Haven and the Islands Adjacent most Humbly dedicated and presented to S.r Hugh Owen Bar.t by Cap.t G. Collins, Hydrographer to their Majesties.**

[London: Mount & Page, c.1750.]  
Coloured sea chart. 450 x 575mm (17¾ x 22½"). Splits in centre fold taped. Slight stain centre right margin. £160  
A sea chart of western Wales, originally published in "Great Britain's Coasting Pilot" by Captain Greenville Collins in 1693. This was the first English sea atlas of English waters, but many of the charts appeared in other sea atlases until the 1770s.  
Stock: 62547

166. **Rhossili [in pencil].**

A J Lavender [in pencil]. [n.d. c.1930]  
Etching with artists signature, 175 x 225mm (7 x 8¾"), with large margins. £65  
A view of Rhossili Bay on the southwestern tip of the Gower Peninsula in Wales.  
Stock: 62611

167. **Caernarvon Castle N. Wales. N.o2**

W. Yetts. [n.d. c.1850]  
Etching, 225 x 150mm (9 x 6"), with margins. Glued to backing sheet at four corners. £85  
A view of Caernarvon Castle and part of the River Seiont in Gwynedd, North Wales.  
Stock: 62596

168. **The Plan of Edinburgh Exactly done From the Original of ye famous D: Wit.**

[after ] Printed for, and Sold by J. Smith, at his Shop in the West End of Exeter Change in the Strand [n.d., c.1724].

Engraved map, two sheets of three. Plates 430 x 515mm (17 x 20¼") & 195 x 530mm (7¾ x 21"). Left plate trimmed within plate top and bottom, right plate trimmed to printed border on right; both plates with restoration. Minus top right portion. £350

Three-quarters of a plan of Edinburgh based on the survey by James Gordon of Rothiemay in 1647, printed by others including Frederick de Wit of Amsterdam and Andrew Slezer. It has been augmented by the prospect of the city, which was drafted c.1690.

Stock: 62277

169. **The Modern Athens [Edinburgh.]**

Robert C. Robertson [in plate.] [n.d., c.1930.]

Etching, 310 x 210mm (12 x 8"). Slight mount burn.

£130

View on the bustling Princes Street, Edinburgh, looking towards the Scott Monument, The National Galleries of Scotland and Edinburgh Castle.

Stock: 62585

170. **Glencoe. [pencil, lower left.]**

John Fullwood [pencil signature.] [n.d., c.1900.]

Drypoint etching, from an edition limited to 150. 200 x 350mm (8 x 13¾") very large margins. Glued into mount at top two corners as issued with original label.

£130

John Fullwood (1855-1931) exhibited paintings at the Royal Academy on 21 occasions and the Royal Society of British Artists on 99 occasions.

Stock: 62593

171. **'Isle of Arran' (Glen Sannox). [in pencil]**

J Alphege Brewer [in pencil]. [n.d., c.1930.]

Coloured etching signed by the artist, 135 x 210mm (5½ x 8¼"), with very large margins. £60

A wonderful view of the hills of Glen Sannox, North Ayrshire in Scotland.

James Alphege Brewer (1881-1946) was a well-known early 20th century producer of colour etchings - notably of English and European Cathedrals and churches and other scenes.

Stock: 62618

172. **Kirkwall in the Orkneys - Evening.**

A.C. [in image]. Alexander Cameron [in pencil] [n.d. c.1930]

Etching signed by the artist, 115 x 150mm (4½ x 6), with very large margins. Mountburn and light time staining, creasing and a small tear in the left margin. £50

A view of the town of Kirwall in the Orkney Islands, Scotland.

Alexander Cameron (fl.1921-1951) was a Scottish artist.

Stock: 62616



173. **[Callanish Stones, Lewis] Turusachan, Callernish, or The Place of Pilgrimage on the Bleak Headland, in the Isle of Lewis.**

Drawn by Colonel Sir Henry James R.E: 1866. Copied in Chalk by 2nd Corporal Goodwin R.E. Zincographed at the Ordnance Survey Office Southampton. 1867.

Zincograph. Sheet 255 x 330mm (10 x 13"). Edges toned. £280

The neolithic Callanish Stones on Lewis.

From 'Plans and photographs of Stonehenge, and of Turusachan in the Isle of Lewes; with notes relating to the druids and sketches of cromlechs in Ireland, by Colonel Sir Henry James.'

