



Grosvenor Prints  
Catalogue 138



Grosvenor Prints  
19 Shelton Street  
Covent Garden  
London WC2H 9JN

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

## Catalogue 138



Item 18

Cover: detail of Item 84

Back: detail of Item 125

Items under £300 are subject to VAT where applicable



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



1. **[Attic red-figure vase design, with comic actors.] 59. Tom. IV.**

[n.d., c.1780.]

Engraving with hand colour. 130 x 205mm (5 x 8"), large margins on 3 sides. Narrow left margin. £95

Two men, one with a huge phallus, the other with a ladder, look up at a woman in a window.

From a series taking Sir William Hamilton's "Collection of Etruscan, Greek, and Roman antiquities" as inspiration.

Stock: 63437

2. **[Attic red-figure vase design, with a naked couple grappling.] 71. Tom. IV.**

[n.d., c.1780.]

Engraving with hand colour. 130 x 205mm (5 x 8"), large margins. Narrow left margin. £95

From a series taking Sir William Hamilton's "Collection of Etruscan, Greek, and Roman antiquities" as inspiration.

Stock: 63443



3. **S.t James's Park. [&] A Tea Garden.**

Painted by G. Morland. Engraved by F.D. Soirson. London Publish'd Jan.y 1790, by T. Gaugain, N.º 9 Manor Street, Chelsea.

Pair of colour-printed stipples. Sheets 480 x 550mm (19 x 21½"). Trimmed to plate on three sides, edges chipped; 'St James's' with repairs outside image area.

£1100

Pair of fine oval views: 'St James's' shows a soldier's family being served milk fresh from the cow; 'The Tea Garden' has slightly more civilized surroundings, possibly the famous Bagnigge Wells or Ranelagh Gardens.

Two of the finest colour-printed English stipples.

Stock: 63332

4. **[The Great Plague of London.] London's Dreadful Visitation: Or. A Collection of All the Bills of Mortality From this Present Year: Beginning the 27th of December 1664. and ending the 19th. of December following: As also, The General or whole years Bill: According to the Report made to the King's Most Excellent Majesty, by the Company of Parish-Clerks of London &c. London: Printed and are to be sold by E. Cotes living in Aldersgate-street. Printer to the said Company 1665.**

[n.d., c.1840.]

Engraving. 230 x 175mm (9 x 6¾"). £220

The titlepage to a volume listing the deaths from the bubonic plague known as the Great Plague of London, 1664-5.

An engraved facsimile of the original woodcut and letterpress titlepage.

Stock: 63455

5. **Tan.**

Derby 1844.

Scarce etching. 45 x 50mm (1¾ x 2") very large margins. Spotted. £90

A portrait of a terrier, with a sleeping cat behind.

Engraving by my cousin A E Madeley.

Stock: 63453

6. **[Papillon Spaniel]**

[after Christophe Huet.] [London: Robert Sayer, 1763.]

Proof engraving. 135 x 200mm (5¼ x 9¾"), large margins. Small stain in image near tail, stitch holes in upper margin. £140

A portrait of Ines, the Papillon spaniel of Madame de Pompadour. This is a reversed copy of the engraving 'Fidélité. Portrait d'Ines' by Étienne Fessard and Augustin de Saint-Aubin after Christophe Huet. From the "Complete Drawing Master 1763".

Stock: 63478

7. **The Studios Society. Behold! this learned Pedagogue...**

G. Scalken Pinxit. W. Pether Fecit. Published by W. Pether. October 1.st 1787.

Fine mezzotint, 295 x 250mm (11½ x 9¾"), with separate verse plate with publication line, 360 x 250mm (14 x 9¾"), large margins £490

Three children studying around a table by candlelight, long after their classmates have gone, as their teacher sharpens a quill. A woman approaches with a lantern to take them home. On the wall behind is a map of Europe. The whole scene is framed by an archway.

After Godfried Schalcken (1643 - 1706), published as a pair to 'The Comic Society' after Dou. *Rare: not in BM.*  
Stock: 62754

8. **[Emmanuel] Emanuel College.**

R. B. Harraden del.t. E.F. M.cCabe sculp.t. Published 1824, by R.B. Harraden, Cambridge.  
Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark on three sides. £65  
A view of Front Court, Emmanuel College.  
Stock: 63336

9. **[Peterhouse] S.t Peter's College.**

R. B. Harraden del.t. Engraved by Joseph Skelton. Published Sept. 1. 1809, by R. Harraden & Son, Cambridge. & by R. Cribb & Son 288, Holborn, London.  
Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £65  
A view of the Inner Court of Peterhouse.  
Stock: 63334

10. **[Peterhouse] S.t Peter's College.**

R. B. Harraden del.t. E.F. M.cCabe sculp.t. Published 1824, by R.B. Harraden, Cambridge.  
Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £65  
A view of Peterhouse from Trumpington Street, showing the chapel, with passing scholars and a boy sweeping the footpath.  
Stock: 63333

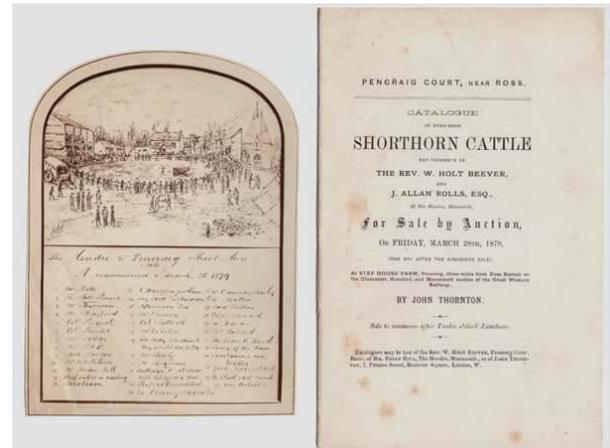
11. **Sidney-Sussex College.**

R. B. Harraden del.t. Etch'd by Eliz.th Byrne. Published April 2, 1810, by R. Harraden & Son, Cambridge. & by R. Cribb & Son 288, Holborn, London.  
Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £70  
A view of Sidney-Sussex College from Sidney Street.  
Stock: 63335

12. **Specimens of Woone's Patent Gypsographic Engraving. A Cheap and Expeditious Method of Producing Every Description of Engravings, Etchings, Writings, and Designs, in Metallic Relief, for Letter-press Printing. The Patentee of this Art can undertake to supply Maps, Plans, Diagrams, and Casts from Artists' Original Designs, at a saving from 50 to 75 per Cent. on Wood Engraving. Copies from Line Engravings, or Drawing of any required size.**

London: Published by Godfrey Woone & Co. 3, Raquet Court, Fleet Street. 1841.  
Pamphlet, letterpress and 'gypsographs'. 4pp., 320 x 255mm (12½ x 10"). Some creasing. £140  
An advert for printer Godfrey Woone & Co., who patented a method of printing from gypsum. The 13 examples here include a portrait of a bear's head, a cavalier, satires, Graecian urns, an equestrian portrait of

Napoleon and a map of York. The results are indistinguishable from wood engravings.  
Stock: 63483



13. **Penraig Court, Near Ross. Catalogue of Pure-Bred Shorthorn Cattle The Property of The Rev. W. Holt Beever, and J. Allan Rolls Esq., Of The Hendre, Monmouth, for Sale by Auction, On Friday, March 28th, 1879, (The Day after the Kingscote Sale) At Step House Farm, Penraig, three miles from Ross Station on the Gloucester, Hereford, and Monmouth section of the Great Western Railway, by John Thornton.**

[1879]  
Auction catalogue; 215 x 135mm (8½ x 5¼"), pp. 20, stitched. Foxing on front cover. £400  
A rare & scarce auction catalogue of named cattle. Loosely inserted is a photographic copy of a sketch of the sale, signed by C. Powell, with a 36-point key.  
Stock: 63481

14. **Staffordshire Election. Lord Gower's Committee will sit at the Red Lion Inn, in this Town, On Monday, Tuesday, and Wednesday, and at the Swann Inn, On Thursday, Friday, and Saturday Next. Wolverhampton, 11th March, 1820.**

J. Smart Printer, Chronicle-Office, Wolverhampton.  
[1820.]  
Letterpress bill. 340 x 210mm (13½ x 8¼"). Wear to edges. £60  
A bill advertising election meetings held by George Sutherland-Leveson-Gower (1786-1861, later 2nd Duke of Sutherland), the Whig M.P. for the county of Staffordshire since 1815.  
Two days after the date of this bill, Gower quit the race as he recognised the unpopularity of him and his party.  
Stock: 63482

15. **Hymn in a Storm. (Written by Mr. Pearce during his affliction.)**

[n.d., c.1800.]  
Letterpress, 18th century watermark. Sheet 210 x 105mm (8¼ x 4¼"). £130  
A four-verse hymn by Baptist minister Samuel Pearce (1766-99), written when he was dying of tuberculosis.  
Stock: 63497

16. **[Concert ticket] The Concert of Antient Music in Tottenham Street.**

[Smirke del. Heath sc.] [London, c.1792.]  
Stipple, printed in sepia. Oval, 70 x 55mm (2¾ x 2¼").  
Trimmed, losing the border of a laurel wreath topped by a medley of musical instruments. £95  
A classical bust portrait in profile, used c.1789-96: the colour signifies this is a lady's ticket (men's were black, blue & green).

The concert room at Tottenham Street, Fitzrovia was built by Francis Pasquali in 1772, apparently with the support of the Earl of Sandwich and others. In 1786 Pasquali and Michael Novosielski, architect of His Majesty's Theatre in the Haymarket, leased the building to Lord Sandwich and his friends for the "concerts of ancient music" which had been inaugurated elsewhere in 1776. The building was enlarged and fitted under the direction of James Wyatt with a royal box for George III and Queen Charlotte, who were constant patrons, and became known as The King's Concert Rooms. In 1794 the concerts were removed to the King's Theatre, Haymarket, and thence to the Hanover Rooms.

After Robert Smirke (1752-1845). *See BM C,3.54-63 for a collection of 10.*

Stock: 63518

17. **This Book Belongs to Garner's Circulating Library, Margate. When read, is earnestly requested to be immediately returned for the general accomodation of the Subscribers.**

[1798?]

Two identical bookplates, letterpress with woodcut borders, each sheet c.105 x 70mm (4 x 2¾"). Old ink deaccession mss. on both, laid on paper together. '1798' in pencil. £140

William Garner, a former actor, opened his 'Marine Library' on the harbour at the bottom of Margate high street in 1789. Despite his shop being wrecked in a storm of 1808, he stayed in business for 44 years.  
Stock: 63517

18. **"Three Nuns," Aldgate, The Old City E. Proprietor - - George Bell. Licensed for Music, Singing and Dancing. The Oldest Public House on Existance. Established 1550.**

[n.d., c.1850.]

Wood engraving and letterpress. Sheet 90 x 125mm (3½ x 5"). Laid on album paper. £80

The nuns, probably Minoreesses of St. Clare, before an altar with 'IHS'.

Despite the claim, the earliest reference to the Three Nuns is in 1665. Daniel Defoe, born in Aldgate, describes it in his A Journal of the Plague Year: "a great coaching inn, opposite the parish church of the Defoe family, St Botolph". It was sited next door to Aldgate station.

Stock: 63519

19. **M.r Daniel.**

[n.d., c.1820.]

Engraving, trimmed to oval. 45 x 60mm (1½ x 2¼").

Trimmed, laid on album paper. £140

A visiting card with the name within a swag of flowers and cloth.

Stock: 63520

20. **Leopards.**

Peint par Murphy [but James Northcote]. Gravé par Renbé. à Ausbourg dans le Negoce de l'Academie des Arts [n.d., c.1800.]

Mezzotint. Sheet 145 x 190mm (5¾ x 7½") Trimmed into image on three sides. £160

A reverse copy of the mezzotint by Samuel William Reynolds after James Northcote, 1798.

Stock: 63344

21. **[Das Löwenpaar im Kampf mit der Riesenschlange.]**

[engraved by Wilhelm Tischbein.] [Naples?, 1796.]

Scarce etching. 430 x 335mm (17 x 13¼"). £450

A lion and lioness wrestle an enormous snake which has attacked their cubs in their den. The image is a parallel of the Vatican's statue of Laocoon defending his sons from serpents.

The untitled frontispiece to "Tetes de Differents Animaux Dessinées d'apres Nature Pour Donner une Idee Plus Exacte de Leurs Caracteres par Guillaume Tischbein Directeur de L'académie Royale de Peinture à Naples 1796".

Stock: 63348



22. **Le Tiger**

Peint par Murphy [but George Stubbs]. Gravé par Renbé. à Ausbourg dans le Negoce de l'Academie des Arts [n.d., c.1800.]

Scarce mezzotint. Sheet 145 x 190mm (5¾ x 7½") Trimmed into image on three sides. £260

A reverse copy of 'The Tigress', after the mezzotint by John Murphy after George Stubbs, 1798. *Not in C.*

*Lennox-Boyd.*

Stock: 63345

23. **[Adam & Eve with the serpent at the Tree of Life] Genesis. II. W. 15.**

[n.d., c.1700.]

Engraving. 170 x 120mm (6¾ x 4¾"), large margins.

Trimmed close to plate lower right. £180

Adam and Eve in the Garden of Eden, being tempted by the serpent.

A plate from 'Humanae salutis monumenta' by Benedicus Arias Montus, first published in 1571, but this example from a later state with the Bible reference added.

Stock: 63500

24. **[Adam & Eve confronted by God in the Garden of Eden] Genesis. II. W. 15.**

[after Gerard van Groeningen.] [n.d., c.1700.]

Engraving, pt 17th century watermark. 165 x 115mm (6½ x 4½"), very large margins. £260

Adam and Eve in the Garden of Eden, being confronted by God after eating the fruit of the Tree of Life.

A plate from 'Humanae salutis monumenta' by Benedicus Arias Montus, first published c.1571, but this example from a later state with the Bible reference added. See *Rijksmuseum RP-P-OB-75.529 for the earlier state.*

Stock: 63501



25. **Qu'en Dit L'Abbe?**

Peint à la Gouasse par N. Lavreince, Peintre du Roi de Suede. Grave par N. De Launay, Graveur du Rois de France et de Dannemarck, et des acad.ies de France et de Copenhague. [Paris: Nicolas de Launay, 1788.]

Engraving, proof before dedication and publication line. 475 x 350mm (18¾ x 13¾"), large margins on 3 sides. Cut to platemark at bottom. £550

'What says the abbot?'. While having her hair dressed, a woman asks one of her companions his views on an embroidered fabric her servants hold up. A musician tunes his guitar.

Engraved by Nicolas De Launay (1739- c.1792) after Swedish miniature painter Nicolas Lavreince (1737-1807). *L & D 94, state ii.*

Stock: 63353

26. **The Archers Return. R.W. 1792.**

R. Westall del. J. Ogborne. sculp. Pub Novr 12, 1793 by J. Ogborne N° 58 Great Portland St.

Stipple, printed in colours. 230 x 215mm (9 x 8½"), with large margins. Slight surface soiling. £160

An archer returns to his family. His wife holds a baby, his son taking his bow.

Stock: 63525

27. **[Le Couche De La Mariée.]**

[Peint à la Gouasse par P.A. Baudouin. Gravé à l'Eau-f.te par J.M. Moreau le J.ne et terminé par J.B. Simonet.] [AParis chés Moreau le jeune rue de la Harpe vis à vis Mr. le Bas [n.d., c.1770.]

Engraving, proof before all letters, 18th century watermark. 470 x 330mm (18½ x 13"). Narrow margins.

£380

'The Wedding Night' shows a very sleepy woman helped into bed by her new husband and servants. Engraved by Jean Michel Moreau (1741-1814), after a gouache painting by Pierre Antoine Baudouin (1723-69). The coat of arms of Christian IV, Count Palatine of Zweibrücken, to whom the print is dedicated, is engraved below the image. *L & D 186, state ii.*

Stock: 63355

28. **Writing the Billet. To David Garrick Esq.r This Plate is Inscribed by his most Obed.t Hble Serv.t John Miller. [&] Delivering the Billet. To C.G. de Murr of Nuremburg, This Plate is Inscribed by his sincere and Humble Serv.t John Miller.**

Juan Pantoja de la Cruz pinxt. J. Miller Sculp.t.

Publish'd by J. Boydell Engraver in Cheapside, London [n.d., c.1773 but later.]

Pair of engravings. 375 x 330mm (14¾ x 13"), with large margins. £180

Two scenes: a woman writes a love letter by candlelight; and another woman receives a love letter. The painter was Juan Pantoja de La Cruz (1553-1608), court painter to Philip II and Philip III of Spain. The engraver was German Johann Sebastian Müller (1715-92), who emigrated to England in 1744, anglicising his name to John Miller.

Stock: 63522

29. **Le Billet Doux [scratched title in vignette].**

Peint é la Gouasse par N. Lavreince. et gravé par N. De Launay. [Paris: Nicolas de Launay, c.1778.]

Engraving, proof before full title and dedication. 470 x 350mm (18½ x 13¾"). Repaired tear left margin. Bit messy at top. £360

A rich interior with musical instruments on the right. A young man discusses a musical score with an older lady, while furtively passing a love letter to a young woman sitting behind him with an embroidery hoop. Engraved by Nicolas De Launay (1739- c.1792) after Swedish miniature painter Nicolas Lavreince (1737-1807). This print was advertised in the 'Journal des Sciences et des Beaux Arts' on 30 March 1778. *L & D 95, state ii.*

Stock: 63354

30. **[Le carquois épuisé.]**

Peint é la gouasse par P.A. Baudouin. Gravé par N. de Launay. [Paris: Nicolas de Launay, 1775.]

Etching with engraving, rare proof before title. 355 x 255mm (14 x 10"). Top left corner of margin rebuilt.

£380

'The Empty Quiver'. A young man lounges on a bed watching a woman tidying herself up after their encounter.

Stock: 63337

31. **[Le Fruit de l'Amour Secret.]**

[from the painting by P. Baudouin, engraved by Francois Voyez.] [n.d., 1777.]

