



Grosvenor Prints  
Catalogue 139

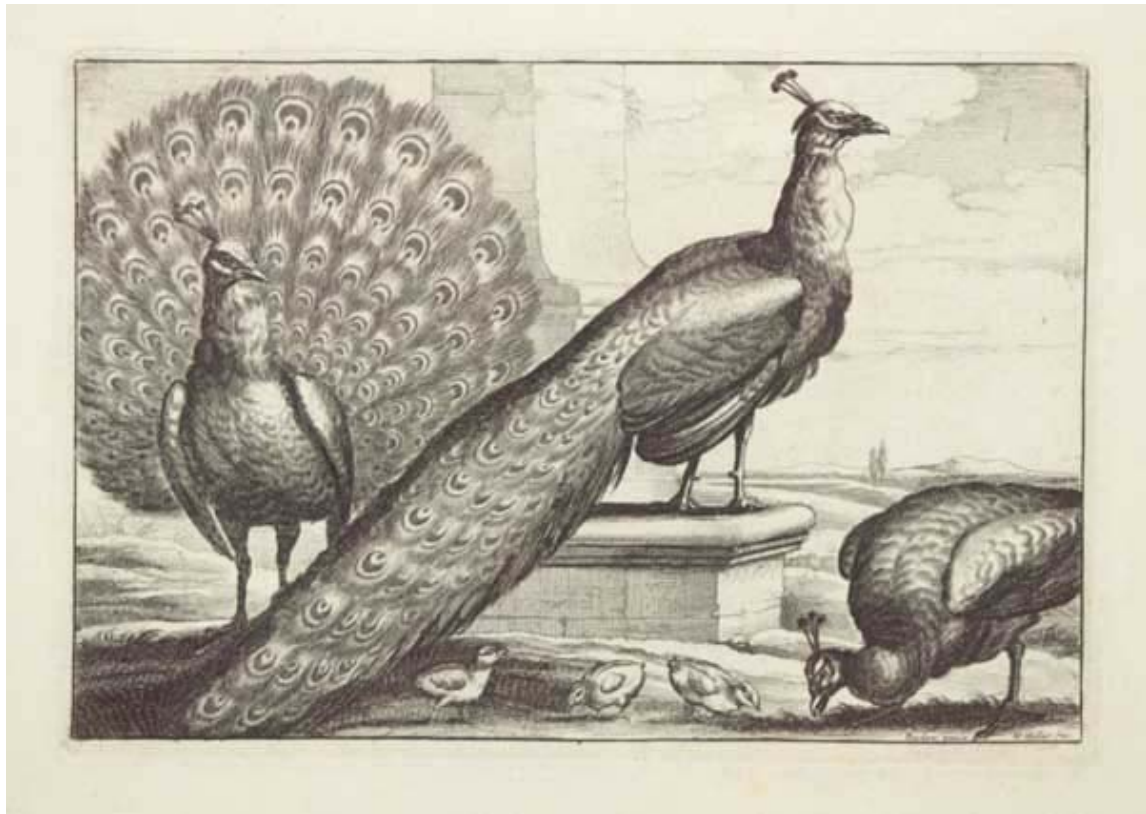




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## Catalogue 139



*Item 45*

*Cover: detail of Item 94*

*Back: detail of Item 55*

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



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
VAT No. 217 6907 49



1. **[Govaert Flinck's Wife (so-called)] gravé d'apres le Tableau orig.le dans la Galerie de Düsseldorf.**

Rembrandt f. 1642 [but Ferdinand Bol]. Hess fecit aqua forti. [n.d., c.1778.]

Etching. 205 x 170mm (8 x 6¾"). Trimmed into plate at top, narrow margins elsewhere, tear in inscription area. £95

Half-length portrait of a woman, said to be Sophie van der Houven, wife of painter Govert Flinck (1615-60), a pupil of Rembrandt.

Stock: 63698

2. **[Man praying.] In the Collection of Ja: Harris Esq.r.**

Rembrandt inv.t. J. Tobin s. 1774.

Etching. 175 x 150mm (7 x 6"), large margins. Paper toned, nick in left edge. £95

A bald-headed man praying in a bedroom.

Stock: 63703

3. **[Portrait of an old man.]**

Rembrandt pinx. H. Tischbein Jun. f. [n.d., c.1780.]

Etching. 100 x 70mm (4 x 2¾"). £95

Stock: 63704

4. **[A young man in a hat.] Du Cabinet de Monsieur le Comte de Kamcke.**

[Etched by Georg Friedrich Schmidt after Rembrandt.] [n.d., c.1760.]

Etching. Sheet 200 x 165mm (8 x 6½"). Trimmed within plate. Laid on Album sheet at corners. £130

Stock: 63702

5. **[Young Man in a Gorget and Cap]**

[Rembrandt?] [n.d., c.1800.]

Etching. 155 x 125mm (6¼ x 5"), large margins £95

From an oil in the Uffizi Gallery, possibly begun by Rembrandt but finished by another hand.

Stock: 63701

6. **III R Cahier de Groupes de Fleurs et d'ornemens pour la décoration. Dessinés par Ranson. 1 [-6]**

Ranson del. Berthault Sculp. A Paris chès Fr. Chereau au Rue S.t Jacques aux deux Pilliers [n.d., c.1773].

Set of six plates. Each c. 235 x 195mm (9¼ x 7¾").

Plates 2-5 mounted in album paper, plate 2 trimmed within plate on left and bottom. £300

Six numbered plate of flowers decorating architectural panels, engraved by Pierre Gabriel Berthault after Pierre Ranson.

Stock: 63612

7. **V.E Cahier de Groupes de Fleurs et d'Ornements pour la Décoration. Dessiné par Ranson. D. 1 [-6]**

Ranson del. Berthault Sculp. A Paris chès Fr. Chereau au Rue S.t Jacques aux deux Pilliers [n.d., c.1773].

Set of six plates, stitched together. Each c. 235 x 195mm (9¼ x 7¾"). £480

Six numbered plates of flowers decorating architectural panels, engraved by Pierre Gabriel Berthault after Pierre Ranson. *V&A E.1880-1938 for plate 1.*

Stock: 63613

8. **Neu inventierte Siegs und Ehren Zeichen. Anderer Theil. Second Livre de Trophée. N.º 8. H.**

A. Watteau, inv. Joh. Georg Merz exc. A.V.

[Augsburg, n.d., c.1750.]

Etching. 145 x 245mm (5¾ x 9¾"), large margins. Old ink numeral in margin. £120

A maritime-themed title illustration to a book of trophies after Jean-Antoine Watteau, paired with an image of a trophy including a set of bagpipes.

Stock: 63740



9. **[The Cornfield.]**

[Engraved by David Lucas after John Constable.] [1834.]