Stock: 62549

174. **[Loch Lomond.]**

Nicolson [in image and in pencil]. [n.d. c.1920]

Etching signed by the artist, 175 x 280mm (7 x 11"), with very large margins. £65

A view across lake Lomond to wooded islands and mountains rising behind.

John 'Jock' Nicholson (1891-1951) was a British artist, etcher and illustrator for books and periodicals. He was an Associate of the Royal Society of Painter-Etchers and Engravers (A.R.E.), [1] a member of the Royal Society of British Artists (R.B.A), and a member of the Royal Watercolour Society (R.W.S.).

Stock: 62602

175. **Andreas Hofer. Obercommandant.**

Lith von C.A. Czichna. [n.d., c.1820]

Coloured lithograph. Sheet 145 x 115mm (5¾ x 4½"). £95

A standing portrait of of Andreas Hofer (1767-1810), a Tirolean innkeeper and patriot who fought for Austria against the French during the War of the Third Coalition, and led a rebellion against Franco-Bavarian forces that led to the War of the Fifth Coalition. After his defeat Hofer went into hiding in a hut in the Passeiertal, but he was betrayed, captured and executed.

Stock: 62571

176. **Washing sheds, Avranches [in pencil].**

G. Hayes [in pencil]. [n.d., c.1900.]

Etching signed by the artist, 150 x 225mm (6 x 8¾"), with very large margins. Faint foxing. £65

Women wash laundry at a lavoir.

By Gertrude Ellen Hayes (1872-1956), who married Alfred Kedington. Both were art tutors at Rugby School.  
Stock: 62607



177. **[Cannes.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 225 x 375mm (8¾ x 14¾"), with very large margins. Embossed stamp of the Fine Art Trade Guild. £240  
A view of Cannes on the French Riviera, with pedestrians walking next to a row of buildings and large palm trees.  
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62639

178. **La Vanoise from Montigny, Bride les Bains. Compliments of the Season. [in pencil]**

W Huggins [in image.] Wilfred Huggins [in pencil] [n.d., c.1900s.]  
Etching signed by the artist, 185 x 120mm (7 x 5"), with large margins. Light foxing and creasing on the edge of right margin. £75  
View of Parc National de la Vanoise, mountain range.  
Wilfred Huggins (1873-1949).  
Stock: 62582

179. **[Luceram.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 190 x 375mm (7½ x 14¾"), with very large margins. Embossed stamp of the Fine Art Trade Guild. £180  
A view of a rural village in the Alpes-Maritimes department in the southeastern Provence-Alpes-Côte d'Azur region in France.  
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62632

180. **[Nice.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 190 x 375mm (7½ x 14¾"), with very large margins. Embossed stamp of the Fine Art Trade Guild. Crease in image on right. Creases and small tears to margins. £120  
A view along the waterfront of Nice, France.

Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62630

181. **[Nice.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 225 x 370mm (8¾ x 14½"), with very large margins. Embossed stamp of the Fine Art Trade Guild. Crease in image on right. Creases and small tears to margins. £280  
A view of the waterfront of Nice from a high point.  
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62631

182. **Le Petit bras de la Seine au Pont Marie.**

Eug. Bejot - Paris [n.d., 1908.]  
Etching, signed by the artist in pencil. 295 x 210mm (11½ x 8¼"), large margins. £190  
A view from the side of the Seine, with a barge and an angler.  
Eugène Béjot (1867-1931), a French painter, taught etching by Impressionist etcher Henri Guérard. *Jean Laran 273 ii of iii. c. 40 proofs.*  
Stock: 62275

183. **Vue De Saint Gervais Et Des Quais.**

E. Kayser [in crayon]. [n.d. c.1930]  
Etching, 165 x 220mm (6½ x 8¾"). Thread margin at top. Some staining middle top & bottom. £90  
A view of the Saint Gervais Church from the Seine, in Paris.  
Edmond Charles Kayser (1882-1965) was a French etcher, founder member of the Peintres-Graveurs Indépendants in 1923. A large collection of his work is now in the Musée du Mont-de-Piété in Bergues.  
Stock: 62612

184. **L'Aubrevoir Paris au Pont Mariey.**

Aepere [August-Louis Lepere] 1902.  
Etching, 195 x 265mm (7¾ x 10½"), with small margins. £90  
A view of Pont Marie bridge which crosses the Seine in Paris, France.  
Stock: 62601

185. **[St. Raphael.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 190 x 375mm (7½ x 14¾"), with very large margins. Embossed stamp of the Fine Art Trade Guild. £240  
A view of the waterfront of Saint Raphael towards the Basilica Notre-Dame de la Victoire.  
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: 62633

186. **[Villefranche.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 225 x 365mm (8¾ x 14½"), with very large margins. Embossed stamp of the Fine Art Trade Guild. £240

A view of the lovely resort town of Villefranche-sur-Mer in the Alpes-Maritimes department in the Provence-Alpes-Côte d'Azur region on the French Riviera.

Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62637

187. **Michael Fuscareno Senator Venetus Obÿt 1692 Ætat: suæ LX. Quæsitör, Sapiens, Fastorum Conditor Urbem Iuuit, et Imperium Legibus, Ore, Sytlo.**

[n.d., c.1693.]  
Engraving, 17th century watermark. 190 x 145mm (7½ x 5¾"), with large margins set in Italian letterpress. Creased. £140  
A portrait of a Venetian senator from Vincenzo Coronelli's 'Atlante Veneto: Isolario descrittione geografico-historia'.  
Stock: 62470

188. **The Rialto Venice [in pencil]**

W Travis Jackson [in pencil] [n.d., c.1930.]  
Etching signed by the artist, 170 x 250mm (6¾ x 9¾"), with very large margins. £75  
A view of the Ponte de Rialto crossing the Canal Grande in Venice.  
Stock: 62588

189. **[Venetian Steps]**

SM Litten [in pencil] [n.d. c.1930]  
Etching signed by the artist, 270 x 380mm (10¾ x 15"), on blue tinged paper with very large margins. Creases in corner of left margin. £230  
A view of some steps in Venice with a gondola approaching.  
Sydney MacKenzie Litten (British 1887-1949) was a British etcher and engraver who was a pupil of Sir Frank Short at the Royal College of Art before going on to become Senior Master at St Martin's School of Art.  
Stock: 62594

190. **Bridge of Sighs Venice [in pencil]**

W Travis Jackson [in pencil] [n.d., c.1930.]  
Etching signed by the artist, 250 x 170mm (9¾ x 6¾"), with very large margins. £60  
A view of the Ponte de i Sospiri which passes over the Rio di Palazzo, and connects the New Prison (Prigioni Nuove) to the interrogation rooms in the Doge's Palace.  
Stock: 62589

191. **[St George's Maggiore, Venice.]**

E.M. Synge. 1906.  
Etching, 150 x 200mm (6 x 8"), with very large margins. £85

A view on the Venetian island of San Giorgio Maggiore from the docks looking towards the church of the same name.

Edward Millington Synge A.R.E (1860-1913) was a British etcher who focused on topographical subjects.  
Stock: 62617

192. **[Monte Carlo, Monaco.]**

Fred A. Farrell [in pencil]. [n.d. c.1925]  
Etching signed by the artist, 160 x 370mm (6¼ x 14½"), with large margins. Embossed stamp of the Fine Art Trade Guild. £280  
A coastal view of Monte Carlo.  
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 62636



193. **[Dirk II] Theodoricus II, Theodorici I. Filius Secundus Hollaniæ, etc. Comes [...]**  
[C. Visscher sculp.] [Haarlem: Pieter Soutman, c.1650.]

Etching with engraving, slight 17th century watermark. 410 x 300mm (16 x 11¾"), very large margins. Margins chipped and staining in right bottom margin. £320  
Head and shoulders portrait of Dirk II (c.920-988), from Cornelis Visscher's series, 'Counts of Holland, Zeeland and West-Frisia', first published by Pieter Soutman in 1650.  
This second state has Visscher's name removed. *BM 1839,0413.337.*  
Stock: 62537

194. **[Floris III] Florentius Illus, Theoderici Viti filius [...]**

[C. Visscher sculp.] [Haarlem: Pieter Soutman, c.1650.]  
Etching with engraving, 17th century watermark, 410 x 295mm (16 x 11½") very large margins. Margins chipped and stained in bottom right margin. £320  
Head and shoulders portrait of Floris III (1141-90), from Cornelis Visscher's series, 'Counts of Holland, Zeeland and West-Frisia', first published by Pieter Soutman in 1650.  
Floris joined his emperor Frederick Barbarossa on the Third Crusade, dying of pestilence at Antioch, where he was buried.  
This second state has Visscher's name removed. *BM 1839,0413.348.*  
Stock: 62538



195. **[John II] Iohanni Imo successit Comes Hannoniæ Iohannes Aveniensis, Hollandiæ, &c. [...]**

[C. Visscher sculp.] [Haarlem: Pieter Soutman, c.1650.]