Engraving, proof before all letters. 465 x 335mm (18¼ x 13¼"), large margins on 3 sides. £460

An interior scene in which a baby, presumably the result of an illicit love affair, is taken from its distressed mother, who is comforted by a man and a woman.

This engraving, after a gouache by Pierre Antoine Baudouin (1723-69), was advertised in 'Mercure de France', June 1777. *L & D 201, state ii. See Ref: 7367.*

Stock: 63352

32. **[The Winetasting] Die Weinprobe.**

J.P. Hasencleaver Pinx. J. Kohlschein del. et sculps.t.

Druck d. Kupferdruckerei der Konigl. Academie zu Dusseldorf, Schwan & Steifensand [n.d., c.1875].

Fine photogravure on steel, very large margins.

Framed, sight size 650 x 830mm (25½ x 32¾").

Unexamined out of frame.

£590

A chiaroscuro scene in a wine cellar, with a group of men wine tasting, using a barrel as a table, with the innkeeper standing to the right.

Stock: 63552

33. **Wunderblume [pencil title on mount].**

V. Coro Benox [n.d., c.1920.]

Etching. 60 x 60mm (2½ x 2½"), with large margins.

£120

A naked woman worships lily pads sprouting large phalluses.

Stock: 63442

34. **Amusement Hall. "Amelia, impatient to see her little Friends, was standing at the Window when M.r Lloyd'd carriage arrived." See Page 7.**

London Publish'd by T. Gardiner, Nov. 1814.

Scarce engraving. Sheet 95 x 150mm (3½ x 6").

Trimmed within plate.

£95

A carriage arrives at a Palladian mansion.

From "Amusement Hall, or an easy introduction to the attainment of useful knowledge. By a Lady", a novel written by Hannah Neale, first published 1796.

Stock: 63454

35. **Humourous Scene in the Lame-Lover.**

T. Bonner del. et sculp. [London Magazine, 1770.]

Engraving. 175 x 115mm (7 x 4½"), large margins on 3 sides. £60

A scene from 'The Lame Lover, a three-act comic play by Samuel Foote, about Sir Luke Limp, a disabled man who pretends to be in love with a wealthy widow for financial gain.

Foote, who wrote the play while recuperating from the amputation of his leg following a riding accident, played Limp in the original production

Stock: 63504

36. **[Cupid on a raft.]**

[after Fanny Corbeaux] [n.d., c.1825.]

Two rare mezzotints, one with fine hand colour. Each 130 x 155mm (5¼ x 6"). Coloured plate with narrow bottom margin, pasted on album paper; uncoloured trimmed just within plate at bottom, loose from album paper. £380

Cupid on a makeshift raft, using his bow as an oar and an arrow for a mast.

Marie Françoise Catherine Doetger "Fanny" Corbaux (1812-1883) was a British painter and biblical commentator. She was also the inventor of kalsomine (calcimine), whitewash with added zinc oxide.

On the album paper is a quote from Tennyson's 'Recollections of the Arabian Nights' in old ink mss.:

"When the breeze of a joyful dawn blew free / In the silken sail of infancy'.

Stock: 63479



37. **H.M.S. Warspite, 50 Guns, in a Gale of Wind. To the Right Hon.ble Lord John Hay, this print is respectfully dedicated by his Lordship's very obedient humble servant N.M. Condy.**

N.M. Condy del. T.G. Dutton lith. Day & Haghe Lithr.s to the Queen. London: Ackermann & Co Strand, George Foster, 114 Fenchurch St. \_ Plymouth, Edmund Fry.

Tinted lithograph. Sheet 380 x 560mm (15 x 22"), large margins. £420

'Warspite' was built and launched, at Chatham in 1807 as a 74-gun two-decker. After an active career, in the Napoleonic Wars and including service in the Anglo-American 'War of 1812' when she took three U.S. privateers, she was decommissioned in 1815. In 1840 her second remodelling reduced her to a one-deck, 50-gun frigate, as shown here, for service on the home station. Lord John Hay commanded her between 1841 and 1845, visiting New York in 1842 to take Lord Ashburton to negotiate the Webster-Ashburton Treaty. She remained at sea until 1862 when she was loaned to

the Marine Society as a boys' training ship. Accidentally burned by fire at Woolwich in 1876, her wreck was subsequently broken up on the Thames.

American interest.

Stock: 63554



38. **Clipper Ship "Duncan Dunbar", 1400 Tons. Henry Neatby Commander. [&] Wreck of the "Duncan Dunbar" off Las Rocas, Coast of Brazil. October, 8th 1865 [...]**  
**Disembarkation of the Passengers, on Sunday Morning, October 8.th 1865. Dedicated by permission to J.B. Swanson, Esq.re R.N.R. Commander.**

T.G. Dutton, Del et Lith. Day & Son, Lithr.s to the Queen. [&] From a Sketch Taken on the Spot by J.C. Robinson 2nd Officer. London, Published by W.m Foster, 114 Fenchurch Street [n.d., c.1857]. [&] London, Published by Day & Son (Limited) Chromolithographers, Gate Street, W.C. [n.d., c.1865]. Coloured lithograph. Framed, sight size 360 x 475mm (14¼ x 18¾"). With a chromolithograph. Framed, sight size 365 x 465mm (14¼ x 18¼"). Unexamined out of frames. £1250

The 'Duncan Dunbar', built at Sunderland for Duncan Dunbar & Co, was launched in 1857 and engaged in the passenger and cargo trade between England and Australia.

In October 1865, on route from London to Sydney with seventy passengers (including thirty-five women and children) and a crew of forty-seven, she ran on to

Rocas Shoals off Cape San Roque. Attempts were made to back her off, then float her free by throwing cargo overboard, but by next flood tide she had canted over and filled. At dawn the entire ship's complement landed safely on a small section of the reef which remained above high water, and over the next few days the three boats which remained intact were used to land stores from the wreck. Meanwhile, Captain Swanson, the mate and seven seamen had left in one of the boats to obtain assistance at Pernambuco. They were picked up by the American ship Hayara and dropped near Pernambuco where they obtained help from the British Consul. On 17 October the Royal Mail Packet steamer Oneida sighted the castaways, took them on board and landed at Southampton about three weeks later. Very scarce pair with Brazilian interest.

Stock: 63553

39. **[Battle of Dogger Bank] Hac Nitimur Hanc Tuemur.**

[Amsterdam: Johannes Allart, 1782.]

Rare etching, 190 x 315mm (7½ x 12½"). Bindng folds, creasing and tear on left. £75

An illustration to Joannes Le Francq van Berkhey's 'De zee'triumph der Bataafsche vryheid, of Doggersbank bevochten den 5.den van oogstmaand 1781.'

The Battle of Dogger Bank (5th August 1781) was a bloody encounter between British and Dutch squadrons under Vice Admiral Sir Hyde Parker and Vice Admiral Johan Zoutman. Both sides claimed victory, although the Dutch navy stayed in Texel for the remainder of the Fourth Anglo-Dutch War.

Stock: 63508

40. **[Text about steamboats] Dr. Franklin mentions that a boat propelled by steam had been launched on one of the American rivers in the Year 1788 [...]**

[n.d., c.1819.

Letterpress with woodcut border. Pink paper, sheet 200 x 160mm (8 x 6¼"). Ink stains, soiling, creasing. £60

A short text outlining the history of steam-powered shippin, including the 'Comet' in Britain in 1812.

Copied part of the introduction to 'Kingsbridge and Salcombe, with the Intermediate Estuary: Historically and Topographically Depicted', by Abraham Hawkins, 1819.

Stock: 63496

41. **The XVII Manoeuvres as ordered by his Majesty.**

Published as the Act directs 2 July 1799 by J.Burke 31 Reg.t.

Engraved plan on card as issued. Sheet 120 x 80mm (4¾ x 3¼"). £160

A plan of the positions of various regiments at a military review.

Stock: 63480

42. **A Corporal of the 10th. Or Prince of Wales Own Royal Hussars, In Review Order.**  
C. H. S. Aquatinted by J. C. Stadler. London. Pub.d. Jan.y. 1813. by Colnaghi, & C.o. 23 Cockspur Street. Coloured aquatint, J. Whatman watermark 1811; 250 x 330mm (9¾ x 13"). Slightly faded. £95

A Corporal of the 10th Royal Hussars brandishing a sword, on a rearing horse.

From Charles Hamilton Smith's "Costumes of the Army of the British Empire, according to the last regulations of 1812". *Oglivy 870.*

Stock: 63452

43. **Part of the Natural History of Asia.**  
W.M. Craig del.t. T. Wallis sculp.t. [n.d., c.1810.] Engraving. Sheet 255 x 195mm (10 x 7¾") Trimmed within plate. £70

A composite image, illustrating parrots, a toucan, elk, camel and tiger but, most significantly, the kangaroo, based on the George Stubbs painting.

This plate was published in at least two of the Rev. Ezekiel Bloomfield's works: 'A General View of the World' (1807), & 'Complete and Universal Dictionary' (1812). *Lennox- Boyd, Dixon & Clayton: George Stubbs: The Complete Engraved Works, 424.*

Stock: 63343

44. **[Leopard head.]**  
Heywood Hardy [pencil signature]. [n.d., c.1900.] Etching, signed by the artist. 250 x 330mm (9¾ x 13"), very large margins. £240

Heywood Hardy (1842-1933)

Stock: 63349



45. **Angelica Kauffman, Ex Academia Regali Artium Londini.**

Sir Joshua Reynolds Pinx. John Boydell excudit 1780. F. Bartolozzi sculpsit. Published Sept.r 3. 1780 by John Boydell London.

Stipple, part printed in colours. Sheet 315 x 265mm (12¼ x 10½"). Trimmed within plate. £260

A half-length portrait of Swiss painter and Royal Academician Angelica Kauffman (1741-1807), shown holding a drawing. Originally published by Bartolozzi with the same date. *De Vesme 1086 IV of IV.*

Stock: 63351

46. **[Daniel Seghers] Daniel Segers Frere Iesuite. Un de premier painctres de nostre temps, en fleurs natureles: il a fait son apprentissage chez Iean Breugel. l'on trouve de ses chefs d'oeuvres, dans les courts de grandes Seigneurs. L'Empereur d'Alemaigne, et l'Archiducq Leopolde Guillelme ont beaucoup de ses pieces S.A.e le Prince d'Oraigne Henri Fredericq Iuj a fait deux presents pour deux pieces de sa main, une chaine et une crois d'or massif, toutes deux de grander valeur, il teint maintenant sa residence en Anvers dans la maison de proffesse de Pere Iesuites.**

I. Livens pinxit [after Paulus Pontius]. I. MeysSENS excudit [n.d. c.1622].

Engraving, 17th century watermark. 165 x 120mm (6½ x 4¾"), large margins. £130

Daniel Seghers (1590-1661), Flemish Jesuit brother and Baroque painter who specialised in flower still lifes, and is particularly well known for his contributions to the genre of 'flower garland' painting. Drawn by Jan Livens after a portrait by Paulus Pontius for Cornelis de Bie's "Het gulden cabinet vande edel vry schilder const".

Stock: 63367

47. **[Frans Snyders] Portrait de François Sneyders, Tiré du Cabinet de M.r le Comte de Baudouin Brigadier des armées du Roy, Capitaine aux Gardes françois.**

R.P. Rubens pinxit. E. Ivanowe scul. [n.d., c.1700.]

Fine engraving. 270 x 190mm (10½ x 7½"). Small margins. £130

Frans Snyders (1579-1657), animal painter based in Antwerp, and friend of Van Dyck.

Stock: 63550

48. **Mr. Charles Churchill.**

[after Hamett Jefferyes.] [n.d., c.1765.]

Etching with engraving. Sheet 160 x 95mm (6¼ x 3¾"). £320

Oval portrait of satirist Charles Churchill (1732-1764), thinking with a quill in his hand. Under the oval are books including 'The North Briton' and 'Prophecy of Famine', and a pole holding a cap of liberty.

Churchill was an ally of John Wilkes and an adversary of William Hogarth. In response to Churchill's 'An Epistle to William Hogarth' (described by Garrick as shocking and barbarous), Hogarth published 'The Bruiser', which caricatured Churchill as a bear with a tankard of porter and a club of lies, with Hogarth's pug urinating on the 'Epistle'.

Stock: 63365

49. **Bc**

50. [Samuel Moore] **Non est Mortale quod opto. Aetatis suae 30. 1647. Welcome to publick veiw: More Gospel - light Discover'd is in thee, than e're out sight Could fix it self on yet. Friend! wouldst thou see How much Christs bowells yearne, still towards thee: What Glorious secrets; Sacred Mysteries; Transacted are 'twixt Christ and Thee? Thine eyes May, in this Authors Tracts, fill their desires; If, with his S't, thou breath'st reflected first. N.S.**

WM [William Marshall] Sculp: [n.d., 1648.]  
Engraving. 145 x 85mm (5¾ x 3¼"). Trimmed, laid on album paper. Old ink mss. in title. £80  
Portrait of the poet Samuel Moore [b. 1617], frontispiece to his "Theosplanchnistheis, or, The yernings of Christs bowells towards his languishing friends wherein the sincerity, ardency, constancy, and super-eminent excellency of the love of Jesus Christ as it workes from him towards his friends is delineated, discussed, and fitly applyed".  
Stock: 63361

51. [Anicus Manlius Severinus Boethius] **Anic. Manl. Toquat. Sever. Boetius in Coelo magnus, et omni perspectus mundo.**

[William Faithorne?] [n.d. c.1680.]  
Engraving. 245 x 155mm (9½ x 6"). Narrow margins, laid on album paper. Burn hole on left of clock, near knee. £95  
Anicus Manlius Severinus Boethius, (ca.480-525), a Christian philosopher whose translations of Greek classics into Latin saved the works of Aristotle. *NPG D22990, 'probably by William Faithorne'.*  
Stock: 63360

52. **Omphale Queen of Lydia.**

John Boydell exc.t 1782. Publish'd Oct.r 25th by John Boydell, Engraver, in Cheapside London.  
Stipple. Sheet 280 x 210mm (11 x 8¼"). Trimmed to plate, small repaired tear bottom left. £220  
Oval portrait of Omphale, queen of Lydia, best known as the mistress of the hero Heracles during a year of required servitude. She is depicted holding his olive-wood club and wearing the head of the Nemean lion as a headdress.  
Stock: 63549

53. **Comte de Cagliostro.**

Fran.s Bartolozzi R.A. Delin.t. Rob.t Sam.l Marquard Pupil of Bartolozzi sculp.t. [London, Published Oct.r 6th. 1786, for R.S. Marquard, by Torre & Co. No.132 Pall Mall.]  
Stipple, scratched letter proof. Sheet 250 x 170mm (9¾ x 6¾"). Trimmed within plate, losing publication line? £180  
Giuseppe Balsamo (1743-1795) Italian adventurer, magician, occultist and forger, using the pseudonym 'Count Alessandro di Cagliostro'. He died imprisoned in the the Castel Sant'Angelo for attempting to found a masonic lodge in Rome.

Occultist Aleister Crowley believed Cagliostro was one of his previous incarnations.  
Stock: 63544



54. [Mrs. Bonfoy.]

J. Reynolds pint. J. McArdeall fecit. Published'd according to Act of Parliament [n.d., c.1755].  
Mezzotint. 375 x 275mm (14¾ x 10¾"). Trimmed to image on three sides, into plate at bottom, bottom left inscription area rebuilt, marks over inscription line, small crease. £160  
The published state of this portrait of Lady Ann Bonfoy (1729-1810), unusually still untitled. The daughter of Richard Eliot of Port Eliot, Cornwall, Anne married to a captain in the Royal Navy, Hugh Bonfoy (c1720-1762) in November 1751. They had one daughter together before he died in 1762, also Ann, who married the First Earl of Ely. The elder Ann was Lady of the Bedchamber to the daughters of George III.  
Reynolds had painted a group portrait of the Eliot family in 1746, before his departure for Italy. This was one of the first of his portrait to be engraved in mezzotint. *CS 23, Goodwin 44, Hamilton p.84. The oil is in the Box Gallery, Plymouth.*  
Stock: 63536

55. [Ragotski Sigismund Prince de Transilvanie.]

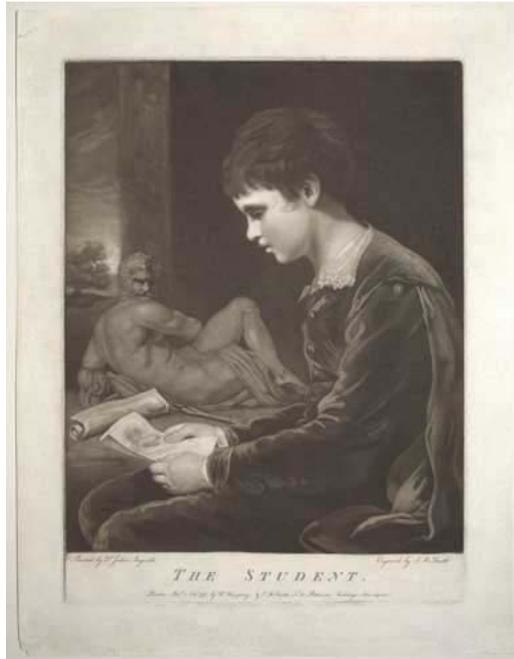
[Engraved by Johann Elias Haid after a sketch by Bernard Picart after Rembrandt.] [n.d., c.1750.]  
Scarce mezzotint, proof before title. 265 x 195mm (10½ x 7¾"). Damage, loss in corners bottom right & top left. Messy. £190  
Sigismund Rákóczi (1544-1608), a Hungarian soldier who rose to prominence in the wars against the Ottomans, becoming Prince of Transylvania towards the end of his life.  
Stock: 63541

56. **[Jan Six] The Burgo-Master, by Rembrandt.**

Printed for Carington Bowles, at N.º 69 in St Pauls Church yard, London.

Mezzotint. 155 x 115mm (6 x 4½"), very large margins. Small worm trail just entering inscription area lower right. £140

A copy of Rembrandt's 1647 etching of Jan Six (1618-1700), art collector, magistrate and mayor of Amsterdam in 1691. A friend of the artist, Six was also painted by Rembrandt in 1654, an oil still in the Six Collection in Amsterdam. *Not in Chaloner Smith.*  
Stock: 63527



57. **The Student.**

Painted by Sir Joshua Reynolds. Engrav'd by J.R. Smith. London Publish'd 1 Oct., 1777, by W., Humphrey. & J.R. Smith N.,º 10 Batemans Buildings Soho Square.