Mezzotint, finished progress proof before all letters, signed in pencil lower right "David Lucas 27 Westbourne Street, Pimlico". 695 x 520mm (27½ x 20½"), housed in a magnificent Vicars Bros. frame c. 1900's, with large margins. Unexamined out of frame. £1500

A boy lies down to drink from a pond beside a path on which a sheepdog is herding a flock; in the background harvesting is in progress.

The painting is now in the National Gallery (NG130). *Shirley 36.*

Stock: 63652

10. **[Dedham Vale.]**

Painted by John Constable, Esq.r R.A. Engraved by David Lucas. [1834.]

Mezzotint, progress proof before letters. Housed in a magnificent Vicars Bros. frame c. 1900, sight size 670 x 545mm (26¼ x 21½"). Slight cockling of paper on right. Few old minor repairs. Unexamined out of frame. £2500



Extremely rare view looking through trees to a river winding through fields to a town with a church tower in the distance. *Shirley 40.*

Stock: 63654



**11. [The Lock.]**

Painted by John Constable, Esq.r R.A. Engraved by David Lucas. [1834.]

Mezzotint, published state before dedication. 695 x 520mm (27½ x 20½"), very large margins, housed in a magnificent Vicars Bros. frame c. 1900. Repaired tear, some spotting. Unexamined out of frame. £1250

A barge opening a lock gate with a barge on the water behind. *Shirley 35. II of IV*

Stock: 63653

**12. L'Hyver. Grave d'apres le Tableau Original de P.pe Wouvermens, de dix huit pouces de large, sur treize pouces de haut, qui est a M.r Gersant.**

P. Wouvermens. Pinxit. J. Moyreau Sculp. A Paris chez Moyreau, Graveur du Roi, Rue Gallande, vis-a vis Saint Blaise. 1739 Avec Privilege du Roy.

Etching with engraving, 460 x 660mm (18 x 26"), with very large margins. Some light foxing, mostly localised to the margins. £490

A Winter scene; on the right men are felling trees and cutting wood, while people and children are skating and playing golf. An early and mint image of early golf.

Stock: 63848

**13. [Recruitment campaign 1914-6] Buckingham Palace. To My People. At this grave moment in the struggle between my people and a highly organised enemy who has transgressed the Laws of Nations and changed the ordinance that binds civilized Europe together, I appeal to you. I rejoice in my Empire's effort, and I feel pride in the voluntary response from my Subjects all over the world who have sacrificed home, fortune, and life itself, in order that another may not inherit the free Empire which their ancestors and mine have built. I ask you to make good these sacrifices. The end is not in sight. More men and yet more are wanted to keep my Armies in the Field, and through them to secure Victory and enduring Peace. In ancient days the darkest moment has ever produced in our race the sternest resolve. I ask you, men of all classes, to come forward voluntarily and take your share in the fight. In freely responding to my appeal, you will be giving your support to our brothers, who, for long months, have nobly upheld Britain's past traditions, and the glory of her Arms. George R.I.**

[London 1914-6.]

Letterpress with facsimile signature. Sheet 250 x 155mm (9¾ x 6¼"). £65

A call-to-arms from the first half of the First World War. *See Imperial War Museum IWM PST 12111 for variant.*

Stock: 63747

**14. A Copy of the Warrant Signed for the Death of Charles I.**

Bowen Sculp.t. [n.d., c.1750.]

Engraving. Sheet 210 x 405mm (8¼ x 16"). Trimmed within plate, mounted in album paper at edges. £230

Facsimile of death warrant for Charles I, with the signatures and seals of the fifty-nine Commissioners who signed it.

Stock: 63770





15. **A View of the Principal Mountains throughout the World. With a Key Founded on Geometrical Admeasurements. [with] Key to the Plate of the Mountains.**

T. Hulley Del.t. J.C. Stadler Sculp.t. London, Published, April, 12. 1817 at R. Ackermann's Repository of Arts, 101 Strand.

Aquatint and etching. 340 x 405mm (13½ x 16"). Key 325 x 425mm (12¾ x 16"), watermarked 'J Whatman Turkey Mill 1818'. Plate folded within platemark at sides, slight repaired tear in key. Key with folds. £450  
 An imaginary view looking up from a river towards increasingly high mountains as a comparison of altitudes, with St Paul's Cathedral, the Pyramids and St Peter's Basilica also shown. Two volcanos, Etna and Cotopaxi (Ecuador), smoke. At the back are five peaks of the Himalayas, the highest being Dhaulagiri (now only the seventh highest peak), with sheer sides tapering to points.

Finding this plate with its key is rare.  
 Stock: 63694

16. **[The Great Exhibition] Western Division. Day Ticket. Class [20] Admit [Mr Daniel] [21] day of [Ap 51] to Class [20] in the Building, for the purpose of aiding in the arrangements of the Exhibition. (Signature of Superintendent [W. Digby Wyatt.] Secretary to the Executive Committee...**

[1851]

Letterpress pass, filled in with ink mss and signed with a facsimile signature stamp. Sheet 75 x 110mm (3 x 4¼"). Mounted in album paper at edges. £140

A day pass for a contractor at the Great Exhibition of 1861, signed with the stamp of architect and art historian Matthew Digby Wyatt (1820-1877). From 1855 until 1859 he was honorary secretary of the Royal Institute of British Architects. Scarce survivor.

Stock: 63598

17. **Letton, Salutation Tavern Greenwich.**

[n.d., c.1810.]

Stipple-engraved trade card. Oval, 76 x 60mm (3 x 2¼"). Trimmed, laid on album paper. £140

Two cherubs, one holding glass and bottle, the other feasting on grapes.

The 'Salutation' was a pub on the Thames by Garden Stairs, Fisher's Lane, Greenwich. John Letton was publican from 1804-1818, when he was succeeded by his widow and then their son. The 'Salutation' was a haunt of satirist of Thomas Rowlandson, who painted the bawdy clientel at least twice (See Royal Museums Greenwich PAH9659). *British Museum D,2.2927.*  
 Stock: 63882

18. **Funeral Procession of His late Royal Highness the Duke of York, leaving S.t James's Palace, at 8 o'clock on the morning of Jan.ry 20.th 1827.**

Drawn & Etch'd by Jos.h Nash. Published Jan.y 26 1827 by R. Ackermann 101 Strand.

Etching. Sheet 205 x 260mm (8 x 10¼"). Trimmed within plate, mounted in album paper. £140

After his lying in state at the Chapel Royal, Frederick cortege is shown leaving the North Gate of St James's Place, proceeding up St James's Street on route to his funeral in St George's Chapel, Windsor.

Stock: 63601

19. **[Gordon Riots] The Mob destroying & setting Fire to the Kings Bench Prison & House of Correction in S.t Georges Fields.**

[London: Fielding & Walker, n.d., c.1780.]