Etching with engraving. 410 x 295mm (16 x 11½")  
very large margins Margins chipped and damaged on right. £320

Head and shoulders portrait of John II (1247-1304), Count of Hainaut, Holland, and Zeeland, from Cornelis Visscher's series, 'Counts of Holland, Zeeland and West-Frisia', first published by Pieter Soutman in 1650. This second state has Visscher's name removed. *BM 1871,0812.550.*

Stock: 62539

196. **[The Spires of Danzig]**

Fred A. Farrell [in pencil]. [Vicars Bros, 12 Old Bond Street, London, W.1.] [n.d. c.1925]

Etching signed by the artist, 200 x 360mm (8 x 14¼"), with very large margins. Embossed stamp of the Fine Art Trade Guild. Some paper toning in margins. £260  
From Poland and Danzig Twelve Etchings By Fred A. Farrell.

Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.

Stock: 62629

197. **Christian the 4th by ye grace of God King of Denmark, Norway, Vandalls &c. Frederick Christian by ye grave of God Heire of Norway, Duke of Holstein &c.**

Wilh. Passeus sculp. [Are to be sold by Thomas Jenner in Cornhill next ye White Bear.] [engraved c.1620 but later.]

Etching. Sheet 300 x 205mm (11¾ x 8"). Trimmed, losing publication line at bottom. £180

A double portrait of King Christian IV (1577-1648) and his second son Frederick Christian (1603-47), with 20 lines of verse.

Stock: 62566

198. **The Wetterhorn [in pencil]**

W Travis Jackson [in pencil] [n.d., c.1930.]

Etching signed by the artist, 250 x 170mm (9¾ x 6¾"), with very large margins. £85

An Alpine view in Switzerland.

Stock: 62587

199. **[Fort Amsterdam, Ghana] Castello di Cormantin. Pag. 398.**

[Venice: G.B. Albrizzi, 1766.]

Engraving. 125 x 185mm (5 x 7¼"). Trimmed within plate top and left. £95

A view of the city with ships. From Albrizzi's 'Lo stato presente di tutti i paesi e popoli del mondo'.

Stock: 62525

200. **Ali Baba of Mogador. [pencil.]**

Alec Fraser. [pencil]. [n.d, c.1930.]

Etching signed by the artist, 135 x 100mm (5¼ x 4"), with very large margins. Faint mountburn. £70

An elderly Moorish merchant of Essaouira (formerly Mogador), a UNESCO World Heritage Listed city in Morocco. *For a coloured artwork version see reference 16735.*

Stock: 62627

201. **[Asilah, Morocco] Argilla, Città Marittima del Regno di Fez sulla Costa Barbaria nell'Africa.**

[Venice: G.B. Albrizzi, 1766.]

Engraving. 125 x 185mm (5 x 7¼"). Trimmed within plate top and left. £75

A view of the city with ships. From Albrizzi's 'Lo stato presente di tutti i paesi e popoli del mondo'.

Stock: 62524

202. **[Arizona] View on the Gila Below the Great Bend. U.S.P.R.R. Exp. & Surveys 32° Parallel & Cal. General Report Plate VI.**

[Washington: Government Printing Office, 1855.]

Tinted lithograph. Sheet 215 x 285mm (8½ x 11¼").

£120

A view of the Gila River with a wagon fording and people swimming.

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 be the first transcontinental railway in the USA.

Stock: 62450

203. **The Story of Uncle Sam. Page 104.**

G. Millar sc. Edin.r. [n.d., c.1830.]

Steel engraving. Sheet 145 x 100mm (5¾ x 4").

Binding notches in right edge. £70

A woman in a sari listens to a man seated under trees.

In the background are cupolas of Indian temples.

Stock: 62515

204. **A General View of the City of Constantinople. Vue Generale de la Ville de Constantinople.**

Printed for Carington Bowles, Map & Printseller, No.69 in St. Pauls Church Yard, London [n.d. c.1775].

Fine hand-coloured etching. 430 x 275mm (16¾ x 10¾"). Trimmed to plate, laid on board. £320

Prospect of Istanbul from the Bosphorus, with British warships passing through the straits.

Stock: 62477