Scarce mezzotint, 18th century watermark. 385 x 280mm (15¼ x 11") very large margins. £380  
A seated young man looks at his drawing of the classical sculpture on the table behind. A landscape is seen through the window beyond. *D'Oench: 107. Hamilton: 158. Chaloner Smith: 189, ii. Frankau: 337, ii.*

Stock: 62770

58. **The Studious Fair.**

T. Goddard pinx. W. Nutter Sculp. Publish'd Feb. 1788 by R. Cribb N.288 Holborn.

Stipple, printed in sepia. 120 x 90mm (4¾ x 3½"). Small margins. £120

An oval portrait of a woman in a coiffured wig, resting her elbow on a book on a table.

Stock: 63523

59. **The Studious Fair.**

T. Goddard pinx. W. Nutter Sculp. Publish'd Feb. 1788 by R. Cribb N.288 Holborn.

Stipple. 120 x 90mm (4¾ x 3½"), with large margins. £120

An oval portrait of a woman in a coiffured wig, resting her elbow on a book on a table. A pencil note in the margin suggests the sitter is 'Miss Bliss'.

Stock: 63524

60. **[Woman in ruff and jewelled hat]**

[Engraved by Luca Ciamberlano after Agostino Carracci.] [Rome: Pietro Stefanoni, c.1620.]

Engraving. Sheet 180 x 120mm (7 x 4¾"). Trimmed within plate, repairs to old folds, small loss top left.

£140

*National Gallery of Art 1977.66.1.16.*

Stock: 63543

61. **[Watkin Williams Wynn] Master Wynn in the character of St John. From an Original Picture on the Collection of Sir Watking Williams Wynn Bar.t to whom this Plate is humbly Dedicated by his most Obedient & Humble Servant, John Walker.**

Sir Joshua Reynolds Pinxit. John Dean Fecit. London Publish'd March 1st [1776] by John Walker No.13 Parliament Street.

Scarce mezzotint, 325 x 400 (12½ x 15¾"), with separate title plate, 45 x 400 (11¾ x 15¾"). Trimmed to image on three sides, title plate trimmed to plate at bottom, year rubbed out of publication line. Slight creasing. £280

Portrait of Sir Watkin Williams Wynn (1772 - 1840) as a child, depicted as John the Baptist, holding a cup to a waterfall with a lamb beside him. *Chaloner Smith: 23, ii of ii.*

Stock: 63534

62. **[Paolo Toschi.]**

[after Carlo Raimondi] [n.d., c.1851.]

Steel engraving on chine collé, proof before letters and remarque. 370 x 265mm (14½ x 10½"). £360

A portrait of painter and engraver Paolo Toschi (1788-1854), working on a printing plate on an easel, by his former pupil Carlo Raomondi (1809-83).

Toschi was appointed Professor of Engraving and Director of the Academy of Fine Arts of Parma in 1837. A scarce image of an engraver with his equipment.

Stock: 63535

63. **Captain Sir John Franklin, K.t K.C.H. K.R.G. D.G.L. F.R.S. &c. Commander of the Arctic Expedition 1845.**

Engraved by Permission of Lady Franklin from a Picture by Thomas Phillips, R.A. [n.d., c.1848.]

Steel engraving. Sheet 170 x 105mm (6¾ x 4¼"). Trimmed within plate. £65

Portrait of Sir John Franklin (1786-1847), British Naval Officer and explorer who disappeared on his last expedition attempting to find a North West Passage through the Arctic.

Lady Franklin was the driving force behind several searches to discover the fate of her husband.

Stock: 63368

64. **Bc**

65. **[Charles Edward Stuart.]**

J. Daulle sculp. [n.d., c.1750.]  
Engraving. Sheet 415 x 285mm (16¼ x 11¼").  
Trimmed into printed frame, loss in top left corner.  
£280

A three-quarter portrait of Charles Edward Stuart (1720-1788), the Young Pretender, standing with helmet and baton, broken columns behind. The border is a frame of cracked masonry, with his sash overhanging the bottom edge. *Sharpe: 209*  
Stock: **63540**



66. **Carolus Walliae Princeps &c. &c. &c.**

Peint par L Tocqué 1748 et Gravé par J. G. Will en la même année.  
Fine & scarce etching and engraving. 460 x 330mm (18¼ x 13¼"), with very large margins. £650  
Portrait of Charles Edward Stuart, half-length, turned to right; in armour, with insignia of the Order of the Garter; in trompe l'oeil masonry border, title and coat of arms. *Sharpe: 230.*  
Stock: **63539**

67. **The Honourable Sr. Laurence Carter K.t one of the Barons of his Majesties Court of Exchequer.**

J. Richardson pinx. G. Vertue Sculp. 1733. Sold by G. Vertue at his house in Brownlow Street Drury Lane.  
Engraving. 380 x 260mm (15 x 10¼"). Trimmed to plate, some spotting. £160  
Sir Laurence Carter (1672-1745) was a judge at Lincoln's Inn, and recorder of Leicester from 1697 to 1729. He was Member of Parliament in 1698, 1701 and 1722; for Beeralston in 1710, 1714 and 1716. He was knighted in 1724 and was Puisne Baron of the Exchequer from 1726 until his death. *Alexander: 673.*  
Stock: **63532**

68. **The Most High, Puissant, and Noble Prince John Churchill, Duke and Earl of Marlborough, Marquis of Blandford Baron Churchill of Sandridge, and Baron of Aymouth in Scotland, Prince of the Holy Roman Empire, Captain General of the Forces, Master of the Ordnance, Colonel of the First Regiment of Foot Guards, one of the Privy Council, and Knight of the Garter.**

G. Kneller pinx. R. Sheppard Sculp. [n.d., c.1735.]  
Engraving. 375 x 230mm (14¾ x 9"), very large margins on 3 sides. Trimmed to plate on right, remargined. £160  
Portrait in oval of John Churchill (1650-1722) in wig and armour with George, after a portrait by Godfrey Kneller (1646-1723).  
Stock: **63529**

69. **William Lord Auckland.**

Engraved by C. Picart, from an original Drawing by H. Edridge. Published Jan. 24, 1810 by T. Cadell & W. Davies, Strand, London.  
Stipple. 375 x 285mm (14¾ x 11¼"). Trimmed within plate at sides. £160  
A head and shoulders portrait of British statesman and diplomat William Eden (1745-1814), 1st Baron Auckland.  
Stock: **63350**

70. **William Henry Cavendish Bentinck, Marquis of Tichfield, Son of his Grace the Duke of Portland.**

S.r Joshua Reynolds Pinxit. I. Jehner Fecit. Pub.d 1.st May, 1777, by I. Jehner, Bear Street, Leicester Fields, & J. Lockington, Shug lane, Piccadilly, London.  
Fine & rare mezzotint. 505 x 355mm (20 x 14"), large margins. Some creasing. £520  
William Henry Cavendish Bentinck (1738-1809), as a youth, dressed in Van Dyke costume in a landscape. He was later the 3rd Duke of Portland and Prime Minister twice. *CS 13, ii.*  
Stock: **63537**

71. **[Charles Wesley] C Wesley [facsimile signature].**

From an Original Painting [by John Russell] in the possession of the Family. Engraved by T.A. Dean. [n.d., c.1830.]  
Engraving. Sheet 140 x 100mm (5½ x 4"). Trimmed within plate. £65  
Half-length portrait of Charles Wesley (1707-88), a principal leader of the Methodist movement and author of the carol "Hark! The Herald Angels Sing".  
Stock: **63362**

72. **Prophetiae Danielis, cap.1.w.1.**

[n.d., c.1700.]  
Engraving. 160 x 115mm (6¼ x 4½"), very large margins. £190  
A full-length portrait of Daniel, reading a book, a lion walking by his side.

A plate from 'Humanae salutis monumenta' by Benedicus Arias Montus, first published c.1571, but this example from a later state with the Bible reference added.

Stock: 63502

73. **[Georgiana Agar-Ellis, Lady Dover]**

J. Jackson pinx. R.A. S.W. Reynolds sculp. Published by Colnagho P. Feb 13 1824.

Fine mezzotint, scratched letter proof before title. 380 x 255mm (15 x 10mm), with large margins. Repairs in edges of margins. Uncut. £180

Georgiana Agar Ellis (1804-1860), daughter of George Howard, 6th Earl of Carlisle; in 1822 she married George Agar-Ellis, who became Baron Dover in 1831. *Whitman 8.*

Stock: 63538

74. **[Henrietta Fordyce] M.,rs Fordyce.**

[G. [Willison Pinx.t. W. Shropshire excudit. Tho.s Watson fecit. Publish'd as the Act directs April 1st. 1771, for W. Shropshire in New Bond Street, London. Mezzotint. Sheet 495 x 335mm (19½ x 13¼").

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

Three-quarter length portrait of Henrietta Fordyce (1734-1823), celebrating her 1771 marriage to clergyman James Fordyce. She holds a bouquet to her breast and carries a fringed fan.

Stock: 63533

75. **Thomas Thomson Esq.r M.P.F.S.A. Chairman of the Dock Company at Kingston upon Hull.**

Painted by Russell, 17, Newman Street. Engraved by Collyer, 8, Constitution Row. [n.d., c.1810.]

Stipple. Sheet 240 x 180mm (9½ x 7"). Trimmed within plate, spotting. £70

A portrait of Thomas Thompson, whose Dock Company employed John Rennie and William Chapman to build Humber Dock, 1803-9.

Closed in 1968, it is now the Hull Marina.

Stock: 63548

76. **Inigo Jones.**

Painted by Vandyke. Engraved by R. Earlom. Published Sept.r 2.d 1811, by Boydell & Co. 90, Cheapside, London.

Mezzotint. 175 x 125mm (7 x 5"), with large margins. £160

Portrait of Inigo Jones (1573-1652) the British architect and designer. He left his mark on London by single buildings, such as the Banqueting House, Whitehall, and in area design for Covent Garden, which became a model for future developments in the West End. *CS: 23, only state.*

Stock: 63495

77. **Her Most Gracious Majesty Adelaide, Queen of Great Britain, &c. &c. &c.**

[Published for the Proprietor by T. Bird 40 Wigmore Street, July 1st. 1830. R. Ackermann Strand & C. Tilt, Fleet Street.]

Fine coloured mezzotint. Sheet 175 x 130mm (6¾ x 5¼"). Trimmed within plate, laid on album paper. £70  
Three quarter portrait of Adelaide of Saxe-Meiningen (1792-1849), wife of William IV, dressed in silk gown with ermine cloak and tiara.

Stock: 63542

78. **[George IV.] Presented Gratis with the Atlas Newspaper.**

[by James Whiting.] [n.d., c.1830.]

Very fine engraving on embossed card. Sheet 135 x 165mm (5¼ x 6½"). £230

A cameo portrait of George IV within an embossed design including the Royal Arms.

The Atlas Newspaper ran from 1826 - 1869. According to the Victorian and Albert Museum, this is believed to be the first free gift with a newspaper. *V&A E.452-1998.*

Stock: 63448

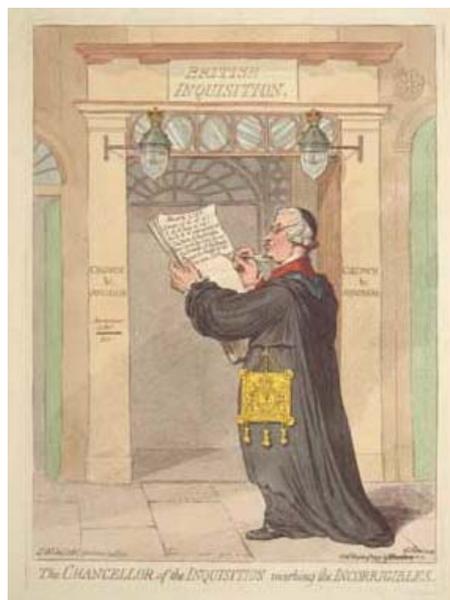
79. **[Queen Victoria at Brighton.] Victoria 1.st [old ink mss.]**

Nov.r 15th 1837 [old ink mss.]

Coloured lithograph with watercolour. Circular, printed border 135mm (5¼") diameter. Narrow margins, laid on album paper. £160

A fine portrait of the young Victoria, with the domes of the Royal Pavilion, Brighton, behind. She visited her uncle George IV's pleasure palace shortly after she became queen in 1837.

Stock: 63369



80. **[Edmund Burke.] The Chancellor of the Inquisition marking the Incorrigibles.**

J.s G.y des.n et fec.t pro bono publico. Pubd March 19th 1793, by H. Humphrey N 18, Old Bond Street. Coloured etching. 350 x 250mm (13¾ x 9¾"), with large margins. £420

Edmund Burke at the door of the 'Crown & Anchor' tavern, wearing a skull-cap and long legal robe with a bag like that of the Great Seal, but with a skull at each corner. He writes "Beware of N\_r\_f\_k!" on his 'Black List' (Charles Howard, 11th Duke of Norfolk). A satire on the split in the Whig party on pro- and anti-revolutionary lines. The 'anti' 'Association for preserving Liberty and Property' was known as the Crown and Anchor Society because its head-quarters were in that building. *BM Satires 8316*.  
Stock: 63373

81. **[Edmund Burke.] The Chancellor of the Inquisition marking the Incurrigibles.**

J.s G.y des.n et fec.t pro bono publico. Pubd March 19th 1793, by H. Humphrey N 18, Old Bond Street. Coloured etching. 350 x 250mm (13¾ x 9¾"), Whatman watermark. £420

Edmund Burke at the door of the 'Crown & Anchor' tavern, wearing a skull-cap and long legal robe with a bag like that of the Great Seal, but with a skull at each corner. He writes "Beware of N\_r\_f\_k!" on his 'Black List' (Charles Howard, 11th Duke of Norfolk). A satire on the split in the Whig party on pro- and anti-revolutionary lines. The 'anti' 'Association for preserving Liberty and Property' was known as the Crown and Anchor Society because its head-quarters were in that building. *BM Satires 8316*.  
Stock: 63374

82. **[James Cecil, Marquis of Salisbury.] Polonius. The tallest, fittest, properest, man to walk before the King!!!**

IC. [Isaac Cruikshank]. London Pub. Nov.r 7 1795 by S W Fores N 30 Piccadilly. Coloured etching, 18th century watermark. 405 x 260mm (16 x 10¼"), with Fores' ink stamp, SWF, bottom right. Loss into right margin top, glue stain in edge of plate top left, crease. £280

A full-length caricature portrait of James Cecil, (1748-1823), 1st Marquess of Salisbury, in his uniform as Colonel of the Hertfordshire Militia. *BM Satires 8724*.  
Stock: 63476

83. **[Duke of Cumberland] The Man Wot Guards the Hopposition.**

Pub.d by J.Field 65 Quadrant Piccadilly. Every New Caricature soon as Published. Portfolios lend out for the Evening [n.d., c.1829]. Etching with fine hand colour. Sheet 320 x 240mm (12½ x 9½"), 1828 watermark. Trimmed within plate, mounted in album paper. £260  
Ernest Augustus (1771 - 1851), Duke of Cumberland and king of Hanover from 1837. Regarded as the least pleasant of the sons of George III, he opposed the 1828 Catholic Emancipation Bill and the 1832 Reform Bill. He was also a founding member of the Orange Order. *BM:15737*.  
Stock: 63475



84. **[George Frideric Handel, Johann Sebastian Bach, Giuseppe Tartini, Johann Joachim Quantz, Christoph Gluck and Niccolò Jommelli.]**

[n.d., c.1780.] Extremely fine & rare mezzotint. Sheet 240 x 245mm (9½ x 9¾"). Framed loosely. Trimmed into image, losing all inscriptions, laid on card. £1350

A satirical portrait, with Tartini playing the violin, Quanz the flute and Gluck plating the harpsicord. The others sing.

The figures are identified from a German engraved version of the scene in the Gerald Coke Handel Collection, Foundling Museum, Accession no 5559.  
Stock: 62576

85. **[Maximilian II Emanuel, Elector of Bavaria.] De groot FRANSE BANa-Rekel met de BANGheid, in geen gevaar=lanf bankende.**

[Amsterdam: Carel Allard, c.1706.] Etching. 270 x 175mm (10½ x 7"). Nicks in edges, stains. Loss in top margin left. £180

A satirical portrait of Maximilian II Emanuel (1662-1723), Elector of Bavaria and governor of the Spanish Netherlands, as a crippled rider attempting to mount his horse.

After the Battle of Ramillies, on 23 May 1706, Max Emanuel was forced to flee the Spanish Netherlands From 't Lust-Hof van Momus, Beplant met de voornaamste Gewassen van Mars in Europa', a collection of satires on the War of the Spanish Succession (1701-14).

Stock: 63506

86. **[John Petty, Earl Wycombe] "Elegance Democratique". \_ a Sketch found near High Wycombe. " \_ whenever I wish to form a proper estimate of a mans Mind, I observe his Manners & his Dress." \_ Lord Chesterfield.**

J.s Gillray inv.t & fec.t. Pub.d July 8.th 1799 by H. Humphrey, 27 S.t James's Street. Coloured etching. 360 x 260mm (14¼ x 10¼"), paper watermarked "Russell & Co". Slight crease. £190

A caricature portrait of John Petty (1765-1809, later 2nd Marquess of Lansdowne), full-length in very casual dress, with a rustic walking stick.

The son of Whig Prime Minister Lord Shelbourne, Petty found himself with a political career he didn't want, taking over his father's seat at Chipping Wycombe. Travelling often to avoid his father's control, visiting America and Revolutionary France, where he picked up Republican ideals that influenced his view of Ireland. *BM Satires 9438*.

Stock: 63376

87. **[Philip V of Spain.] De Wanschape Monarchy of 't Vierde Deel van de Zieltogrende Anjouse Monarch[y] N° [4].**

[Amsterdam: Abraham Allard, c.1711.]