Engraving, 18th century watermark. Sheet 190 x 315mm (7½ x 12½"). Trimmed, mounted in album paper, original fold. £230

A satirical scene of the mob rampaging in the street, with the building behind ablaze. One man carries a flag 'No Popery'. *See Ref: 63615*

Stock: 63772

20. **[The Grand Jubilee of 1814] The Illuminated Temple of Concord, Erected in the Park to celebrate the glorious Peace of 1814.**

Published & Sold, Aug.t 12.th 1814, by Edw.d Orme, Bond St. London.

Rare aquatint. 175 x 125mm (7 x 5"). Mounted in album paper. £160

A view of a building in Green Park designed by Sir William Congreve to transform from a 'Temple of Discorde' to a 'Temple of Concorde' during the course of a fireworks display.

It created for the triple celebration of the 100th anniversary of the accession of George I, the 16th anniversary of Nelson's victory at the Battle of the Nile and the recent signing of the Treaty of Paris, bringing a short pause in the Napoleonic Wars.

The print was published in a souvenir publication only two weeks after the event.

Stock: 63610

21. **[The Grand Jubilee of 1814.] The Chinese Bridge on Fire, Erected in the Park to celebrate the glorious Peace of 1814.**

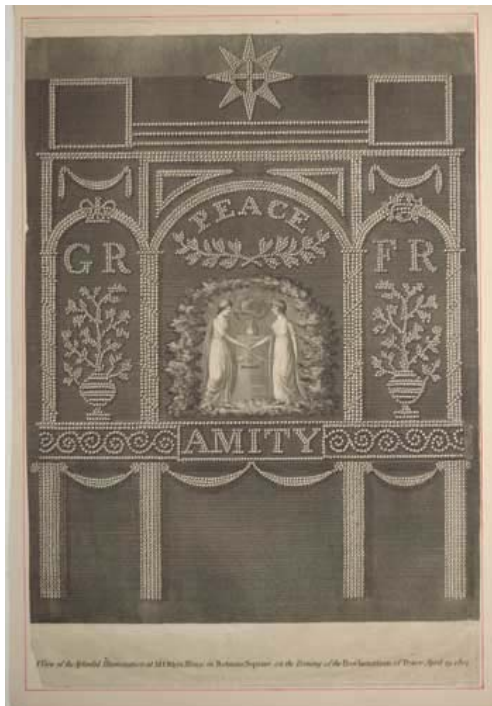
Published & Sold, Aug.t 12.th 1814, by Edw.d Orme Bond St. London.

Rare aquatint, pt Whatman watermark. 175 x 125mm (7 x 5"). Mounted in album paper with another engraving of the bridge. £160

A Chinese-style bridge and pagoda built across the canal in St James's Park, designed by John Nash for the triple celebration of the 100th anniversary of the accession of George I, the 16th anniversary of Nelson's victory at the Battle of the Nile and the recent signing of the Treaty of Paris, bringing a short pause in the Napoleonic Wars.

On the night of the Jubilee, 1st August, fireworks caused the bridge to catch fire, killing a man. The print was published in a souvenir publication only two weeks after the event.

Stock: 63611



22. **[Treaty of Amiens] A View of the Splendid Illumination at M. Otto's House in Portman Square on the Evening of the Proclamation of Peace April 29, 1802.**

J.W. [J. Warner?] del sc. [Published May 12, 1802 by Warner and Sold by Tomkins 439 Strand.]

Scarce aquatint & etching. "This was afterwards set up in Ranelagh Gardens at a Fete given for the Peace" in pencil verso. Sheet 385 x 260mm (15¼ x 10¼").

Trimmed to image at sides, into plate top and bottom, losing publication line. Loss at bottom left. £360

A display of oil lamps outside the house of Louis-Guillaume Otto, comte de Mosloy (1754-1817), lit to celebrate the signing of the Treaty of Amiens, which Otto had negotiated as Minister Plenipotentiary for France. The initials 'GR' stood for 'George III' and 'RF' for 'République Française'.

According to Old & New London (1878), the display originally had the word 'Concord': the mob read this as 'conquered' and smashed Otto's windows. He placed it with 'Amity', as here, but the mob thought it was 'eminity' and so that word had to be removed also. Otto later negotiated the marriage of Napoleon and Marie-Louise of Austria.

Stock: 63593

23. **[The Restoration] Loyalty Restored. The Second Triumphall Arch Erected near ye Royall Exchange for ye Entertainment of our Gracious Sovereign Charles ye Second in [H]is Passage through ye City of London to His Coronation Aprill ye 22.th Composed by John Ogilby Esq. and performed at ye Charge of the City of London by their Artificers.**

D. Log. [David Loggan] fecit. Sold by W.m Morgan near ye Blew Boar in Ludgate Street. Prince 6.d.

Engraved broadside. Sheet 485 x 295mm (19 x 11¼"). Trimmed into image on three sides, loss at corners (slightly affecting title) and centre right. £260

A rare illustration of one of the arches erected for the coronation procession of Charles II from The Tower of London to Whitehall, on St George's Day, April 23rd, 1661. At each arch the procession would pause to listen to speeches and song composed by John Ogilby (1600-72), 'Master of the Royal Imprimerie'.

Ogilby is best known for his 1675 'Britannia', Europe's first road atlas, and the large-scale map of London, completed after his death by his wife's grandson William Morgan, publisher of this plate.

This is an early English work by David Loggan, who came to England in the late 1650s, having been born in Danzig of English and Scottish parents.

Stock: 63624

24. **[Roman legion lamenting before a group of women and children.]**

B West 1785.

Crayon-manner stipple, proof before inscriptions. 420 x 670mm (16½ x 26½"). Large repaired tear in printed border, split in centre fold, surface soiling, creasing in margins. Damaged. £220

A very scarce print of a classical scene, which we have been unable to trace. After Benjamin West.

Stock: 44338

25. **[Frontispiece to 'The School of Venus: Or, the Lady's Miscellany: Being, a Collection of Original Poems and Novels Relating to Love and Gallantry'.]**

Parr Sculp. [London: E. Curll, 1739.]

Engraving, proof before letters. 140 x 75mm (5½ x 3") very large margins. Some spotting, mounted in album paper at edges £180

Promenaders and a sedan chair.

Stock: 63581

26. **The Booroom Slave.**

H. Thomson, R.A., del.t E. Finden sculp.t [Pub. by R. Ackermann, 1828.]

Steel engraving sheet 110 x 75mm (4 x 3"). Trimmed inside platemark, losing publication line and glued to backing sheet. £95

Young slave kneeling in prayer, from an 1827 painting by Henry Thomson. This print was published in the 'Forget Me Not' of 1828, where it was accompanied by a short story, 'The Booroom Slave', by the Sarah Bowditch, wife of African traveler Thomas Edward Bowditch. Bowditch's story described the plight of

Inna, an African chief's daughter abducted by slave traders of Bowditch's story. The same image was subsequently used as the frontispiece for the first antislavery book published in the United States, Lydia Maria Child's 'An Appeal in Favour of That Class of Americans Called Africans'. The popularity of the image can be seen from its later use in banners in other abolitionist materials in the US.

Early state before text altered. *For more information, see: Jo-Ann Morgan, 'Uncle Tom's Cabin as Visual Culture'; William Dillon Pierson, 'Black Legacy: America's Hidden Heritage'; and particularly Jill Rappoport, 'Giving Women: Alliance and Exchange in Victorian Culture'.*

Stock: 63746

## 27. **Mariage de Malvina avec Edmond Seymour. 2.**

Deveria del.t. Johannot Frères Sculp.t. A Paris Chez Bulla M.d d Estampes Rue S.t Jacques N.º 38. Déposé à la Direction de la Libr.ie [n.d., c.1809.

Stipple with etching. 280 x 340mm (11 x 13½"), with large margins. Tears to edges, spotting and surface soiling. £140

A scene from Sophie Cottin's romantic novel "Malvina", published anonymously in 1801. A young French widow leaves France for Scotland after a loveless marriage and unexpectedly finds love with Edmond, opening her heart to pain.

Stock: 63696

## 28. **The Death of Arcite No. 2 of Macklin's British Poets Vide Chaucers Palamen & Arcite moderniz'd by Dryden.**

W. Hamilton R.A. pinxt. F. Bartolozzi R.A & Engraver to his Majesty sculpt. London. Pubd. Feby. 20. 1790 by Thos. Macklin, Poets Gallery, Fleet Street. Stipple engraving with etching, 430 x 500mm, very large margins. Small tears repaired with tape, one just going into the plate mark at the top. Two small holes in image. £180

Arcite on his deathbed, wounded in a joust he held with his sworn brother Palamon to compete for the love of Emelye. She stands beside the bed, her hand in his, removing her veil, while Palamon approaches on the right and Theseus sits watching on the left. Illustration from 'Palamon and Arcite' by John Dryden (1631 - 1700), based on Chaucer's Canterbury Tales (Tale of the Knight). Published by Thomas Macklin (c.1760 - 1800) for his series of 'British Poets', begun in 1787.

Stock: 63752

## 29. **Les Nageurs. Dédié a Messire François de Baussan, Chevalier Seig.r de Blanville, Richgroux, et autr.s Lieux Conseiller du Roi en ses Conseils; M.e des Requetes ord.re deson Hotel Intendant de Justice, Police et Finances, de la Generalite d'Orleans. Grave d'Après le Tableau Original de dix huit pounces de large sur quatorze de haut. Qui est au Cabinet de M.r Barez.**

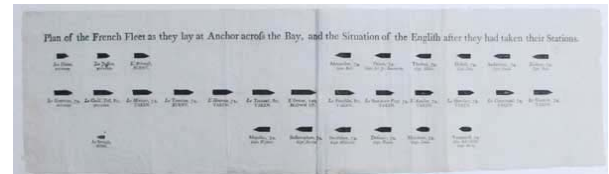
P. Wouvermens pinx. Beaumont Sculp. A Paris, chez Basan. [n.d. c.1754]

Etching with engraving. 345 x 450mm (13½ x 17¾"), with very large margins. Some light foxing, mostly localised to the margins. £360

An early swimming image. Riders watering their horses under a rickety footbridge, with swimmers and washerwomen.

Engraved by Pierre François Beaumont and originally published by him in 1738 as part of a set of four scenes after Philips Wouverman. This was published by Francois Basan circa 1754. *See ref: 55417 for a later version.*

Stock: 63844



## 30. **[Battle of the Nile] Plan of the French Fleet as they lay at Anchor across the Bay, and the Situation of the English after they had taken their Stations.**

[n.d., c.1799.]

Letterpress and woodcut. Sheet 150 x 555mm (6 x 21¾"). Creases, mounted on album paper. £350

A plan of the positions of the French and British fleets at the start of the Battle of the Nile (1-3 August 1798), listing the number of guns, the captains of the British ships, and what happened to the French ships, including L'Orient, the flagship, which blew up.

Stock: 63776

## 31. **At Cowes. The R.Y.S.**

Spy [Leslie Ward]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Dec.r 6, 1894.

Chromolithograph, sheet 385 x 525mm (15¼ x 20¾"). Vertical fold as issued. Some very light foxing. £95

A lightly caricatured group portrait of Members of the Royal Yacht Squadron during Cowes Week. They are from left to right: H.I.M The German Emperor (Wilhelm II, Emperor of Germany and King of Prussia (1859-1941)), The Earl of Dunraven (Windham Thomas Wyndham-Quin, 4th Earl of Dunraven and Mount-Earl (1841-1926)), Rear-Admiral The Hon. Victor Montagu (1842-1915), H.R.H The Prince of Wales King Edward VII (1841-1910), The Marquis of Ormonde (James Edward William Theobald Butler, 3rd Marquess of Ormonde (1844-1919)) and The Earl of Lonsdale (Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944)).

Stock: 63826

## 32. **La Defaite Des Sarazins. Grave d'après le Tableau Original de P.pe Wouvermens, de dix sept pounces six lignes de large sur treize pounces de hauteur. Qui est au Cabinet de Monsieur Crosat De Tugny President Au Parlement 1745.**

P. Wouvermens Pinxit. J. Moyreau Sculpisit. A Paris chez Moyreau graveur du Roy rue S.t Jacques a la



Vieille Poste vis-a vis la rue de Platre. Avec Privilege du Roi..

Etching with engraving, 460 x 660mm (18 x 26"), with very large margins. Paper toned. Some foxing, mostly localised to the margins. Extra margin added at top.

£280

The Saracens defeated: a chaotic battle scene featuring cavalymen and guns.

Stock: 63850

33. **[Gordon Riots] St. James, Westminster. Upon the present Tumults and riotous Assemblies, you are requested immediately to repair to the Standard in St. James's Square, on which the Name of the Street where you reside is painted, to assist your Neighbours, who are duly sworn Special Constables, to quell and disperse the same, and to preserve the Peace.**

[n.d., c.1780.]

Letterpress. Sheet 90 x 155mm (3½ x 6¼"). Etching with engraving. Sheet 150 x 190mm (5¾ x 7½"). Paper distressed, mounted in album paper. Etching trimmed within plate, losing publication line, close to image at top, folded, mounted in album paper.

£260

A rare mobilisation notice, calling the Volunteers to report for service. A scarce survivor.

Sold with 'View of the late Encampment in St. James's Park, August 1780', etched by James Fittler after Paul Sandby, and published in 'The Virtuosi's Museum: containing select views, in England, Scotland and Ireland drawn by P. Sandby' (Kearsley, 1781).

Stock: 63615

34. **Volunteer Movement\_ Jones & Family go under Canvass. Punch's Pocket book for 1861.**

[John Leech] [London: Bradbury, Evans & Co., 1861.] Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains.

£130

An illustration depicting a nineteenth century scene of the volunteer movement many of whom are women.