Etching. Sheet 260 x 185mm (10¼ x 7¼"). Trimmed, into image on left, affecting title, laid on album paper. Cut into image on right. £120

Philip V of Spain helps a donkey to vomit while a 'Doctor Financier' examines a urine sample. Through the window a demon approaches a sleeping woman. A satire of the state of Spain during the War of the Spanish Succession, 1701-14.

From 't Lust-Hof van Momus, Beplant met de voornaamste Gewassen van Mars in Europa'. *Wellcome 17533i*.

Stock: 63507

88. **[Theresa Kunegunda Sobieska.] De Beyrin in haar Hol of de Klaagende Keurvorstin van B... te Venetien. Complaintes de l'Electrice de B... Refugiée a Venise.**

A Venise chez Maximilien Douleur a la Cour solitaire [but Amsterdam: Carel Allard, c.1706.]

Etching. 270 x 175mm (10½ x 7"). Nicks in edges, stains at top. £180

A satirical portrait of Theresa Kunegunda Sobieska (1676-1730), daughter of Polish king John III Sobieski and wife of Maximilian II Emanuel, elector of Bavaria and governor of the Spanish Netherlands.

After the Battle of Blenheim, during the War of the Spanish Succession, Theresa was made regent to the Electorate (to stop Bavaria being dragged into the war), but was dispossessed by the Austrian Leopold I and forced into exile in Venice.

From 't Lust-Hof van Momus, Beplant met de voornaamste Gewassen van Mars in Europa', a collection of satires on the War of the Spanish Succession (1701-14).

Stock: 63505

89. **[Sir Francis Burdett] Genial Rays, or John Bull enjoying the sunshine.**

[Charles Williams.] Tegg's Caricatures 111 Cheapside. Pub.d June 1810 by Tho.s Tegg 111 Cheapside.

Hand-coloured etching. 250 x 350mm (9¾ x 13¾"). £280

John Bull, a fat 'cit', his hat and bludgeon beside him, reclines on his back against a grassy bank covered with roses. He looks up ecstatically to the sky where the profile head of Burdett is enclosed in a circle or sun inscribed 'Clarior e Tenebris'; this is irradiated, the rays

illuminating a distant view of London and John himself. These passions set—and the great Patriot shines"

The rays are inscribed: 'Magna Charta', 'King and Constitution', 'Loyalty', 'Reform', 'Good of the People', 'Integrity', 'Laws of the Land', 'Trial by Jury', 'Lords', 'Habea[s] Corpus', 'Liberty', 'Candour', 'Justice', 'Truth', 'Freedom of the Pr[ess]', 'Bill of Rights', 'Commons', 'Free Representation'. A circle of clouds is still not entirely dispersed by the rays: on the right they are over the Tower of London and on the left they surround three evil stars: 'Corrupti[on]', 'Imbe[cillity]', 'Democ[racy]'. *BM Satires 11563*.

Stock: 63420

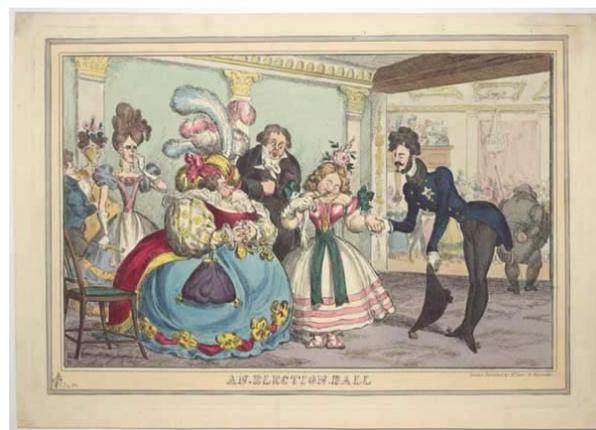
90. **Courage Displayed!!!**

Marks fecit. London. pubd by Marks, 17 Artillery St, Bishopsgate [n.d., 1824].

Etching with original colour, verso Dr. Syntax & a Bookseller coloured aquatint; Sheet 220 x 180mm (8½ x 7"). Trimmed within printed border. £160

A man attacks a mouse with a poker, inadvertently breaking a mirror. Two women stand on a chaise longue, one hitching up her skirts.

Stock: 63451



91. **An Election Ball.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. dl. London, Published by M.cLean 26 Haymarket [n.d. c.1829].

Etching with fine hand colour. 260 x 375mm (10¼ x 14¾"), large margins, watermarked 'J Whatman 1827'.. £280

A dandy takes the hand of the plain daughter of a grotesquely fat, but rich, mother.

Stock: 63391

92. **The Effect of Imagination. A Gown metamorphosd into a Ghost!! Plate 60. Page 137.**

Woodward del. Cruikshanks s. London Pubd by Allen & West, 15, Paternoster Row Feb: 11, 1797.

Coloured etching. 260 x 200mm (10¼ x 8"). Trimmed to plate at bottom, a few small stains at bottom. £90

A yokel with a lantern mistakes a gown hanging up to dry for a ghost.

A plate from 'Eccentric Excursions, or. Literary & Pictorial sketches of Countenance, Character and Country'. *BM Satires 9124*.

Stock: 63411

93. **How very Blue the Candle burns!!**

Woodward del.t. [engraved by Charles Williams?]  
London Pub July 30 1796 by S W Fores No 50  
Piccadilly. Folios of Carricatures lent out for the  
Evening.

Coloured etching. Sheet 230 x 300mm (9 x 11¾")  
Trimmed within plate. £260

A family, sitting at a small table, see with  
consternation that the candle has a large blue flame. In  
the upper left is a ghost in white drapery, with a beard  
and corpse-like face, glaring down at the group. *BM  
Satires 10343.*

Stock: 63412

94. **Le Lutrin.**

chez Basset rue S.t Jacques N.º 64 [n.d., c.1820].  
Coloured etching. Sheet 320 x 250mm (12½ x 9¾").  
Trimmed into plate on three sides, spotting. £140  
Five caricatured men stand at a lectern, four singing  
and one playing a horn. In front of the lectern two boys  
in chorister dress, fight.

Stock: 63408

95. **Holla Sawney where are you travelling so  
fast? Stop a bit I want to speak to you --- Hoot  
awa man. I am travelling south for preferment  
and t'is mickle bad luck for s scotsman to look  
behind him once he has got clear of  
Edinburgh.**

[n.d., c.1820.]

Ink and watercolour, pt watermark P J [T]urners. Sheet  
95 x 120mm (3¼ x 4¾"). £180

Emigration to England.

Stock: 63494

96. **Hot spice Gingerbread. Smoking hot!**

[n.d., c.1820.]

Ink and watercolour. Sheet 95 x 120mm (3¼ x 4¾").  
£80

A burlesque of the 'Cries of London', with the vendor  
of gingerbread and his customer depicted as  
'Lilliputian' figures (small body and big head). The  
vendor is pushing a wheelbarrow with a small furnace.  
Stock: 63493

97. **The Return from the Continent, or, the  
Family puzzled.**

Phillips, fec. Pub by G. Humphrey 24 St. James's St.  
Oct. 12, 1827.

Etching with fine hand colour. 250 x 355mm (9¾ x  
14"), with very large margins. £290

A stout lady pours tea on to a plate, missing the cup, in  
her amused astonishment at the appearance of her very  
fat and jovial husband who sits opposite her, wearing a  
hat burlesquing the French fashion, coat open over a  
wide expanse of horizontally striped waistcoat, and  
plain white trousers. The husband has obviously taken  
on too many French airs. *BM Satires 15465.*

Stock: 63401

98. **Shoeing Asses. The Present Fashion of  
Making Boots Everlasting.**

Cruikshank del. Publish'd Apr.2.1807. by Laurie &  
Whittle.53, Fleet Street, London.

Etching. 225 x 280mm (8¾ x 15"). £160

A scene in a man's boot store in which a man inspects a  
small horseshoe held by a young woman behind the  
counter. Behind a man bends his knee to allow  
cobbler/farrier nails a similar horseshoe to the heel of  
his riding boot. *BM Satires 10946.*

Stock: 63429



99. **A Vestal of -93, trying on the Cestus of  
Venus. "Upon her fragrant breast the Zone  
was brac'd; / In it was ev'ry art, and ev'ry  
charm / To win the wisest, and the coldest  
warm. / Engraved from a Basso-relievo, lately  
found upon som fragement of Antiquity.**

J.s G.y des.n et fec.t. Pub.d April 29th 1793 by H.  
Humphrey, N.º 18 Old Bond Street.

Etching with fine hand colour. 310 x 375mm (12¼ x  
14¾"). Narrow margins. £550

Three amoretto attend the toilet of an aged hag, who  
admires herself in a mirror. To the left is an overturned  
altar of Venus, the fire still burning.

This is an example of the first state, before the hag's  
face was changed to that of Lady Cecilia Johnston. *BM  
Satires 8389.*

Stock: 63372

100. **Bloomerism in the Ascendent, or Men no  
longer Lords of the Creation.**

London. - Published by G. Purkess, Compton Street,  
Soho [n.d., c.1851].

Scarce wood engraving & letterpress. Sheet 350 x  
500mm (13¾ x 19¾"). Trimmed at bottom affecting  
publication line, wear at edges, creases. £280

A rare satire of the introduction of 'bloomers', loose  
Turkish-style trousers for women. More comfortable  
than the stiff pettycoats and long skirts of the period,  
they came to be seen as symbols of feminist reform. In  
the six scenes on this sheet, the adherents of  
bloomerism take on the characteristics of men as they  
smoke, race horses, brawl, skate, etc. Early feminist  
image.

Stock: 63484

101. **Neck or Nothing! or Quite the Kick. 427**  
Dighton del. London: Printed for Bowles & Carver, No  
69 St Paul's Church Yard. Published 2 Jan 1795.  
Mezzotint. 150 x 110mm (6 x 4¼"), large margins.

£190

A long-haired dandy, arms crossed, smiling  
complacently. 'The Kick' denotes the present fashion.  
*Ex Collection of the Hon. Christopher Lennox-Boyd.*  
*BM Satires 9100, state with date removed.*  
Stock: 63433

102. **[Catherine the Great] Bobadil disgraced  
or Kate in a rage- For Brunswicks Duke with  
Ninety Thousand men March'd into France  
and then!! - & then Marched out again.**

[Isaac Cruikshank] London Pub Oct.r 1792 by S W  
Fores No 3 Piccadilly.

Coloured etching, 18th century watermark. 245 x  
350mm (9½ x 13¾") Stain on Bobadil in title. Small  
margins. £260

Catherine II, Empress of Russia (1729-96) berates  
Stanislas II August, King of Poland (1732-98), whom  
she seizes by his pigtail queue, and Ferdinand, Prince  
of Brunswick-Lüneburg (1721-92), whose back she  
kicks and threatens with a sceptre. On a table beside  
him are a crown labelled 'to the King of Poland' and a  
paper: 'rules & orders to be Implicitly obeyed Cat  
Catherine.' On the wall behind him is a 'Map of France'  
showing the south of England and 'France' (engraved in  
reverse) marked 'My share'.

A satire on Catherine's attempts to get Prussia and  
Austria to intervene in France so the further  
partitioning of Poland would be unhindered. *BM*  
*Satires 8124.*

Stock: 63514

103. **[Manuel Godoy.] The Prince of Peace  
Signing the Portugal Treaty.**

Pubd July 22d 1801 by S.W. Fores 50 Picadilly. Folios  
of Caracatures lent out for the Evening.

Coloured etching. 250 x 360mm (9¾ x 14¼"), large  
margins. Faint paper tone, small hole in unprinted area.  
£320

Manuel Godoy (1767-1851), generalissimo of the  
Spanish army, force two Portuguese to sign the Treaty  
of Badajoz, banning British shipping from Portugal's  
ports.

Godoy was given the Spanish title 'Prince of the Peace'  
for negotiating the 1795 'Peace of Basel', ending the  
War of the Pyrenees. *BM 9724.*

Stock: 63474

104. **[The defection of Charles François  
Dumouriez.] Harm Watch, Harm Catch, or,  
The Commissioners Become Hostages, or the  
French Vermin in the German Trap. Being a  
Representation of the present Situation of the  
Commissioners, Bournonville, Memoire,  
Villeneuve, Camus, Lamarque, Quintette and  
Bancal who were sent to Arrest Dumouries,  
but the tables being by him turned upon them  
were delivered up to the Austrians and by**

**them Imprisoned where they may reflect on the  
long and cruel confinement they subjected  
their unfortunate Monarch previous to his  
Martyrdom.**

[William Dent.] Pubd by J Aitkin N° Castle Street  
Leicester Fields London [n.d., c.1793].

Etching. 250 x 355mm (9¾ x 14"), on 18th century  
watermarked laid paper, very large margins. £320

A satire of the attempted arrest of General Charles  
François Dumouriez by commissioners of the National  
Convention.

When Robespierre sent the commissioners (Camus,  
Bancal-des-Issarts, Quintette, and Lamarque,  
accompanied by the acting Minister of War, Pierre Riel  
de Beurnonville) to meet Dumouriez (a Girondist), he  
overpowered them and handed them over to the  
Austrian general in the Netherlands, the Count of  
Clerfayt. Dumouriez and several of his officers then  
defected to Austria. In 1804 he settled in England,  
where he advised the War Office on defending against  
Napoleon's invasion plans. *Not in BM.*

Stock: 63440



105. **A Country Attorney and his Clients.  
Avocat de la Campagne avec ses Clients.**

Printed for & Sold by Carington Bowles, N.º 69 in S.t  
Pauls Church Yard, London. Published as the Act  
directs, 2. March 1785.

Coloured mezzotint. 350 x 250mm (13¾ x 9¾"). Paper  
aged toned, small tear in left edge. Small margins.

£350

A bespectacled lawyer in a dressing gown takes  
payment in farm produce and a rabbit.

Stock: 63426

106. **[Frontispiece of 'Ignoramus. Comoedia.']**  
[London, 1737.]

Engraving. 140 x 80mm (5½ x 3¼"). £180

A man stands before bookshelves, holding a paper  
marked 'Ignoramus'.

'Ignoramus. Comoedia.' was a satirical play on the  
judiciary written by George Ruggle (1575-1622) and  
was first performed in 1615 before an audience  
including James I. The play caused the English

meaning of the Latin word 'ignoramus' to change from 'I do not know' to 'a dunce'.

Ruggle worked for the Virginia Company for the last three years of his life, leaving £100 for the Christian education of American Indian children in the colony in his will.

Stock: 63462



107. **A Sharp Between Two Flats.**

[after Robert Dighton] Printed for & Sold by Bowles & Carver N.o 69 St. Paul's Church Yard London. [n.d. c.1793]

Coloured mezzotint. 150 x 115mm (6 x 4½"), on wove paper with large margins. Creasing in margins. £260

A grinning lawyer about to eat an oyster stands between two discomfited litigants, offering them half a shell each. *BM Satires 3762.*

Stock: 63341

108. **A Flat Between Two Sharps.**

Printed for & Sold by Bowles & Carver, No 69 St. Paul's Church Yard, London [n.d., c.1792.]

Coloured mezzotint. 150 x 110mm (6 x 4¼"), on wove paper with large margins. £260

A solicitor and a barrister flank a countryman in front of Westminster Hall; the solicitor, on the left, taps his nose and grins towards the viewer as the countryman scratches his head.

Stock: 63342

109. **Giving up the Ghost or One Too Many.**

R Newton del. Rowlandson Scul. Tho.s Tegg. No. 111 Cheapside [n.d., c.1813].

Coloured etching. Framed, sight size 250 x 335mm (9¾ x 13¼"). Paper toned. Unexamined out of frame. Small margins. £360

A dying man, wearing a tattered shirt, his toes curled, lies on a miserable bed under a casement window, through which Death watches. A fat doctor sleeps, with a paper at his feet reading 'I purge I bleed I sweat em / Then if they Die I Lets em': this is an adaptation of a

quote from John Coakley Lettsom (1744-1815), a Quaker Doctor, which originally had a last line, "I, John Lettsome". *BM Satires 12153.*

Stock: 63530

110. **A Visit to the Doctor.**

Woodward del. Rowlandson Scul. Tho.s Tegg. No. 111 Cheapside [n.d., c.1809].

Coloured etching. Framed, sight size 230 x 335mm (9 x 13¼") Paper toned. Unexamined out of frame. £260

A pair of country bumpkins visit a doctor. The husband claims that "both of us eat well, and drink well, and sleep well - yet still we be somehow queerish". The doctor replies that he will give them "something that shall do away all these things". *BM Satires 11467.*

Stock: 63531

111. **Choice Fruit Sir. 372**

Printed for & Sold by Carington Bowles, No. 69 St Pauls Church Yard, London. Published as the Act directs, 14 Feb, 1792.

Mezzotint. 155 x 115mm (6¼ x 4½"), large margins.

£230

A half-length portrait in oval of a young woman wearing a spotted neckerchief and a straw hat over her cap, looking over her shoulder towards the viewer, holding a basket over her arm and holding up three fruits. *Ex: collection of the Late Hon. C. Lennox-Boyd.*

Stock: 63434

112. **The Method of High-finishing Family Pictures.**

Printed for Carington Bowles, N.º 69 in S.t Pauls Church Yard, London. Publish'd 1.st August 1771.

Coloured mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed into image on three sides, bottom corners rounded, edged with album paper. £280

A man, who is about to join a woman on a couch, reaches up to draw the cuckold's horns in chalk on a man's portrait. At that moment the same man looks around the door.

The BM suggests that the couple are Lady Henrietta Grosvenor and Henry, Duke of Cumberland (brother of George III), who were discovered in flagrante delicto in 1769, leading to Richard Grosvenor, 1st Earl, bringing an action against the Duke for "criminal conversation". *BM 2010,7081.1300.*

Stock: 63422

113. **He... igh\_Ho.**

Ostade pinx.t. R. Houston fecit. Printed for Bowles & Carver, St. Pauls Church Yard, London. [n.d., c.1800].