The ladies' are seen guns over their shoulders, emerging from tents and cutting up vegetables.

Possibly inspired by scenes of the 1861 Volunteer Movement, in Melbourne.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63841

35. **A Plan of the Review of the Volunteers of Middlesex; on the 4.th of June 1799 in Hyde Park, shewing the station of every company, their na,es & number of Men in each.**

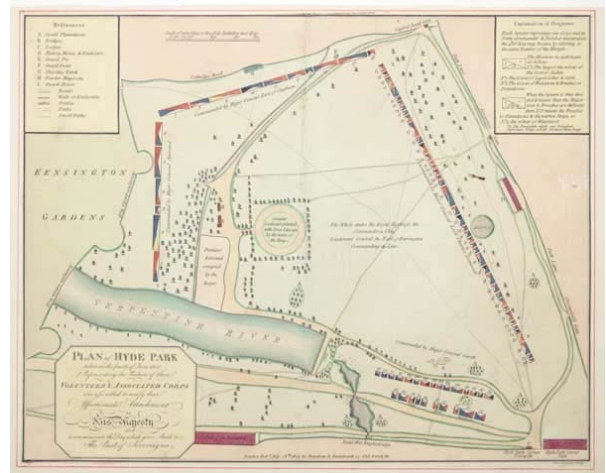
[Cooke sc. Howland.] [Publish'd June 25th 1799 by Wm Walker 31 Old Bond Street.]

Scarce coloured map. Sheet 310 x 430mm (12¼ x 17"). Trimmed within plate, affecting title and inscriptions; central fold, mounted in album paper at edges.

£480

A plan of Hyde Park, showing the placings of the the Volunteer Regiments during a military review celebrating George III's birthday in 1799.

Stock: 63568



36. **Plan of Hyde Park taken on the fourth of June 1800 Representing the Position of those Volunteer & Associated Corps who assembled to testify their Affectionate Attachment to his Majesty and to commemorate the Day which gave Birth to The Best of Sovereigns.**

London Pub.d June 18.th 1800 by Random & Stainbank 17 Old Bond Str.

Scarce coloured map. Sheet 270 x 340mm (10½ x 13¾"). Trimmed within plate, central fold, mounted in album paper at edges.

£390

A plan of Hyde Park, showing the placings of the the Volunteer Regiments during a military review celebrating George III's birthday in 1800.

Stock: 63567

37. **Napoleon. The First, and Last, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues...**

[after Johann Michael Voltz.] Published at R. Ackerman. 101 Strand, London Harrison & Leigh, Printers, 373, Strand. [n.d., 1814].

Coloured etching and letterpress. Sheet 445 x 275mm. (17½ x 10¾"). Laid on album paper. Cockled.

£550

A satirical portrait of Napoleon, with explanatory letterpress underneath. The spider's web is surrounded by a map with Napoleon's battles around the Elbe & Rhine. Napoleon's hat is portrayed as an eagle, with his face made of the corpses of those 'who perished on the Plains of Russia and Saxony'. Napoleon's jacket is a map of the environs of Leipzig, with other battles in the campaign indicated. Also on the jacket, the epaulette is shown as a hand, leading the 'Rhenish Confederation', shown as a cobweb. 'His throat is encircled with the Red Sea', symbolizing those who drowned in the battles led by Napoleon. *BM Satires 12202, under "Napoleon" is an Ackerman publication line, slightly different version to BM 12202.*

Stock: 63812



38. **Le Chat.**

[French, n.d., c.1780.]

Coloured engraving, 18th century watermark. 330 x 205mm (13 x 8"), very large margins. £180

Four cats on a roof, with an engraved-test description in French. Very fine feline image.

From Buc'hoz's Natural History.

Stock: 63754

39. **[The Cock.]**

F. Barlow pinxit. W. Hollar sculp. [n.d., c.1660.]

Etching, 17th century watermark. 135 x 195mm (5¼ x 7¾"), with large margins. Stitch holes in left margin.

£320

An untitled plate from the series 'Diversae avium species', showing a cock standing on one leg, two hens and six chicks. *Pennington 2128, only state.*

Stock: 63602

40. **[Eight doves.]**

F. Barlow delin. W. m Hollar fec. [n.d., c.1660.]

Etching. 135 x 195mm (5¼ x 7¾"), with large margins.

Stitch holes in left margin £230

Doves in a farmyard, a cot in the background, an untitled plate from the series 'Diversae avium species'.

*Pennington 2125, first state of two.*

Stock: 63596

41. **[Nine Ducks.]**

Barlow inv. Hollar fec. [n.d., c.1660.]

Etching, 17th century watermark. 145 x 195mm (5¾ x 7¾"), with large margins. Stitch holes in left margin.

£260

Five ducks in a pool, two standing and one lying on the bank, and one in the air.

An untitled plate from the series 'Diversae avium species'. *Pennington 2143, first state of two.*

Stock: 63609

42. **[Hawks and Owls.]**

[Etched by Wenceslaus Hollar after Francis Barlow] [n.d., c.1660.]

Etching. 140 x 195mm (5½ x 7¾"), with large margins.

Stitch holes in left margin. £320

The interior of a mews, with a large owl with a weasle in its claws, a small owl on a tether and two hawks on a perch, one hooded.

An untitled plate from the series 'Diversae avium species'. *Pennington 2133, only state.*

Stock: 63605

43. **[Heron and cormarants.]**

[Etched by Hollar after Francis Barlow?] [n.d., c.1660.]

Etching, 17th century watermark 150 x 200mm (6 x 8"), with large margins. Stitch holes in left margin.

£260

A heron standing in a river, with two cormorants (one eating a fish) and two swifts above.

An untitled and unsigned plate from the series 'Diversae avium species', which was mostly etched by Wenceslaus Hollar after Francis Barlow. *Pennington 2139, only state.*

Stock: 63607



44. **[Two Ostriches.]**

F. Barlow Invent. R. Gaywood fecit. [n.d., c.1660.]

Etching. 175 x 205mm (7 x 8"), with large margins.

Stitch holes in left margin, tape in top margin. Mark above platemark top centre. £320

Two ostriches standing before a pyramid, with three parrots in a fruit tree.

An untitled plate from the series 'Diversae avium species', one of the few not etched by Wenceslaus Hollar. *Pennington 2137, only state.*

Stock: 63606

45. **[Peacocks.]**

Barlow pinxit. W. Hollar fec. [n.d., c.1660.]

Etching, 17th century watermark. 135 x 195mm (5¼ x 7¾"), with large margins. Stitch holes in left margin.

£320

An untitled plate from the series 'Diversae avium species', showing two cocks (one in full display), a hen and three chicks. *Pennington 2132, first state of two.*

Stock: 63604

46. **[Pheasants.]**

F. Barlow pinxit. W. Hollar fecit. [n.d., c.1660.]

Etching, 17th century watermark. 150 x 210mm (6 x 8¼"), with large margins. Stitch holes in left margin.