Mezzotint. 110 x 145mm (4¼ x 5¾"), with large margins. £140

Half-length portrait of a woman wearing a white bonnet and scarf, yawning,

Stock: 63431

114. **I'm Ready for You. 361**

Printed for & Sold by Carington Bowles, No. 69 St Pauls Church Yard, London. Published as the Act directs, 9 Nov.r 1790.

Mezzotint. 155 x 115mm (6¼ x 4½"), large margins. £260

A half-length portrait in oval of a young woman smiling at the viewer, wearing a tall hat. *Ex: collection of the Late Hon. C. Lennox-Boyd. Not in BM.*  
Stock: 63435

115. **I'm the Thing, A'nt I? 364**

[after Robert Dighton] Printed for & Sold by Carington Bowles, No. 69 St Pauls Church Yard, London.

Published as the Act directs, 25 April, 1791.

Mezzotint. 155 x 115mm (6¼ x 4½"), large margins. £180

A half length portrait of a smiling dandy, a single eye-glass held to his right eye. His hair is much frizzed out at the sides and tied in a queue. He wears a coat with a high collar and a fringed cravat tied in a bow.

One of many 'droll' mezzotints in roundels made from the designs of Robert Dighton (1751-1814) who, after the death of John Collet in 1780, became the foremost designer of such images. *Ex: collection of the Late Hon. C. Lennox-Boyd; BM Satires 8053, Bowles & Carver edition.*

Stock: 63432

116. **[William Jackson] A Jack in Office. 403.**

[after Robert Dighton.] Printed for & Sold by Carington Bowles No. 69 St Pauls Church Yard, London. Published as the Act directs, 1 Dec.r, 1792.

Mezzotint. 150 x 120mm (6 x 4½"), large margins. £180

A caricature portrait of exciseman William Jackson shown with his excise book, quill and ink in his pockets.

Dighton also published a full-length version of this portrait, with a poodle urinating on his legs (BM Satires 8395, see refs 50997 & 60039). *Not in BM Satires. Ex: collection of the Late Hon. C. Lennox-Boyd.*

Stock: 63439

117. **A Jolly Dog.**

[After Robert Dighton.] Printed for & sold by Carington Bowles, No. 69 St. Paul's Church Yard, London. [n.d., c.1780].

Coloured mezzotint. 150 x 110mm (6 x 4¼"). Trimmed to plate at bottom, paper toned and brittle, loss in bottom corner, small worm holes. Damaged. £45

An oval portrait of a man seated in a chair, holds a long pipe, grinning and looking towards the viewer. His wig is sliding from his head. *BM Satires 7819, a Bowles and Carver edition.*

Stock: 63428



118. **An English Man of War, taking a French Privateer.**

[after Robert Dighton.] Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No.69 in St. Pauls Church Yard, London. Published as the Act directs [date erased, c.1781.]

Mezzotint. 355 x 255mm (14 x 10"). Some small spots. Small margins. £380

A dandified young sailor overtakes and takes by the right hand a young woman, who carries an arched-top coffer usually used by milliners. She wears a hat, long gloves, and a cloak bordered with ermine. The Thames can be seen through the balustrade behind. Poster in background "All able bodied seamen".

Stock: 63424

119. **Night Amusement.**

London, Printed for Rob.t Sayer, Map & Printseller, at No 53 in Fleet Street.

Coloured mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to image, small tear in top of image, backed with album paper. Messy. £220

A group of four men drinking by candlelight, with musical instruments and sheet music lower left.

Pendant to a similar print, 'Mirth and Friendship'.  
Stock: 63421

120. **The Pretty Bar Maid.**

From the Original Picture by John Collet, in the possession of Carington Bowles. Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N.º 69 in S.t Pauls Church Yard, London. \_ Published as the Act directs, 2.d July, 1778.

Coloured mezzotint. 355 x 255mm (14 x 10"). Very small margins, laid on board. £320

The patrons of a public house gather around the pretty barmaid. Under the bar a dog urinates on 'The Gazette extraordinary'.

Stock: 63425

121. **[This is Your Sort! - Here's to ye.]**

[after Robert Dighton.] [London: Carington Bowles or Bowles & Carver, c.1790.]

Mezzotint with fine colour. Sheet 110 x 110mm (4½ x 4½"). Trimmed to image at sides, into image at bottom, losing title and inscriptions. £80

A young man in rustic dress with a broad-brimmed hat grins broadly as he holds up a foaming tankard.

Stock: 63449

122. **The Triple Plea. Let Mankind live in peace and love... 316.**

[after John Collett.] London: Publish'd as the Act directs, by Carington Bowles, N.º 69 S.t Pauls Ch. Yard [but probably Bowles & Carver, c.1800].

Coloured mezzotint. 150 x 110mm (6 x 4¼"), on wove paper with large margins. £260

A clergyman, lawyer and doctor debate which of them has caused more harm to mankind. On the walls are pictures of the Harpies feasting on a man, and a 'Wolf in Sheeps Clothing'. *BM Satires 3761 (larger version)*.

Stock: 63340

123. **Well! I Can't Help It. 400**

[after Robert Dighton] Printed for & Sold by Carington Bowles, No. 69 St Pauls Church Yard, London.

Published as the Act directs, 1 Dec.r 1792.

Mezzotint. 155 x 115mm (6¼ x 4½"), large margins. £180

Man making a 'horns' sign with his right hand.

One of many 'droll' mezzotints in roundels made from the designs of Robert Dighton (1751-1814) who, after the death of John Collet in 1780, became the foremost designer of such images. *Ex: collection of the Late Hon. C. Lennox-Boyd; BM Satires 8918*.

Stock: 63430

124. **Welladay! is this my Son Tom!**

Drawn from an Original Drawing by Grimm. Published as the Act directs, June 25.th 1773.

Coloured mezzotint. 355 x 255mm (14 x 10"). Very small margins, tear and some scuffing in title area.

£290

A country squire visiting town recoils at seeing his macaroni son with huge wig topped by a small tricorne hat, and carrying a tasselled cane and sword.

Stock: 63423

125. **What d'ye Stare At? 398.**

[after Robert Dighton.] Printed for & Sold by Carington Bowles, No. 69 St Pauls Church Yard, London. Published as the Act directs, 9 Nov.r 1790.

Mezzotint. 155 x 115mm (6¼ x 4½") large margins. £180

A half-length portrait in oval of a stout elderly man, scowling over the right shoulder. *Ex: collection of the Late Hon. C. Lennox-Boyd. BM Satires 8917, Bowles & Carver edition*.

Stock: 63436



126. **Who Cares for You! 377**

[after Robert Dighton.] Printed for & Sold by Carington Bowles No. 69 St Pauls Church Yard, London. Published as the Act directs, 2, March, 1792. Mezzotint. 150 x 120mm (6 x 4½"), large margins.

Small scuff in title area. £260

A buxom prostitute standing hands on hips.

One of many 'droll' mezzotints in roundels made from the designs of Robert Dighton (1751-1814) who, after the death of John Collet in 1780, became the foremost designer of such images. *Ex: collection of the Late Hon. C. Lennox-Boyd. BM Satires 8418, Bowles & Carver edition*.

Stock: 63438

127. **[Mary Anne Clarke] Dissolution of Partnership or the Industrious Mrs Clarke Winding Up Her Accounts.**

[Thomas Rowlandson.] Pub.d M Feb.y 15. 1809 by Tho.s Tegg N.º 111 Cheapside.

Coloured etching. Sheet 230 x 330mm (9 x 13").

Trimmed within plate. £260

Mary Anne Clarke sits on the left, raising her skirts to receive a money bag from Jeremiah Donovan, an ex-army surgeon who was her main go-between when she was selling commissions. On the right is Captain Tuck, who received a written scale of Mrs. Clarke's prices from Donovan.

Mary Anne Clarke (1776-1852), mistress of Frederick, Duke of York, was found out to be selling army commissions while he was Commander-in-Chief of the army. York was forced to resign from his position, though he was later exonerated and reinstated. Mrs Clarke was prosecuted for libel in 1813 and imprisoned. On her release, she went to live in France. *BM Satires 11217*.

Stock: 63418

128. **[Tenth Hussars.] Chesterfield sent to Coventry, or a Display of Military Education.**

Marks fec.t. London Pub.d April 9 1824 by S.W.

Fores, 41 Picadilly.

Coloured etching. 255 x 360mm (10 x 14¼"). Trimmed to plate at sides. Very small margins. £280

Two officers of the 10th Hussars, in full dress uniform, turn down offers from two young girls to join in the entertainments of the Lord Mayor's Ball.

A satire on the disgraceful behaviour of the regiment when posted to Dublin. Unwilling to be introduced to even the most eligible daughters of the city, they responded to invitations with "The 10th don't—eh—Dance to night", etc, gaining the reputation for frightful snobbery. Irish interest. *BM Satires 14645.*

Stock: 63404



129. **[Napoleon] Mock Auction or Boney Selling Stolen Goods.**

[Thomas Rowlandson.] Pub.d December 25.th 1813 by R. Ackermann No 101 Strand.

Coloured etching. 245 x 350mm (9¾ x 13¾"), with very large margins. £360

Napoleon Bonaparte leans against an auctioneer's podium, gavel in hand, as Marshal Berthier holds up the crown of Spain, getting no bids from the Allies. A rough British sailor cries out 'That a Crown! It's not worth half a Crown'. Other lots include the Swiss Cantons, Bavaria, Prussia, Westphalia and the United Provinces. *BM Satires 12123, with extensive description.*

Stock: 63399

130. **[Napoleon] Bleeding & Warm Water! or, The Allied Doctors bringing Boney to his Sense's.**

G Cruikshank fec.t. Pub.d Dec.r 12.th 1813 by T Tegg Cheapside.

Coloured etching. 245 x 350mm (9¾ x 13¾"), large margins. Some faint staining on right. £280

Napoleon, a grotesque, shaven-headed mannikin wearing an 'Allied Strait Waist-coat', is held on a stool in a tub of hot water headed by the flames of a burning Moscow. His tormenters are: a Russian Cossack who bleeds him with a spear, the blood spurting into a bowl held by Bernadotte, the Crown Prince of Sweden; John Bull, who is forcing a bolus, 'Invasion of France', into Napoleon's mouth; Tsar Alexander I, with a cat o' nine tails of Russia Hemp; a Dutchman with 'Dutch drops';

and a Spanish don, applying a plaster inscribed 'Spanish Flies' (cantharides or blister-beetles) to Napoleon's back. To the left is the 'Allied Medecine Chest', containing 'Surgical Instruments' (military weapons), 'snow balls' and a jar of 'Cossack Leeches'. *BM Satires 12118, with extensive description.*

Stock: 63400

131. **[Napoleon in Egypt] "Praetor-Urbanus:" \_ Inauguration of the Coptic Mayor of Cairo, preceded by the Procureur de la Commune.**

Etched by J.s Gillray, from the Original Intercepted Drawing. Pub.d March 12.th 1799 by H. Humphrey, 27. S.t James's Street.

Coloured etching. 255 x 370mm (10 x 14½"), with large margins. A few small spots, catalogue description pasted on reverse. £550

A Coptic Egyptian wearing a French military uniform, with breeches and plumed hat, his naked belly protruding from his coat, sits on an ass being led by another Copt, naked except for French hat and tricolour sash. At the back of the procession a French soldier goads the ass with his bayonet.

A satire of Napoleon's introduction of a new civil authority in Egypt after his conquest of the country. Being Christian, the Copts were outsiders in their own country. *BM Satires 9358.*

Stock: 63377

132. **Nautical Experience. 105.**

Etc.d by Roberts. London Pub.d Jan.ry 1. 1812 by T. Tegg 111 Cheapside.

Hand-coloured etching. 260mm x 350mm (10" x 14"). Trimmed to plate at bottom. Bit messy. £180

A comic scene showing a sailor trying to carry a donkey on his back while another sailor helps, a third man with a stick and dog asks who has given them permission to free the animal. The sailor replies, "Why look you master - the thing was this - we saw him aground without Victuals d'ye see and so my messmate and I agreed to Cut his Cable and set him at liberty because we have known before now what it is to be at short allowance". *See BM Satire 10192 for the first state published by Roberts. Here his publication is etched over in the plate.*

Stock: 63419

133. **Naval Intelligence**

[n.d., c.1840.]

Pencil sketch and ink mss. Sheet 310 x 240mm (12¼ x 9½"). Folded. £180

A sketch of a sailor sitting in the crow's nest, reading The Times. Above is a winged head with a Punch-like face. He is accused by his captain of sending letters concerning the biscuit and other foods on board!

Stock: 63498

134. **The Use of a Gentleman \_ or Patronage for the Admiralty. 309.**

Pub.d by T. Tegg 111 Cheapside London

Coloured etching. Sheet 240 x 345mm (9½ x 13½").

Trimmed within plate, mounted in album paper at edges. £280

When a St James's gentleman suggests that a press gang should leave him alone, the officer says the navy needs him to teach the other blackguards good manners. *Not in BM Satires but 1948,0214.712.*  
Stock: 63441

135. **Twenty Thousand I've got \_\_\_ How Lucky's my Lot. 326**

[after Robert Dighton] Printed for Carington Bowles, N.º 69 St Pauls Church Yard, London, Publish'd as the Act directs 10 Feb.y 1781.

Coloured mezzotint. 150 x 110mm (6 x 4½"). Trimmed to plate at bottom, paper browned and brittle, loss in right edge. Damaged. £45

A Marine clutches a bag of prize money labelled '£20,000'. Much money was to be earned during the early years of the French Revolutionary Wars, when even ordinary seamen shared in the proceeds of the sale of enemy ships captured by the Royal Navy, although £20,000 is probably an exaggeration.

One of many 'droll' mezzotints made from the designs of Robert Dighton (1751-1814) who, after the death of John Collet in 1780, became the foremost designer of such images, particularly for Carington Bowles.

Stock: 63427

136. **Rigging out a Smuggler.**

Rowlandson Del. Pub.d Sept.r 25th 1810 by Tho.s Tegg N.º 111. Cheapside.

Coloured etching. Sheet 330 x 220mm (9 x 8¾").

Trimmed to printed border, mounted in album paper, small hole in title area. £260

A buxom young woman aboard a returning East Indiaman, being 'rigged out' with goods including tea and cognac, by an adoring sailor. A satire on the plundering of ships in the Thames before they reached the Customs House. *BM Satires 11627*

Stock: 63417

137. **Why, Tom, thou'rt a seaman [...]**

[n.d., c.1850.]

Ink and watercolour. Sheet 220 x 165mm (8¾ x 6½"), paper watermarked '1847'? Some spotting in borders.

£70

A 'Lilliputian' (i.e. a large head on a small body) caricature of a sailor, with the first verse of Charles Dibdin's 'Jack's Advice to his Friend'.

Stock: 63499

138. **[Brewing] The Triumph of Quassia.**

J.s Gillray, des.t. & f.t. Pub.d June 10.th 1806, by H. Humphrey, S.t James's Street.

Etching with fine hand colour. 250 x 345mm (9¾ x 13½"). £480

A satire on the new tax on private brewers which was unpopular because it gave a monopoly to the larger public brewers, who were suspected of substituting hops for the cheap bark of quassia, a bitter-tasting tropical plant.

In a parody of a Bacchic procession, the brewers carry a barrel on which rides a Bacchus-like black figure. In one hand he holds a scroll that reads "Kill-Devil forever" and in the other a tankard of beer, from which

ailments radiate 'apoplexy, palsy, consumption, debility, colic, stupor, dropsy, scurvy, dysentery, haemorrhoid, hydrophobie, idiotism.' The depiction of Bacchus, the classical god of winemaking, fertility and religious ecstasy, as a black figure is based on pseudoscientific notions of the physical and moral inferiority of black Africans. In England at the time, it was widely believed that black people were subject to unbridled sensuality and impulses, and this belief was used to justify their slavery. The group is preceded on horseback by the three leading ministers of the time, pockets full of gold, who formed a coalition known as the Ministry of Talent. From left to right they are: Lord Henry Petty-Fitzmaurice, Chancellor of the Exchequer; Lord William Wyndham Grenville, Prime Minister; and Charles Fox, then Foreign Secretary. *BM Satires 10574.*

Stock: 63378



139. **[George Canning & John Scott] The Struggle, or a long Pull, a strong Pull, and a Pull - All together. When two row in the same Boat, they may pull different ways; but when two ride on one Horse, one must ride behind. A House divided itself cannot stand!!!**

H.H. fec.[Henry Heath] Pub.d March 16 1827 by SW Fores Piccadilly London.

Coloured etching. Sheet 235 x 335mm (9¼ x 13¼").

Trimmed within plate, mounted in album paper at edges. £260

George Canning and John Scott, Earl of Eldon, row against each other in the 'Cabinet Cock Boat', Canning using an oar of 'Deplomatic Sagacity', Eldon the mace, which is inscribed Pelf Patronage Parsimony. Behind Canning is the Unicorn; his flag Catholic Supremacy. The Lion is behind Eldon, with the flag of Protestant Ascendancy.

A satire on the division in the Cabinet between Catholics and Protestants and between Canning and Eldon. After the debate on Burdett's motion for Catholic Relief, there was a great expectation that Canning would resign. *BM Satires: 15366.*

Stock: 63406

140. **"What ever is, is right. Pope! A wighty argument in favour of the Catholic Emancipation.**

I.R. Cruikshank fecit. Pubd April 1821 by G Humphrey 27 St James's Street London.

Coloured etching. 345 x 270mm (13½ x 10½"), paper watermarked 'J Whatman 1820, very large margins.

£360

Castlereagh stands speaking in the House of Commons, the Pope on his shoulders and a demon with a human mask sitting on the Pope.

Plunket's Emancipation Bill passed its second reading in the Commons on the 16th March, by 254 to 243. *BM Satires 14172*.

Stock: 63407

141. **[John Copley, Baron Lyndhurst] Protestant Descendancy a pull at the Church.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub March 19 1829 by T. McLean 26 Haymarket where Political & other Caricatures are daily Publishing.

Coloured etching. Sheet 255 x 365mm (10 x 14¼")

Trimmed within plate, mounted in album paper at edges. £260

A crowd of people gather in a churchyard as a man holds out a 'Petition to Parliament'. They are oblivious to the fact that the ground beneath them has been hollowed out and filled with gunpowder, with a fuse being laid by a priest, and that a crowd including Brougham, Mackintosh, Burdett, Peel and Wellington are pulling down the tower of the church onto their heads. In the background a procession of monks, priests and the Pope walks over a hill towards St Pauls Cathedral, while flames engulf the Monument.

A satire on the Catholic Relief Bill. *BM Satire: 15701*. Stock: 63387

142. **[John Copley, Baron Lyndhurst] Dressing for the House on the \_\_\_ March 1829.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub March 2d. 1829 by T McLean 26 Haymarket

Coloured etching. Sheet 255 x 350mm (10 x 13¾").

Trimmed within plate, mounted in album paper at edges. £260

Baron Lyndhurst being dressed by a liveried footman. To the right are his mace, Purse of the Great Seal, and the Chancellor's gown. Their conversation turns to his wife's notorious affair with the Earl of Dudley (here called 'Doodle'). *BM Satires: 15705*.

Stock: 63385

143. **[John Scott, Earl of Eldon] The Buck-Basket. A scene from the Merry Wives of Windsor.**

H. Heath fec\_t. Pub.d April 22. 1827. by Tho.s McLean. 26. Hay-market.

Coloured etching,. Sheet 285 x 385mm (11¼ x 15¼"). Trimmed within plate and mounted in album paper.

£280

A satire on Lord Chancellor Eldon's unpopularity and the belief he would never resign voluntarily. He is depicted being carried away in a basket on a pole by Brougham and John Williams towards 'Ranelagh Common Sewer', watched by Lady Conyngham (mistress of George IV) as Mistress Ford. To the left

Copley and Scarlett discuss who should wear Eldon's wig. *BM Satires 15375*.

Stock: 63470



144. **[Charles James Fox] A Bear and his Leader. \_ "what tho' I am Obligated to Dance a Bear, a Man may be a Gentleman for all that. My Bear ever dances to the Genteelest of Tunes".**

J.s Gillray fec.t. Pub.d May 19th 1806, by H. Humphrey 27 St James's Street.

Coloured etching. 245 x 345mm (9¾ x 13½"). £480

Fox caricatured as a muzzled bear with a bonnet rouge in its paws, its chain held by William Wyndham Grenville, who carries a 'Cudgel for Disobedient Bears'. Lord Henry Petty, depicted as an ape in the gown of the Chancellor of the Exchequer, pulls the bear's tail. Henry Addington, 1st Viscount Sidmouth, as a ragged fiddler. Grenville says "don't be afraid of my Bear, Ladies & Gentlemen! I have tamed & muzzled him, & reformed his Habits".

Fox was in fact virtual head of the Coalition Ministry under the nominal leadership of Grenville, and was conducting peace negotiations with France. *BM Satires 10566*.

Stock: 63380

145. **[Charles James Fox] God Save the King \_ by a New Set of Performers \_ being their first Appearance these twenty Years.**

Argus [Charles Williams] Inv.t. Pubd March 1805 by Walker N° 7 Cornhill.

Etching with fine hand colour. 250 x 350mm (9¾ x 13¾"). Trimmed to plate top and bottom. £320

The Foxites celebrate their return to power in 1805.

Fox stands at the head of the table, holding up a punch bowl and ladle, as he and his cabinet sing one line of the National anthem each. *BM Satires 10541*.

Stock: 63472

146. **[Charles James Fox] A Bear and his Leader. \_ "what tho' I am Obligated to Dance a Bear, a Man may be a Gentleman for all that. My Bear ever dances to the Genteelest of Tunes".**

J.s Gillray fec.t. Pub.d May 19th 1806, by H. Humphrey 27 St James's Street.

Coloured etching. 245 x 345mm (9¾ x 13½").

Trimmed to plate, long tear taped on left, mounted on album paper. £260

Fox caricatured as a muzzled bear with a bonnet rouge in its paws, its chain held by William Wyndham Grenville, who carries a 'Cudgel for Disobedient Bears'. Lord Henry Petty, depicted as an ape in the gown of the Chancellor of the Exchequer, pulls the bear's tail. Henry Addington, 1st Viscount Sidmouth, as a ragged fiddler. Grenville says "don't be afraid of my Bear, Ladies & Gentlemen! I have tamed & muzzled him, & reformed his Habits".

Fox was in fact virtual head of the Coalition Ministry under the nominal leadership of Grenville, and was conducting peace negotiations with France. *BM Satires 10566*.

Stock: 63381



147. **[Charles James Fox.] le Diable-Boiteux, or \_ The Devil upon Two Sticks, conveying John Bull to the Land of Promise. \_ Vide le Sage.**

J.s Gillray inv.t & fec.t. Publishd Feb.y 8t.h 1806 - by H. Humphrey - 27 St James s Street London.

Coloured etching. 345 x 250mm (13½ x 9¾"). Tear taped, staining. £380

Charles James Fox is depicted as the Devil, with wings marked 'Honesty' and 'Humility', cloven hoofs, crutches with the heads of Sidmouth and Grenville, a bonnet rouge with the Prince of Wales' feathers and a cape marked 'Loyalty, Independence and Public-Good'. He propels himself over the skyline of London towards a Carleton House (home of the Prince) in the clouds. In front of the house are three scenes: 'Liberty', with Sheridan and the Prince gambling with dice; 'Chastity', with the Prince and Mrs. Fitzherbert embracing on a sofa; and 'Temperance', with men drinking to excess. A fat 'cit' John Bull hitches a ride, clutching fox's cape.

A satire on the allegation that the new Ministry was subservient to the Prince of Wales, not the King. *BM Satires 10525*.

Stock: 63382

148. **[Charles James Fox] The Fox Hunt.**

[William Dent.] Pub.d [for HB - crossed out] as the Act directs, by J.Cattermoul, N.º 376, Oxford Street, Jan.y 29.th 1784.

Fine etching. Sheet 255 x 355mm (10 x 14"). Trimmed within plate, some ink splashes. £360

A fox with the head of Charles James Fox is chased by hounds with the faces of Pitt, Thurlow, Lennox, Dundas & Nugent. The two huntsmen, blowing horns, are Lloyd Kenyon and Pepper Arden. Behind George Nugent Temple sits on an ass with the face of George III. *BM Satires 6387*.

Stock: 63416

149. **[Prince Regent] Loyal Address's & Radical Petitions, or the R\_ts most gracious answer to both sides of the question at once.**

GC [George Cruikshank]. London Pub Dec.r 4.th 1819 by T Tegg 111 Cheapside.

Coloured etching. 250 x 350mm (9¾ x 13¾"). Small stain in title area right. Small margins. £280

The Prince Regent stands before the throne, thanking those subjects who kneel obsequiously to present loyal addresses. His enormous bottom breaks wind violently at the Radicals (Henry Hunt and Francis Burdett) demanding reform. *BM Satires 13280*.

Stock: 63398

150. **[John Horne Tooke] Political Amusements for Young Gentlemen; - or, -The Old Brentford Shuttlecock, between Old-Sarum, & the Temple of St. Stevens.**

J.s Gillray inv.t & fec.t. Publish'd March 15.th 1801. by H. Humphrey, 27, St James's Street/

Coloured etching. 255 x 350mm (10 x 13¾"). £460

Lord Temple and Lord Camelford play battledore and shuttlecock with the head of John Horne Tooke. A satire on Horne Tooke's return to parliament after a by-election for the pocket borough of Old Sarum, at which Temple tried to exclude him on the grounds that he had taken orders in the Church of England. *BM Satires 9716*.

Stock: 63379

151. **[William Pitt the Younger] The Comet!!!**

[Charles Williams.] London Pub.d Octor 1811 by Wm Holland Nº 11 Cockspur St.

Coloured etching. 245 x 345mm (9¾ x 13½"). Faint vertical crease, a few small stains. £360

A comet with the head of Pitt flies across the sky with a trail marked 'Taxes' and 'War'. Above is Fox with a pair of 'Patent' snuffers, with which he is trying to snip off the comet's head. Below is a star with the head of Percival and a mustachioed huzzar identified by the BM as Napoleonic spy Ferdinand de Gèramb. This depicts the "Great Comet of 1811" which was visible for over 200 days. *BM Satires 11740*.

Stock: 63509

152. **[Roman Catholic Relief Act] The Extinguisher, or putting out the Great Law-Luminary.**

T.J. fec.t [Thomas Howell Jones]. London. Pub 1829 by S.W. Fores, 41 Piccadilly. Coloured etching. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to printed border, small tear in left edge. £180  
The Duke of Wellington brings down a snuffer, labelled 'Catholic Bill Majority 168', to put out a candle with the head of John Scott, 1st Earl of Eldon, watched by William IV. Eldon, a Tory reactionary and former Lord Chancellor, was an opponent of the Roman Catholic Relief Act of 1829. The bill had just passed its first reading with a majority of 168. *BM Satires 15718*.  
Stock: 63384

153. **[Edward Thurlow and the Regency Bill] Behold, He Prayeth.**

Pub April 1, 1789 by [Burch Strand] Coloured etching. Sheet 240 x 350mm (9½ x 13¾"), on Whatman laid paper. Trimmed within plate. Address of S.W. Fores erased and 'Burch Strand' replaced in ink mss. Bit time stained. £190  
The Lord High Chancellor of Great Britain, Edward Thurlow, praying, saying "When I forsake my King, May God forsake me". Behind him are bishops, one of whom says "What a Hypocrite! a second Cardinal Wolsey!". A satire on Thurlow recanting after the passing of the Regency Bill of 1789, introduced because of the 'Madness of George III'. Thurlow was about to affix the Great Seal of the Realm to bypass royal assent when the king recovered. *BM Satires 7520 for original. See BM 7520A for an example with Burch's mss; "Burch is otherwise unknown"*.  
Stock: 63414

154. **[Duke of Wellington] A Kick Up Among the W[h]igs.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq.r Del. Pub by Tho. McLean 26 Haymarket, London [n.d., c.1828]. Coloured etching. Sheet 255 x 365mm (10 x 14¼"). Trimmed to plate, mounted in album paper. £260  
Wellington, dressed as a Life Guards officer, rides a galloping charger over little men made of large wigs with little arms and legs. Behind is George IV, who holds his sides, laughing at the plight of the Whigs. The Tory duke became Prime Minister in January 1828. *BM Satires 15505*.  
Stock: 63468

155. **[Wellington] The Testimonial - to be erected in the Phenix Park Dublin**

[Monogram of Paul Pry, i.e. William Heath] Esq.r. Pub June 5 1829 by T. McLean 26 Haymarket Sole Publisher of Paul Prys Caricatuers none are Original without McLeans name. Etching with very fine hand colour. 370 x 260mm (14½ x 10¼"). Mounted in album paper at edges. £360  
A satire on the Wellington Monument in Phoenix Park, at the time unfinished because of lack of funds. The Duke sits on a close-stool (covered chamber pot) marked '40 Free', which is balanced on a lion with the face of Lord Eldon, which in turn lies on a volume

titled 'Constitution. On Wellington's shoulders sits Pope Pius VIII, who grins down on a ragged Irishman. Robert Peel peeks out from behind. The 'forty-shilling freeholders' were those who owned or rented land that was worth at least that amount, and thus were eligible to vote. *BM Satires: 15831*.  
Stock: 63389



156. **[Duke of Wellington] Rats in the barn. Or John Bulls famous old dog Billy astonishing the Varmint.**

[Monogram of Paul Pry, pseudonym of William Heath.] Pub by T. McLean 26 Haymarket Political & other Caricatuers Daily Pub. Coloured etching. Sheet 250 x 365mm (9¾ x 14¼"). Trimmed within plate, mounted in album paper at edges. £290  
A fat John Bull, a yokel in a smock, stoops forward to cheer on a terrier with the head of Eldon who grips in his teeth a rat with the (terrified) head of Wellington. Another rat (? Peel) has been flung into the air and falls back. Other rats, all with human heads, scamper away over a heap of unthrashed corn, into which some of them dive, tails only projecting: one disappears down a hole. Behind J. B. is the doorway of the barn, framing the tower of a village church, which is out of the perpendicular, and shored up by beams, one inscribed 'Prop'. *BM Satires: 15699*.  
Stock: 63388

157. **[Wellington] Caleb Quotem - the parish factotum. He is all - he is evry thing - the parish could not go on without him - He has more trades that hairs in his wig. Parish Characters in Ten Plates by Paul Pry Esq.r. \_ Pl. 11.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq.r. Pub. June 12 1829 by T. McLean 26 Haymarket - Sole Publisher of P.Prys Caricature's - none are original without this name. Coloured etching. 320 x 220mm (12½ x 8¾"). Trimmed into printed border. £160  
The Duke of Wellington holding a bearskin and a whip, reciting a list of his jobs in verse. These include 'Cabinet maker / Undertaker / Finance / Beat France / Bony parte / made him smart...'. *Not in George, but see 15787 for a pirate by Gans*.  
Stock: 63386

158. **[Duke of Wellington & William Huskisson] Drumming Out. Or Making an Example of a Mutineer.**

[Monogram of Paul Pry, pseudonym of William Heath] inv del. Pub. by T. McLean 26 Haymarket [n.d., 1828]. Hand-coloured etching. 260 x 380mm (10¼ x 15"), watermarked 'J Whatman Turkey Mill 1827', large margins. Old ink numeral in edge of plate. £280  
The Duke of Wellington, in uniform with drum, kicks William Huskisson on the behind, watched by a rank of soldiers from different regiments.

Huskisson (1770-1830) had voted against the disfranchisement of East Retford (a rotten borough) contrary to a cabinet decision and was ejected from the government, alongside Lords Palmerston and Melbourne.

In 1830 Huskinson attended the opening of the Liverpool and Manchester Railway. Leaving his carriage to greet Wellington, hoping to repair their relationship, he realised he was on the tracks in front of the oncoming 'Rocket', George Stephenson's pioneering locomotive. He attempted to climb back into the Duke's carriage, but the door swung open, leaving him dangling. He was hit by the Rocket, mangling one of his legs, dying several hours later, becoming the world's first widely reported railway passenger casualty. *BM Satire 15531*.

Stock: 63477



159. **[Westminster Election, 1790.] This is the Friend of Rome.**

[Isaac Cruikshank.] Lond. Pub June 21 1790 by W S Fores N 3 Piccadilly, where may be seen the largest col.n of Caricatures.

Coloured etching, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins on 2 sides. Narrow lateral margins. £260

John Horne Tooke hauls on a rope which is attached to chains around the necks of Samuel Hood and Charles James Fox. The gibbet is inscribed: 'The End of all unnatural & unjust Coalitions'.

Tooke came last in the election. *BM Satires 7654*.  
Stock: 63415

160. **The new Mercury dedicated to the Free & Independent Electors of Westminster. Pull Devil, Pull Baker.**

[Isaac Cruikshank.] London Pub June 1st 1796 by S W Fores No 50 Piccadilly Folios of Caricatures Lent out for the Evening

Etching. 280 x 445mm (11 x 17½"), large margins. £220

Two Westminster electors sit face to face in a curiously shaped open car ('Mercury'), with a horse pulling in opposite directions. To the left the horse has the face of Sir Alan Gardner and is ridden by William Pitt the Younger towards 'Despotism'. On the right the horse has the head of Charles James Fox, with an unidentified jockey, strains towards 'Revolutionism'. The carriage is at a standstill. Watching from a signpost is John Horne Tooke. *BM Satires 8813*.  
Stock: 63413

161. **[Catholic Relief Bill] Dont you remember the 5th of November.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub. by T McLean 26 Haymarket Political & other Caricatures pub. Daily [n.d., c.1829].

Coloured etching. Sheet 260 x 370mm (10¼ x 14½"), paper watermarked 'J Whatman 1828'. Trimmed within plate. £180

One of many satires on the authors of the Catholic Relief Bill, which was announced on February 5 1829, playing on the Catholicism of Guy Fawkes and his co-conspirators. Here Wellington and Peel are "guys", tied back to back, bestride a broken chair on which they are being carried to bonfire or gibbet. A bloated bishop in a surplice, probably Howley, walks behind, holding the back chair-legs and saying 'No Popery'. Eldon (who led opposition to the Bill) carries the front of the chair, facing an angry Irishman in tattered clothes protesting against the ceremony, whose barrister's wig identifies him as O'Connell. In the foreground, on the extreme left, is John Bull, behind him the head of Cumberland. *BM Satires:15664*.  
Stock: 63390

162. **[Elizabeth Farren & the Earl of Derby] The Marriage of Cupid & Psyche.**

J.s Gillray fec.t from y.e Antique. Pub.d May 3d 1797 by H. Humphrey, 27 S.t. James's Street [but much later].

Etching with engraving. Plate 133 x 178mm. (5¼ x 7"), large margins. £220

A satire on the marriage of actress Elizabeth Farren (1759-1829) to Edward Smith-Stanley, 12th Earl of Derby, by whom she had a son and two daughters. A pastiche of the Marlborough Gem, it shows three cherubs escorting the couple, the tall actress towering over a balding, obese cherubic earl, whose coronet is held over his head by one of the attendants. *BM Satires 9076*.  
Stock: 63383



163. **[Caroline of Brunswick] Delicious Dreams! Castles in the Air! Glorious Prospects!**

London Published by G. Humphrey 27 St. James St. April 30, 1821.

Etching with very fine hand colour. Sheet 395 x 290mm (15½ x 11¼"). Trimmed to printed border.

£420

A satire on the collapse of the agitation on behalf of the Queen, and the disappointed hopes of her supporters.

Queen Caroline is shown, surrounded by her courtiers, slumped asleep in her chair after lunch dreaming of a world in which she enjoys the privileges of being queen. A parody of a print by James Gillray (BM Satire 10979). *BM Satire 14175*.

Stock: 63510

164. **[Ernest Augustus, Duke of Cumberland] The Resurrectionist. Alas ther is no Happiness on this side of the Graver!!! - Then come my love to TIHS.**

W. Heath. Pub Feb. 1st 1830 by T. M.cLean, 26 Haymarket - Sole Pub. of W. Heaths etchings.

Coloured etching. Sheet 245 x 360mm (9½ x 14¼"). Trimmed to printed border.