£260

An untitled plate from the series 'Diversae avium species', showing a cock and two hens, one perching in a tree. *Pennington 2131, only state.*

Stock: 63603

47. **[Two Swans.]**

F. Barlow pin. W. Hollar fecit. [n.d., c.1660.]

Etching, 17th century watermark. 140 x 190mm (5½ x 7½"), with large margins. Stitch holes in left margin.

£260

An untitled plate from the series 'Diversae avium species', showing two swans with five swallows overhead. *Pennington 2141, first state of two.*

Stock: 63608

48. **Elm, in Hyde Park.**

[first word illegible] & on Zinc by Edward Hassell.

Printed by C. Chabot, Zincographer, 7, Thavies Inn, Holborn. Published by Pigot & Co Fleet St. London [n.d., c.1845].

Rare zincograph. Sheet 330 x 260mm (13 x 10¼").  
Mounted in album paper. £160  
An illustration of an ancient elm with a hollow trunk.  
Zincography is the same technique as lithography but  
using zinc rather than limestone.  
Stock: 63622

49. **Vier geheim verborgene Silhouetten von  
auserordentlicher Aehnlichkeit des  
unglücklichen Königs und der Königin von  
Frankreich nebst dem König und der Königin  
von England.**

[after Michel Hennin.] [Frehling Sc. et exc.] [n.d.,  
c.1793.]

Scarce etching. Sheet 90 x 125mm (3½ x 5"). Trimmed  
within plate, mounted in album paper at edges. £280  
A puzzle print commemorating the executions of Louis  
XVI & Marie Antoinette. The design on the left  
incorporates profile portraits of the "unfortunate King  
& Queen of France"; the right design had George III  
and Queen Charlotte. *Stanford University: Images of  
the French Revolution 693265200.*  
Stock: 63570



50. **Candidate. Elector.**

[n.d., c.1800.]

Rare etching. Framed, sight size 140 x 85mm (5½ x  
3½"). Unexamined out of frame. £300  
A transformation print. One way up it shows a smiling  
young 'Candidate'; turned over it changes into a  
double-chinned 'Elector', wearing a tricorn hat.  
Stock: 63560

51. **[Transparency of the Colosseum in  
moonlight]**

[n.d., c.1800.]

Watercolour, coloured on both sides, moon excised,  
edges covered with black tape, tissue on back. £130  
A view of Rome's Colosseum prepared so firelight  
shines through some of the arches.  
Stock: 63733

52. **[Transparency of the Forum in  
moonlight]**

[n.d., c.1800.]

Watercolour, coloured on both sides, moon excised,  
edges covered with black tape. £95

A moonlit view of Rome's Forum, looking from the  
Arch of Septimus Severus, the Temple of Vespasian  
and Titus and the Temple of Saturn towards the Arch  
of Titus.

Stock: 63734

53. **["sensational art"]**

Spy [Sir Leslie Ward]. [Vincent Brooks, Day & Son,  
Lith.] [Vanity Fair. Sep.r 15 1877]

Chromolithograph proof, with text, sheet 385 x 260mm  
(15¼ x 10¼"), large margins. £120

Full length caricature portrait of French artist, Paul  
Gustave Dore (1832-1883).

Stock: 63681

54. **["A Connoisseur"]**

N. [Vincent Brooks, Day & Son, Lith.] [Vanity Fair.  
Oct.r 21 1899]

Chromolithograph proof, with text, sheet 405 x 275mm  
(16 x 10¾") very large margins. £60

Full length caricature portrait of painter and costume  
designer, John Seymour Lucas RA (1849-1923).

Stock: 63684

55. **John Hamilton Mortimer Esq.r.**

J. Mortimer Pinxit. Engraved by V. Green, Mezzotinto  
Engraver to his Majesty & to the Elector Palatine.

Publish'd Aug.t 18,th 1779 by M.r Jordanm Maiden  
Lane, Covent Garden.

Mezzotint, scratched-letter proof, 18th century  
watermark. Sheet 455 x 325mm (18 x 12¾"). Trimmed  
into image on three sides, into plate at bottom. Slightly  
rubbed. £280

Half-length self portrait of artist John Hamilton  
Mortimer (1740-79), before an easle, palette in hand.

CS: 87, state i of ii.

Stock: 63863

56. **"P.R.A"**

Spy [Sir Leslie Ward]. Vincent Brooks, Day & Son,  
Lith. Vanity Fair. March 4.th 1897

Chromolithograph, with text, sheet 385 x 260mm (15¼  
x 10¼") large margins. £70

Full length caricature portrait of Sir Edward John  
Poynter (1836-1919), English painter, designer, and  
draughtsman who served as President of the Royal  
Academy.

He sits on a traveling combination artist's chair and  
easel, holding a palette and bush, with a mahl stick and  
other brushes resting on his legs.

Stock: 63678

57. **Portrait de Rembrandt. Peint par luy  
même, Gravé d'après le Tableau original...**

A. Demarcenay, scul. boll 1755. Rembrandt. p.t. Es  
vend chés l;Auteur Rue des vieux Augustines près  
l'Égout A Paris.



Etching. 190 x 140mm (7½ x 5½"). Narrow margins.  
£95  
A half-length self-portrait of Rembrandt.  
Stock: 63699

58. **Praecellentissimi Vatis, Samuelis Butler.  
Calidus excuso populum suspendere Naso.  
Pers. Illustrissomp Viro Georgio Granville  
Baroni de Lansdown. Hanc Tabulam  
Humillime D.D.D. G. Vertue.**

G. Soest pinx. G. Vertue Sculpsit. [n.d., c.1730.] [Early issue]  
Engraving. 365 x 240mm (14¼ x 9½"), large margins.  
£160

A portrait of poet and satirist Samuel Butler (1613-1680) from Vertue's 'Twelve Celebrated English Poets'.  
*Alexander 605. Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 63877

59. **G. Chaucer. Honoralissimo Dno. Dno.  
Heneagio Finch Comiti de Winchelsea &c. &c.  
Ectypum hoc olim dum in vivis destinatum  
nunc T8 μκκκ qi78 T8 memoriae consecratum  
esse volui G. Vertue.**

Vertue sculp. [n.d. c.1710.] [Early issue]  
Engraving. 360 x 240mm (14¼ x 9½"), large margins.  
£180

Geoffrey Chaucer (c.1343-1400) was an English author, poet, philosopher, bureaucrat, courtier and diplomat. Although he wrote many works, he is best remembered for his unfinished frame narrative The Canterbury Tales. Sometimes called the father of English literature, Chaucer is credited by some scholars as the first author to demonstrate the artistic legitimacy of the vernacular English language, rather than French or Latin. *Alexander 572. Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 63880

60. **Abrhamus Cowleius Anglorum Pinarus  
Flaccus Maro Defieia, Decus, Desiderium Ævi  
sui. Nobillissimo D.no D.no Henrico Hero  
Baroni de Coleraine, Scientiarum Artiumque  
Patrono Dignissimo, hanc Tabulam D.D.D. G.  
Vertue.**

P. Lely p. G. Vertue Sculp. [n.d. c.1720.] [Early issue]  
Engraving, 18th century watermark. 370 x 245mm  
(14½ x 9¾"), large margins. £160  
Abraham Cowley (1618-67), poet and essayist.  
*Alexander 601. Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 63876

61. **[Oliver Goldsmith] [Goldsmith.] From  
the Original Picture in the Possession of Her  
Grace the Duchess of Dorset.]**

Sir Joshua Reynolds pinx.t. Robert Newton sculpsit.  
[London. Pub.d June 4th 1817 by W. Cribb, Tavistock Street.]  
Engraving, proof before title, printed on chine collé.  
255 x 185mm (10 x 7¼"), with large margins. £260

The famous portrait of Oliver Goldsmith (1728-74), half-length, wearing a fur-lined cloak, his right hand holding a book to his chest with forefinger in between the pages.

The plate was begun by John Summerfield (c.1773-1817), a former apprentice of Francesco Bartolozzi, and completed by Newton after his death.

Stock: 63592

62. **D.r Goldsmith.**

[After Sir Joshua Reynolds] [n.d. c.1800.]  
Engraving, pt 18th century watermark. 150 x 110mm  
(6 x 4¼"), with large margins £70  
Oval portrait of Anglo-Irish writer, poet and physician Oliver Goldsmith (1728-1774). Directed, facing and looking to the right, wearing a fur-lined cloak; within circle frame topped with laurel hanging down.  
Stock: 63600

63. **["She"]**

Spy [Sir Leslie Ward]. [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. May 21 1887]  
Chromolithograph proof, with text, sheet 385 x 260mm  
(15¼ x 10¼"), large margins. £70  
Full length caricature portrait of writer, Henry Rider Haggard (1856-1925).  
Stock: 63683

64. **[John Milton.] Life of M. by I.T. ed. II,  
P.LXXX.**

I.B.C.I.F. MDCCLXVII [Giovanni Battista Cipriani]. [1767]  
Etching. 260 x 190mm (10¼ x 7½") very large margins. Some spotting. £140  
A bust of poet John Milton surmounting a term with "Def. Pro Pop. Anglic" and a medallion portrait of French writer Claudius Salmasius on the front. It was published in John Tolland's 'Life of Milton' and references Milton's "Defensio pro Populo Anglicano", a rebuttal of Salmasius' "Defensio Regia pro Carolo I" (Royal Defence on behalf of Charles I).  
Stock: 63706

65. **[Richard Steele] M.r Steele.**

J. Thornhill pinxit. G. Vertue sculpsit. [n.d., 1714.]  
Engraving. 215 x 145mm (8½ x 5¾"). Narrow margins, mounted in album paper at edges. £180  
Sir Richard Steele (1672-1729), Irish writer who often used the pseudonym Isaac Bickerstaff, co-founder, with his friend Joseph Addison, of 'The Spectator'. He was also a prominent member of the Whig Kit-Kat Club. *Alexander: 101*  
Stock: 63591

66. **Edmond Waller Esq.**

G. Kneller pinx. 1784 G. Vertue Sculp. 1727. [n.d., c.1730.] [Early issue]  
Engraving, 18th century watermark. 365 x 245mm  
(14¼ x 9¾"), large margins. £160  
A portrait of poet and politician Edmond Waller (1606-1687) *Alexander 535. Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 63878

67. **Oscar Wilde.**

Photo by Ellis & Walery. [London: T. Werner Laurie, 1906.]

Photogravure. 155 x 110mm (6 x 4¼"). Trimmed into plate on right. £65

A studio portrait of playwright Oscar Wilde, in buttoned-up jacket, cigar in one hand, gloves in the other.

The frontispiece portrait to Robert Harborough Sherrard's biography.

Stock: 63708

68. **["Barron Lionel"]**

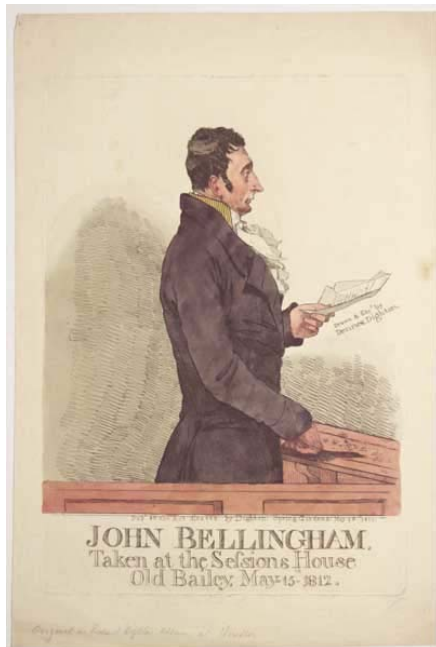
Ape. [Carlo Pellegrini] [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. Sep.r 22 1877]

Chromolithograph proof, with text, sheet 385 x 260mm (15¼ x 10¼"), large margins. Lightly foxed. £120

Full length caricature portrait of British Jewish banker, politician and philanthropist, Baron Lionel Nathan de Rothschild (1808 –79).

He sits in a plush green armchair.

Stock: 63682



69. **John Bellingham. Taken at the Sessions House Old Bailey, May=15th=1812.**

Drawn & Etcd by Dennes Dighton. Pub.d as the Act directs by Dighton. Spring Gardens. May 16th 1812.

Coloured etching. 305 x 215mm (12 x 8½"), watermarked 'J Whatman 1811?', large margins. Mint. £240

A sketch of John Bellingham (1770-1812), in the dock at the Old Bailey for the murder of Spencer Perceval (1762-1812), the only British prime minister to be assassinated while in office.

Stock: 63807

70. **Carlo Ferrara. The Poor Italian Boy.**

Drawn from Nature and on Stone by the Rev.d T. Kilby. Printed by T. Skelton. [n.d., c.1850.]

Rare lithograph on tinted india paper. Printed area 255 x 225mm (10 x 8¾"), with large margins. Foxing in borders. £260

A boy with a box and puppets, with a tortoise sitting on the box. A street urchin, he was murdered in 1831 by Bishop and Williams, who tried to sell his body to the Medical School at King's College, London. Caught, the pair became known as the 'London Burkers' (after the more notorious Burke and Hare of Edinburgh) and confessed to sixty murders prior to their execution. Bishop's corpse was put on display at King's College anatomy theatre. It is believed that the case was a prime inspiration for Charles Dickens's 'Oliver Twist', which he began five years later.

Stock: 63765

71. **The Ladies Hero or the Unfortunate James MacLeane Esq.r. Done from the Original late in the possession of M.r Salt Keeper of the Gate House.**

Printed for T. Harrison. Publish'd according to Act of Parliament Sep.r 29. 1750.