£190

The Duke of Cumberland and Lady Mary Graves (wife of the duke's Comptroller of the Household) stand either side of an open grave, from which an arm rises holding a cane with the cuckold's horns.

When he heard rumours that Mary was having an affair with the Duke, Thomas North Graves wrote a note to his wife expressing his confidence in her innocence, then cut his own throat. *BM Satires: 16012, second state, with the surtitle*.

Stock: 63394

165. **[Ernest Augustus, Duke of Cumberland] The Goat Wot Lost his Beard.**

[John Doyle. London. Published by T. M.cLean, 26 Haymarket. Nov.r 13, 1829.

Coloured lithograph. Printed border 330 x 260mm (13 x 10¼"), watermarked 'J Whatman 1829'. Creased bottom right.

£260

The Duke of Cumberland stands among army officers, surprised they do not recognise him because he had shaved off his facial hair for a lady. *BM Satires: 15906*. Stock: 63393

166. **[George III & Tsar Paul 1] The Russian Bruiser getting his dose with his seconds thirds bottle Holder &c coming in for their share.**

[Isaac Cruikshank] Pub: by SW Fores N° 50 Piccadilly Jan 30th 1801.

Coloured etching, 18th century watermark. 250 x 350mm (9¾ x 13¾"), large margins. Paper lightly toned.

£260

George III as a bare-knuckled boxer fights Tsar Paul I and his second (Gustav IV Adolf, King of Sweden) and third (Christian VII, King of Denmark), beating them badly. Frederick William III, King of Prussia, stands behind, expressing his neutrality. Behind George is William Pitt the younger, dressed in full armour.

The English press published a report from a Danish minister that Paul I had challenged the potentates of Europe to personal combat, with their generals and ministers as squires, to decide the war. Paul's eccentric reputation gave doubt to whether he was joking or not. His unpredictable behavior led to his assassination by his own officers only two month after this satire was published. Boxing interest. *BM Satires 9701*.

Stock: 63370

167. **[George III and the Duke of Norfolk] The Resignation.**

[Charles Williams.] Pubd Feby 23d 1798 by SW Fores 50 Piccadilly. \_ Folios of Caracatures lent out for the Evening.

Fine coloured etching. 345 x 275mm (13½ x 10¾"), watermark dated 1793. Trimmed into plate at sides.

£260

Charles Howard, 11th Duke of Norfolk, stands before George III holding out his Earl Marshal's baton, inscribed 'Hereditary'. He has thrown down sealed patents inscribed 'Cus Rotu Westri' and 'Coll of West York Mil[itia]'. The king throws his hands up in alarm, kicking over his footstool. Pitt cowers behind the king's chair.

The duke was dismissed from the lord lieutenancy of the West Riding in 1798 for toasting "Our sovereign's health - the majesty of the people", displeasing George. *BM Satires 9175*.

Stock: 63375

168. **[George III] Going to Market.**

[by Fredrick George Byron?] London. Pub.d Nov.r 21 1791 by W.m Holland N° 50 Oxford Street.

Etching. 340 x 480mm (13½ x 19"), on J. Whatman laid paper. Trimmed just within plate top and bottom.

£260

George III as a farmer, singing as he drives a two-wheeled farm-cart to market. Queen Charlotte (sitting in a cart with a basket of hens) and two lifeguards (riding behind) join in the chorus.

A satire on the farms of Windsor and the king's fondness for singing. Grego attributes the plate to Gillray but Tim Clayton (author of 'James Gillray: A Revolution in Satire', 2023) believes it to be by Byron. *BM Satires 7915*.

Stock: 63515

169. **[George IV & Wellington] A Political Reflection.**

[Monogram of Paul Pry, pseudonym of William Heath.] Esq. Pub. by T. McLean 26 Haymarket London.

Etching with fine hand colour. Sheet 250 x 360mm (9¾ x 14¼"). Trimmed within plate to border and mounted in album paper. £280

A scene in a nursery in which the 'Great Babe' George IV lies asleep in a cradle watched over by his mistress Lady Conyngham. On the right Wellington lowers the crown on to his head as he admires himself in the mirror. On the floor is a model of Buckingham Palace as reconstructed by Nash.

A satire of Lady Conyngham's use of her influence over George to support Wellington. *BM Satire 15521*.  
Stock: 63471

170. **[George IV and Queen Caroline] Worshipping the Great Horse Le[a]jeh!!! While disgorging the Corruption, Lies, and Filth, it had collected and Fabricated at Milan.**

SV[owl]ES [rebus of S.Voles], del:t. Pub.d Aug.t 2.nd 1820 by J.Carlsle 55 Fleet Street. Coloured lithograph. Printed area 220 x 325mm (8¾ x 12¾"), 'Fellows' watermark. Top left corner of margin loss. £260

Caricature on the trial of Queen Charlotte with George IV and her accusers kneeling in worship as John Leach spews lies into a filthy Green Bag. In the background the Queen shouts 'Hypocrites!!!!'.

Stock: 63402

171. **[George IV and Queen Caroline] The Royal Green Bag or another Ministerial Scare Crow.**

Pub June 10 1820 by S.W. Fores 41 Piccadilly. Coloured etching, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Small margins. £260

The 'Green Bag' of evidence of the adultery of Queen Caroline is presented before Parliament, with the seal of Lady Douglas (a former friend of Caroline's who provided the accusations leading to the "The Delicate Investigation" of 1806). The mace has the head of King George. The Speaker and MPs look on in horror. *Not in BM Satires but 1985,0119.101*.

Stock: 63403



172. **[George IV & Queen Caroline] The R-I Libertine reclaimed, or, The Anticipation of a Reconciliation.**

Marks fect [within image] Pub.d by J.L. Marks 37 Prince's St. Soho [n.d. c.1821].

Etching with fine hand colour. 250 x 345mm (9¾ x 13½"), with large margins, watermarked W. Thomas 1818. Mounted in album paper, horizontal and vertical folds. £320

Satire on George IV (1762-1830) and Caroline of Brunswick's (1768-1821) terrible marriage. They sit in a dais embracing, watched by a group of women (many wearing coronets). In the background men with cuckold's horns dance, and three women commit suicide by hanging or drowning. *BM Satires 14128*, with extensive description

Stock: 63473

173. **[George IV & Wellington] Political Conveyancer.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub by T McLean 26 Haymarket [n.d. c.1829]. Etching with fine colour. 250 x 350mm (9¾ x 13¾"), with large margins. On paper watermarked 'J Whatman 1827'. Old ink numeral on platemark, tear in margin taped. £280

A gouty George IV is supported by a stick and his mistress, Lady Conyngham. Wellington stands before him, but it is Robert Peel who speaks to the king, through a speaking trumpet that enters Wellington's ear and protrudes from his mouth. Both the king and Conyngham express the desire to keep Peel at a distance.

Peel, the Home Secretary at this time, had angered the king by his attitude during the ministerial crisis before Canning's appointment in 1827. *BM Satires: 15503*.  
Stock: 63392

174. **[George IV] King Henry IV.**

[Monogram of Paul Pry, i.e. William Heath] Esq.r Del. Pub by T. McLean 26 Haymarket. [n.d., c.1828.] Etching with fine hand colour. Sheet 360 x 250mm (14¼ x 9¾"). Trimmed within plate, mounted in album paper. £360

George IV depicted as Falstaff, with Lady Conyngham as the grotesquely fat Doll Tearsheet on his knee. Heath seems to have based this scene on Henry Fuseli's painting published by the Boydell Shakespeare Gallery, 1805. *BM Satires: 15411*.

Stock: 63469

175. [George IV and Queen Caroline.] **The Bone of Contention, or Political Merry Thought being a new way to get Married.**  
 Marshall scit. Pub.d Aug. 28 1820 by John Marshall  
 Jun.r 24 Little St Martin's Lane.  
 Coloured etching. 255 x 380mm (10 x 15"), on  
 Whatman paper. Trimmed within plate on three sides.  
 £260

A satire on the trial of Queen Caroline, with the King and Queen and their supporters pulling on either side of a wishbone depicted as a gibbet on which hang four witnesses and the Constitution. *Not in BM Satires but 1983,0305.32.*  
 Stock: 63405

176. [George IV while Prince Regent] **A Mysterious Box, on the head of Royalty: or an insinuation from the Prophet Ezekiel that there is Blackguard in ye Princes Mixture.**  
 Pub.d Octr 14th 1819 by T. Tegg 111 Cheapside  
 London.  
 Coloured etching. 250 x 350mm (9¾ x 13¾"), large  
 margins on 3 sides. Trimmed close to plate top right.  
 £280

A caricatured Ezekiel throws a box at the Prince Regent, who falls backwards as flames containing biblical quotes lash at his face: "Ch. 21 V.25. And thou, profane wicked prince of Israel, whose day is come, when iniquity shall have an end...". Jewish interest. *Not in BM Satires.*  
 Stock: 63395



177. **Quarter Day, or Clearing the Premises with Consulting Your Landlord.**  
 Rowlandson 1814. [Thomas Tegg, c.1814.]  
 Coloured etching. Sheet 330 x 230mm (13 x 9").  
 Trimmed to printed border. £220  
 A family load a cart full of household goods, including a warming-pan and a birdcage, leaving before they have to pay the rent. *BM Satires 12399, with publication line 'Pub.d Jany 30th 1814' bottom left.*  
 Stock: 63397

178. **Taylor Turn'd Lord.**  
 Rowlandson 1812. [Thomas Tegg, c.1812.]  
 Coloured etching. 305 x 240mm (12 x 9½"). Trimmed  
 to plate on left, crease, stains. £190  
 A tailor, over-dressed in court attire, moves his  
 premises from Fleet Street to Grosvenor Place, having  
 found royal patronage. His erstwhile neighbours laugh  
 at his pretensions. *Not in BM.*  
 Stock: 63396

179. [Dennis O'Kelly, ] **A Late Unfortunate Adventure at York.**  
 [London Magazine, 1770.]  
 Engraving. 110 x 175mm (4¼ x 7"). Stains, tear in top  
 margin. £90

Dennis O'Kelly stands in the middle of a bedroom, being threatened by a man with a poker. O'Kelly tries to bribe a woman who has fallen back in a faint. A satire on an incident at the York Races, when O'Kelly attempted to force himself on a 'Miss Swinbourne'. She received a payment of £500 and a public apology. O'Kelly (1725–1787) was an Irish conman who had been in Fleet debtor's prison in 1763. There he met prostitute Charlotte Hayes, forming a partnership in which he would frequent London's coffee-houses seeking out clients to introduce to Hayes. They were so successful that within a few years he could buy the racehorse 'Eclipse' (whose portrait is on the wall here), ancestor of an estimated 95% of all contemporary thoroughbreds. Racing interest. *BM Satires 4406.*  
 Stock: 63503

180. **Two Views of Mars.**  
 W. Read Sculp.t. Pub.d by Sir Rich.d Phillips & C.<sup>o</sup>  
 Jan.y 1821.  
 Mezzotint. 160 x 100mm (6¼ x 4"). Binding notches  
 on left edge. £130  
 From 'The wonders of the heavens displayed' by Sir  
 Richard Phillips (1767–1840).  
 Stock: 63450

181. [Gianello della Torre] **Juanelo Torriano**  
 [n.d., c.1820.]  
 Chine collé mezzotint. 175 x 140mm (6¾ x 5½"), £140  
 An illustration of the carrara marble bust of Italo-Spanish clockmaker, engineer and mathematician Gianello della Torre (c.1500-85), attributed to Pompeo Leoni. now in the Museo de Santa Cruz.  
 Stock: 63366

182. [Giorgio Baglivi] **Georgius Baglivus Aetat. 34.**  
 Carolus Maratta inv.; delin.; et Autori amico D.D.D.  
 Romæ 1713. C. Duflos Sc. Parisüs.  
 Engraving. Sheet 215 x 145mm (8½ x 5¾"). Trimmed  
 within plate. £70  
 Giorgio Armeno (1668-1707, Latinised as Baglivi), a  
 Croatian-Italian physician, Professor of Anatomy at the  
 College of Sapienza, then Professor of Theoretical  
 Medicine. He was elected a Fellow of the Royal  
 Society in England in July 1698, *Wellcome 141-1.*  
 Stock: 63457

183. **Mons. S. Joel, Pedicure, (Native of Paris,) Keeps Always His Residence in London. Patronised by their R.H. the Dukes of Orleans and Nassau.**

[n.d., c.1840.]

4pp. letterpress; at bottom in ink "No32 Gt Winchester Street and Old Bond Street; 220 x 195mm (8¾ x 7¾)". Some damage. £160

An advert for a pedicurist operating at Great Winchester Street. According to the text, "S.J. exterminates Corns by a new process of his own invention, without cutting". Most of the text is testimonials, dated 1836-40.

Stock: 63488



184. **Die Menagerie. La ménagerie. The menagery.**

[n.d., c.1845.]

Scarce lithograph with bright hand colour. Sheet 215 x 240mm (8½ x 9½"). Creased and stained. £230

The interior of a zoo, with cages including a lion, tigers and a pelican, with an elephant, parrot and monkeys loose. The richer clientel are getting a tour, while the regular visitors stand behind a barrier.

Stock: 63485

185. **A Representation of a Coat-Pit when Working, by E. Sarrali of Chester-le-Street. Engraved for the London Magazine.**

[n.d., c.1780.]

Engraving. 250 x 175mm (9¾ x 7"), large margins. Original binding folds. £140

A diagram shows the use of horse to raise coal from a pit. The perspective is confusing.

Stock: 63456

186. **D.r Silvester Partridge's Predictions. P.150 Voll. 1.**

E. Kirkall Sculp. [London, c. 1700.]

Engraving. Sheet 160 x 95mm (6¼ x 3¾"). £140

An astrologer sits in his study, surrounded by customers and the tools of his trade.

'Silvester Partridge' was the invention of satirist Thomas Brown (1662-1704), who published weekly instalments of a parody, 'The Infallible Astrologer', by 'Mr Silvester Partridge'. He based his character on 'real' astrologers John Silvester and John Partridge.

Stock: 63461



187. **London Market. No. 3. Poultry.**

J.Pollard del.t. M.Dubourg Sculp.t. Published May 10, 1822, by Edw,d Orme, Editor of Prints to the King, Bond Street, corner of Brook Street.

Hand coloured aquatint. Sheet 260 x 315mm (10¼ x 12½"). Trimmed within plate, slight damage loss top right. Bit messy. £320

A poultry shop, displaying turkeys, geese, ducks, and, oddly, pigs and rabbits. One of a rare set of four London markets.

Stock: 63526

188. **Interno d'une Piramide Sepolcrale.**

**Questa scena fu eseguita pel Ballo tragico Psammi, inventato dal Sig. Salvatore Viganò, posto sulle scene dell' I.R. Teatro alla Scala. Nell'Autunno dell' Anno 1817.**

A. Sanquirico inv e dip. G. Gastelli inc. A. Biasioli f. acq.tin. Milano [n.d., 1829.]

Aquatint. 335 x 395mm (13¼ x 15½") Repaired tear through title area. Publication line rubbed. £260

The interior of an Egyptian pyramid at Memphis, with statues and figures, a set design for the tragic ballet 'Psammi, King of Egypt', 1817, by Salvatore Viganò. From the 'Raccolta di varie decorazione sceniche inventate ed eseguite per il r. Teatro alla Scala di Milano da Alessandro Sanquirico'. Sanquirico (1777-1849) was a scenery designer who worked primarily for the theatre of La Scala in Milan.

Viganò (1769-1821), was a successful dancer and choreographer; he worked with Beethoven on the ballet 'The Creatures of Prometheus'.

Stock: 63347

189. **[Title] Hungarian and Highland Broad Sword. Twenrty Four Plates, designed and etched by T. Rowlandson, under the direction of Mess.rs H. Angelo and Son, Fencing Masters to the Light Horse Volunteers of London and Westminster dedicated to Colonel Herries.**

Aquatinta by J. Hill. Published as the Act directs Feb.y 12.th 1799, by H. Angelo, Curzon Str.t May Fair.

Coloured aquatint, with collector's stamp. 285 x 325mm (11¼ x 12¾"), large margins on 2 sides. Paper lightly toned. £140

Two troopers, one cavalry and one infantry, stand within archways with a statue of Victory and friezes of military scenes.

Henry Angelo (1756-1835) ran a successful fencing school in London. Thomas Rowlandson was a great friend, and published several prints depicting Angelo.  
Stock: 63371

190. [Two railway satires] **A long expected line. [&] May these lines reach their destination.**

London. C. Clark, 6 Tudor Street, Blackfriars [n.d., c.1835].

Two scarce aquatints. Sheets 90 x 110mm (3½ x 4¼") & 65 x 115mm (2½ x 4¼"). Trimmed and laid on album paper. £140

Extremely rare pair of satires punning on the word 'line' as in a line of a letter with railways. Above is a railway line from the Earth to the Sun, suspended from balloons; below is a railway line running north-south over the Earth.

Stock: 63486

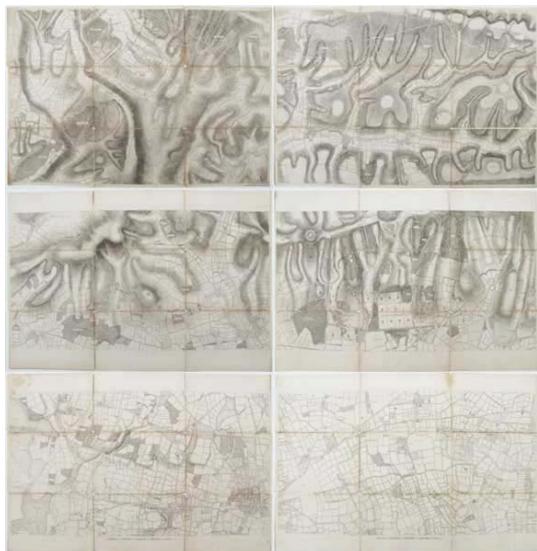
191. [Somerset House and the Adelphi from the Thames.]

Daniel Turner Fect. [n.d., c.1800.]

Etching with fine hand colour. Sheet 145 x 240mm (5¾ x 9½"). Trimmed to printed border, small tear in left edge, laid on paper. £320

An untitled view of the Thames showing from Somerset House to St Paul's Cathedral.

Stock: 63487



192. [Six sheets of the Ordnance Survey map of Sussex on a scale of 6" to a mile.]

[n.d., c.1820.]

Six sheets, each 470 x 695mm (18½ x 27½"), dissected and laid on linen, as issued. Linen distressed, some sections loose. £500

A large and detailed map of West Sussex, extending from North Marden in the north west, clockwise to the South Downs, East Dean, Earham, Westergate, Oving, Chichester, Bosham, West Ashling, Funtington North Marden and Chilgrove. Features on the map are

Goodgood, West Dean, Boxgrove and, unnamed, Kingley Vale.

In the early days of the Ordnance Survey, the cartography followed the style of 18th century large-scale maps, with hatching instead of contours.

Stock: 63356



193. [A View of the Grand Suspension Bridge, over Menai Strait, Near Bangor Carnarvonshire.] Isle of Anglesea. Carnarvonshire.

Drawn by T. Kelly. Printed at Allens Dame Street Dublin. Published by Rich.d Lythall Bangor [n.d. c.1826].

Lithograph, watermark Killeen 1824?. Sheet 390 x 350mm (15¼ x 13¾"). Tears and creases. £180

A view of the Menai Suspension Bridge, one of the first modern suspension bridges in the world, completed by Thomas Telford in 1826, between Anglesey and the Welsh mainland.

A very scarce Dublin printing.

Stock: 63489

194. [Brian Boru] Brian Borholme King of Ireland.

[n.d., c.1820.]

Extremely rare coloured etching. Sheet 150 x 130mm (6 x 5"). Repairs to tears and paper crack. Damaged.

£380

A fanciful portrait of Brian Boru (c.941-1014), High King of Ireland, in armour, seated on a rock holding a spear. His victory at Battle of Clontarf (1014) is said to have broken Viking control of Ireland, although Brian was killed in the battle.

Stock: 63346

195. [Ernst von Mansfeld] The Most Noble Soldier Count Mansfeld General for the King of Bohemia. Anno 1621.

Ioan Orlandi formis.

Copper engraving. 210 x 146mm (8¼ x 5¾").

Trimmed.

£85

Peter Ernst, Graf von Mansfeld (c. 1580-1626), a German mercenary who fought for Frederick V, Elector Palatine of the Rhine, the titular king of Bohemia.

Stock: 63364

**196. Phiippus Melanchthon.**

AD [monogram of Albrecht Dürer] inventor. H. [Hendrick Hondius] fe. [The Hague, 1602.] Engraving. 170 x 115mm (6¾ x 4½") very large margins. Small abrasion in print surface top left, spotting. £65

Philipp Melanchthon (born Philipp Schwartzerd, 1497-1560), a German reformer who collaborated with Martin Luther. From Jacob Verheiden's "Praestantium aliquot theologorum ... effigies".

Stock: 63330

**197. [Budapest.]**

J. Conrad [pencil] [n.d., c.1930.] Etching, signed by the artist in pencil. 130 x 190mm (5¼ x 7½"), very large margins. £75

A view of Budapest showing the Danube with the Erzsébet Bridge on the right and Buda Castle on the left.

From the series 'Budapest' by Hungarian artist Julius (Gyula) Conrad (1877-1959).

Stock: 63551

**198. Veduta della Villa D'Este altre volte il Garuvo sul lago di Como.**

G. Castellini dis. L. Rados inc. Milano, presso Francesco Bernucca Contrada de' tre Alberghi No 4091 [n.d., c.1818].

Framed coloured aquatint, with fine colour, sight size 190 x 220mm (7½ x 8¾"), frame size 245 x 180mm (9½ x 11"). Unexamined outside of frame. £220

The Villa d'Este from Lake Como. Built 1565-70 as the 'Villa del Garovo' for Cardinal Tolomeo Gallio, it became the residence of Caroline of Brunswick in 1815, and renamed 'Nuova Villa d'Este'. It was here she employed Bartolomeo Pergami as a servant. In 1873 it became a hotel, today a 5-star hotel regarded as one of the best in the world.

One of the 56 plates in 'Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e di Como'.

Stock: 63511

**199. Veduta della Villa Tanzi presso Torno sul Lago di Como.**

F Lose dis dal Vero. [Milano, presso Francesco Bernucca Contrada de' tre Alberghi No 4091.] [n.d., c.1818.]

Framed coloured aquatint, with fine colour, sight size 190 x 220mm (7½ x 8¾"), frame size 245 x 180mm (9½ x 11"). Unexamined outside of frame. £220

A view of the Villa Tanzi Taverna from Lake Como, also known as also known as Villa Taverna Borromeo, Villa Tanza, Villa Perlasca, Villa Tanzi or Villa Taverna.

One of the 56 plates in 'Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e di Como'.

Stock: 63512

**200. Veduta della Pliniana sul Lago di Como.**

F Lose dis dal Vero. Carolina Lose inc. G. Bigatti Aqua tinta. [Milano, presso Francesco Bernucca Contrada de' tre Alberghi No 4091.] [n.d., c.1818.] Framed coloured aquatint, with fine colour, sight size 190 x 220mm (7½ x 8¾"), frame size 245 x 180mm (9½ x 11"). Unexamined outside of frame. £220

A view of the Villa Pliniana, originally built in 1573, on the site of a more modest pre-existing building, in the territory of the municipality of Torno, in the province of Como, on the right bank of the western branch of Lake Como. The villa took its name from Pliny the Younger, who described an intermittent karst spring present there in a letter addressed to his friend Lucius Licinius Sura.

One of the 56 plates in 'Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e di Como'.

Stock: 63513

**201. [Victor Emmanuel II, Camillo Benso & Giuseppe Garibaldi]**

[n.d., c.1861.]

Albumen print of an artwork. Sheet 245 x 190mm (9¾ x 7½"). Laid on card. £95

A sketch of three most important figures in the unification of Italy: the first king, the first prime minister and the famous general.

Stock: 63545

**202. Veduta generale della Piazza del Duomo di Pisa.**

Ran. Grassi dis: e. inc. [Pisa, 1834-9.]

Engraving. 235 x 360mm (9¼ x 14¼"). Tears in very large margins. £140

A view of the Piazza dei Miracoli, Pisa, by Ranieri Grassi (1750-1850). The buildings are the Baptistery of St. John, the Cathedral, and the Campanile (the famous Leaning Tower of Pisa).

Stock: 63528



**203. Jvan Philippo Charioteer to the King of Prussia (during the Peninsular War). Sketched from Life at the Pfauen-Insel, near Berlin.**

Rev.d T. Kilby, del.t. Printed by T. Skelton. [n.d., c.1850.]

Rare lithograph. Printed area 255 x 205mm (10 x 8"). £160

The artist, The Reverend Thomas Kilby (1794-1868), is best known for his 'Scenery in the Vicinity of Wakefield', 1843.  
Stock: 63363

204. [Signature of General Anastasio Bustamante] **Anast. Bustam.te Londres a 8 de Junio 1842. Hotel St George Albermarle Street.**  
Ink mss. Sheet 95 x 135mm (3¾ x 5¼"). Laid on album sheet with a lithographic portrait. £480

Anastasio Bustamante (1780-1853) was Mexican president three times, 1830-2, 1837-9, and 1839-41, losing his job because of revolts each time. This signature dates from his exile, before he returned to Mexico after the fall of Santa Anna in 1844.

The portrait is of Venezuelan soldier José Trinidad Morán (1796-1854) who fought in the liberation wars of Ecuador, Peru and Bolivia.

Stock: 62296



205. **The Life & Age of Man. Stages of Mans Life from the Cradle to the Grave.**

[after Nathaniel Currier.] D. Needham 12 Exchange St. Buffalo. Kelloggs & Comstock, 150 Fulton St. NY & 136 Main St Hartford [n.d., c.1850].

Rare coloured lithograph. Sheet 230 x 330mm (9 x 13"). Trimmed close to printed border and inscriptions, some surface rubbing, laid on card. £380

A modern take on Shakespeare's 'Sevan Ages of Man', expanding it to ten decades, each with a figure on an arch, a representative animal and lines of verse. Thirty and Forty are represented as soldiers (forty with the Stars and Stripes), with a bull and a lion; Eighty is an old cat by the fire.

Based on an original by Nathaniel Currier.

Stock: 63464

206. [Qalaherriaq] **Kallihirua.**

[London, Published by H. Bailliere, 1842.]

Aquatint with fine hand colour. Sheet 210 x 140mm (8½ x 5½"). Sheet 210 x 140mm (8½ x 5½").

Trimmed, losing publisher's inscription. £160

Qalaherriaq (c. 183-56, baptized as Erasmus Augustine Kallihirua), an Inughuit hunter from Cape York, Greenland, who worked as an interpreter by the crew of HMS Assistance during the search for Franklin's lost expedition in 1850. Afterwards he was trained as a missionary in England but he died of tuberculosis a year after his return to Canada.

From 'Natural History of Man' by Dr James Cowles Pritchard.

Stock: 63459



207. **Porto do Estrella.**

Dess d'ap nat. par Rugendas V. Adam del. Lith. de Engelmann, rue du F. Montmartre No.6 [n.d., 1827-35] Lithograph. Sheet 270 x 335mm. Trimmed into image on three sides. £240

A view on the quay of Porto Estrella, with boats being loaded from a mule train.

From 'Voyage pittoresque au Brésil' (1827-35), a volume of lithographs after drawings by Johann Moritz Rugendas (1802-58). Rugendas, who came from a family including several notable artists, travelled to Brazil in 1821 as draughtsman with the Russian diplomat Baron de Langsdorff's scientific expedition. However, Rugendas left the expedition, discovering Brazil for himself and returning to Europe in 1825 with the extraordinary collection of drawings which provided the material for 'Voyage pittoresque'.

Encouraged by the German scientist and explorer Alexander von Humboldt, Rugendas returned to Latin America in 1831, living until 1845 in Mexico and Chile with shorter stays in Argentina, Peru, Bolivia, and Uruguay, and drawing and painting prolifically throughout this time. He returned to Bavaria, where nearly 3000 drawings and paintings were acquired by the local government, but he then went back to live in Brazil between 1845 and 1846.

Stock: 63339

208. **San Christovao.**

V. Adam del.t Dess d'ap nat. par Rugendas. Lith. de Engelmann, rue du F. Montmartre No.6 [n.d., 1827-35] Lithograph. Sheet 205 x 295mm (8 x 11½"). Trimmed to image on three sides, losing plate numbers. £160

A military parade in the district of São Cristóvão in the north of Rio de Janeiro.

Plate from 'Voyage pittoresque au Brésil' (1827-35), a volume of lithographs after drawings by Johann Moritz Rugendas (1802-58). Rugendas, who came from a family including several notable artists, travelled to Brazil in 1821 as draughtsman with the Russian diplomat Baron de Langsdorff's scientific expedition. However, Rugendas left the expedition, discovering Brazil for himself and returning to Europe in 1825 with the extraordinary collection of drawings which provided the material for 'Voyage pittoresque'.

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Stock: 63338

209. **Vue de la Riviere et de l'Isle de Cayenne. C'est en cet endroit que se doit rendre la nouvelle Colonie françoise pour y occuper principalement les belles Plaines Situées entre les Rivieres de Marauny d'Amaribo et de Sinamary. Dressée par M.r Betcow, Ingénieur.**

A Paris chez J. Chereau rue S.t Jacques au dessus de la Fontaine S.t Severin. N.º 257 [n.d., c.1790].

Coloured engraving. 275 x 405mm (10¾ x 16").

Narrow margins, some staining, laid on board. £140

A vue d'optique of Cayenne, French Guiana.

Stock: 63466

210. **[Charles Mason Hovey] C.M. Hovey [facimile signature].**

W. Sharp. [Boston & New York: Hovey & Co., c.1847.]

Lithograph. Sheet 265 x 175mm (10½ x 7"). A couple of spots, paper toned. £130

The frontispiece portrait from 'The Fruits of America' by Charles Mason Hovey, which contained 96 chromolithographic plates by William Sharp and Sons. Hovey (1810-87) was a nurseryman, seed merchant and journalist of Cambridge, Massachusetts.

Stock: 63546

211. **[Charles Mason Hovey] C.M. Hovey [facimile signature].**

W. Sharp - 1851. [New York: D. Appleton & Co, 1853.]

Lithograph. Sheet 265 x 175mm (10½ x 7"). A couple of spots, paper toned. £130

The frontispiece portrait from 'The Fruits of America' by Charles Mason Hovey, which contained 48 chromolithographic plates by William Sharp and Sons. Hovey (1810-87) was a nurseryman, seed merchant and journalist of Cambridge, Massachusetts.

Stock: 63547

212. **[Hawaii] Dancer of the Sandwich Islands. [&] Woman of the Sandwich Islands.**

Pub. by R. Ackermann, London, 1824.

Two coloured stipples. 135 x 85mm (5¼ x 3¼") & 130 x 85mm (5 x 3¼"). Trimmed and laid together on album sheet at corners. Bit messy. £95

From Frederic Shoberl's 'The World in Miniature: The South Sea Islands', copied from illustrations in Otto von Kotzebue's 'Picturesque voyages around the world'.

Stock: 63463

213. **[Bagan] Pagahm-Mew, [Drawn on the spot by Capt: Kershaw, 13th Light Infantry.]**

[Engraved by William Daniell after James Kershaw.] [London: Smith, Elder & Co., 1831.]

Coloured aquatint, plate 350 x 475mm (13¾ x 18¾").

Mount burn and laid onto card. £650

An elevated view of Bagan, filled with pagodas.

James Kershaw served with the 13th (Somerset) Light Infantry during the First Anglo-Burmese War (1824-6), sketching as the army advanced. *Abbey Travel 406.*

Stock: 63359

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

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

Coloured aquatint, plate 330 x 425mm. (13 x 16¾").

Crease, scuffing, mount burn and laid onto card. £320

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

From "Rangoon Views, and Combined Operations in the Birman Empire", which consists of 24 plates over two series, published by Thomas Clay in 1825-26. The plates are made by several artists, after Lieutenant Joseph Moore and Captain Frederick Marryat. *Abbey Travel 404; Hickman p.230, illus. p. 238.*

Stock: 63358



215. **[Five plates from Nieuhof] Nanking. [&] Kanton. [&] [Porcelain Tower, Nanjing.] [&] Peking. [&] Prospect of the Inner Court of the Emperours Palace at Peking.**

[1 & 2 by Francis Place, 3-6 by Wenceslaus Hollar]

[London: John Ogilby, 1673.]

Five etchings, laid on contemporary paper, folded and stitched together. Plates c. 215 x 310mm (8½ x 12¼").

A few spots. £900

A collection of plates from the second edition of John Ogilby's edition of Johannes Nieuhof's 'An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham Emperor of China'. *Plate 3 Pennington 1166, state iii; Plate 4 P.1163, iii; Plate 5 P.1165, iii.*

Stock: 63516



216. **Mur des lamentations [pencil].**  
 Henri LeRiche [pencil.] [n.d., c.1930.]  
 Etching, signed by the artist. 260 x 195mm (10¼ x 7¾").  
 £220  
 A view of the Western Wall (known as the 'Wailing Wall'), Jerusalem, by Henri Le Riche (1868-1944).  
 An early state, before the plate was cut down to remove the upper half.  
 Stock: 63490

217. **Mur des lamentations [pencil].**  
 Henri LeRiche [pencil.] [n.d., c.1930.]  
 Etching, signed by the artist. 125 x 195mm (5 x 7¼").  
 £120  
 A view of the Western Wall (known as the 'Wailing Wall'), Jerusalem, by Henri Le Riche (1868-1944).  
 A later state, with the plate cut down to remove the upper half, which was mostly blank.  
 Stock: 63492

218. **Mur des lamentations [pencil].**  
 Henri LeRiche [pencil.] [n.d., c.1930.]  
 Etching, signed by the artist. Printed area 190 x 195mm (7½ x 7¼"). Trimmed, losing top half of plate (which is blank in the original issue).  
 £120  
 A view of the Western Wall (known as the 'Wailing Wall'), Jerusalem, by Henri Le Riche (1868-1944).  
 An early state, before the plate was cut down to remove the upper half. This example still has more image than the cut version.  
 Stock: 63491

219. **[Indian Costumes.]**  
 [c.1854.]  
 Very fine watercolour with gold highlights. 150 x 190mm (6 x 7½"), paper watermarked 1854.]  
 £260  
 A man with a bill and a woman with gold jewelry and pot.  
 Stock: 63447



220. **[Laos] L'Empereur De Calaminhan, l'un des plus Puissans, et Renommez Monarques, de l'Asie....cest celle que le Calaminhan adore...**  
 [Engraved by Nicolas De Larmessin]. A Paris Chez P. Bertrand, Rue St. Jacques, à la Pomme d'Or, proche St Seuerin, Avec Privil, du Roy [n.d. c.1670].  
 Engraving. 240 x 170mm (9½ x 6¾"). Small margins.  
 £260

Probably Xixivarom Meleutay, a figure described by Fernand Mendez Pinto in the account of his explorations in Asia, 1537-58. 'Calaminhan' is believed to be Luang Prabang in Laos, to which Pinto was taken as a prisoner by the Burmese.  
 Stock: 63329

221. **A Malay.**  
 London, Published by H. Bailliere, 1842.  
 Fine hand coloured aquatint. Sheet 220 x 140mm (8¾ x 5½"). Trimmed, printer's crease through inscription.  
 £80  
 From 'Natural History of Man' by Dr James Cowles Pritchard.  
 Stock: 63458

222. **[Papua New Guinea] Naturel du havre Carteret.**  
 AC. Dous. [Brussels: Librairie historique-artistique, 1843-4.]  
 Coloured etching. Sheet 220 x 140mm (8¾ x 5½"). £70  
 A native of New Ireland (or Latangai) with a painted face, wearing anklets, armband and necklace, otherwise naked but wrapped in a shawl.  
 From "Moeurs, usages et costumes de tout les peuples du monde" by Auguste Wahlen (pseudonym of Jean-Francois-Nicolas Loumyer).  
 Stock: 63460