Scarce hand-coloured engraving with etching. Sheet 340 x 250mm (13½ x 9¾"). Trimmed within plate, edge black-ruled, a few stains, mounted in album paper at edges. Horizontal crease left. £480

Full-length portrait of James MacLaine (1724-1750), grocer-turned-highwayman, with the mask he used as a disguise on the ground to the side.

With his partner William Plunkett (a bankrupt apothecary), he committed 20 robberys in six months between Hounslow Heath and Hyde Park. His most famous victim was Horace Walpole, who was grazed by an accidentally-fired bullet. Captured, Maclaine was sent to trial at the Old Bailey, where his dashing good looks created a sensation: he reputedly received nearly 3,000 guests at Newgate before he was hung. His body was handed over to surgeons for dissection: his skeleton can be seen on display in the operating theatre in the last plate of Hogarth's 'Four Stages of Cruelty'. Plunkett is said to have escaped to Pennsylvania where he fought for independence.

Stock: 63569

72. **The Bride.**

Painted by C.R. Leslie, R.A. Engraved by Ja.s Thomson. Published for the Proprietor Jan.y 31, 1831 by Moon, Boys, & Graves, 6, Pall Mall, London.

Engraving. 365 x 290mm (14¼ x 11½"), with large margins. Spotting and soiling, mainly in margins. £140

A half-length portrait of a young woman in a white dress with lace and jewels, veil down her back, putting on a glove.

Stock: 63697

73. **A Sketch in Jersey. at Samarés Manor.**

Drawn by the Rev.d T. Kilby. Printed by Skelton, Southampton. [n.d., c.1850.]

Rare lithograph on tinted india paper; 285 x 240mm (11¼ x 9½") very large margins. £70

A housekeeper sitting with a massive ledger on her lap, a cat by her side.

Stock: 63767



74. **[Rebecca Howse] Mother Goose of Oxford.**

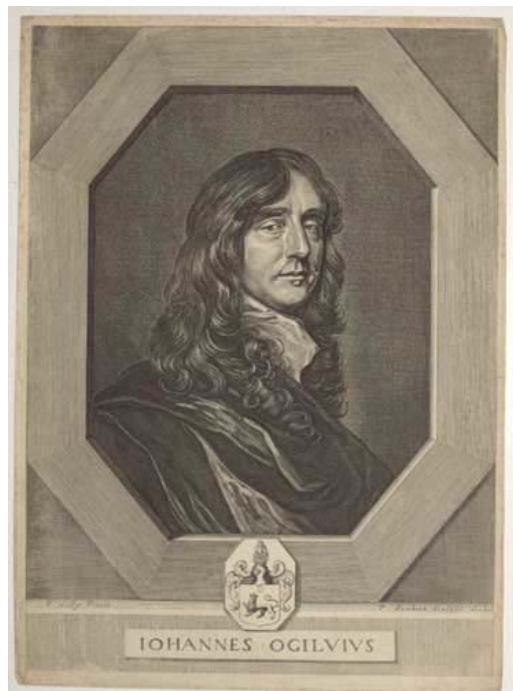
Dighton. ad Vivam del.t. Pub. July 1807 by Dighton, Char.g Cross.  
Coloured etching. 280 x 195mm (11 x 7¾"), large margins. Old ink mss. in lower margin. Mint £180  
Portrait of Rebecca Howse (1737-1818, née Wildgoose), a one-time procuress who took to selling flowers after going blind, being known to the undergraduates as 'Flora'.  
Stock: 63810

75. **Heads Of The Law.**

Spy [Leslie Ward]. Henschel-Colourtype Process. Supplement To Vanity Fair Nov. 27th, 1902. Chromolithograph, sheet 405 x 550mm (16 x 21½"). Unfolded proof. £150  
Lightly caricatured portraits of ten senior legal figures. They are from left: Lord Justice Stirling (Sir James Stirling (1836-1916)), Mr. Justice Barnes (John Gorell Barnes, 1st Baron Gorell PC (1848-1913)), Master of the Rolls (Richard Henn Collins, Baron Collins PC (1842-1911)), Lord Justice Cozens-Hardy ((Lord Herbert Hardy Cozens-Hardy, 1st Bt (1838-1920)), Mr. Justice Bingham, The Lord Chief Justice (Richard Everard Webster, 1st Viscount Alverstone, GCMG, PC, FRS (1842-1915)), Mr. Justice Wright (Sir Robert Samuel Wright (1839-1904)), Lord Justice Romer, Lord Justice Williams (Sir Roland Bowdler Lomax Vaughan Williams (1838-1916)) and Lord Justice Mathew.  
Stock: 63823

76. **["Bench and Bar"]**

Stuff [Henry Wright]. [Vincent Brooks Day & Son Lith.] [Supplement To Vanity Fair] Dec.r 30 1881. Chromolithograph, sheet 385 x 515mm (15 x 20¼"). Trimmed losing title and publication lines. Vertical creases as issued. £150  
Lightly caricatured portraits of forty-one bewigged jurists.  
As listed below they are: M.r Gill (Sir Charles Frederick Gill), The Attorney General, Lord Coleridge (John Duke Coleridge, 1st Baron Coleridge), The Solicitor General (Farrer Herschell, 1st Baron Herschell), Sir Charles Russell .Q.C., M.r Justice Williams, The Lord Chancellor (Roundell Palmer, 1st Earl of Selborne), Lord Justice Lindley, M.r Murphy. Q. C., M.r Justice Collins, M.r Justice Jeune, M.r Inderwick. Q. C., M.r Cozens-Hardy. Q.C. M.r Jelf. Q.C., M.r Justice Smith, Sir Horace Davey. Q.C., Baron Pollock (Sir Charles Edward Pollock), M.r Finlay. Q.C., M.r Graham, M.r Bosanquet. Q.C., M.r Justice Day, M.r Coward, Sir Henry James. Q.C. (1st Baron James of Hereford), Lord Esher (William Baliol Brett, 1st Viscount Esher), Lord Justice Bowen (Charles Synge Christopher Bowen, Baron Bowen), M.r Justice Charles, M.r Waddy. Q. C. (Samuel Danks Waddy), M.r Poland. Q. C., M.r Dugdale. Q.C., M.r Charles Mathews & M.r Justice Hawkins (Henry Hawkins, 1st Baron Brampton).  
Stock: 63814



77. **Iohannes Ogilvius.**

P. Lilly Pinxit. P. Lombart Sculpsit. Londini. [n.d. c.1670.]  
Copper engraving, 17th century watermark, 330 x 240mm (13 x 9¼"). Trimmed close to plate. Slight foxing mainly outside of printed image. £320  
John Ogilby (1600-1676), a multi-talented Scotsman. Starting his life with an early apprenticeship to a dancing master, he went on to become a successful publisher, cartographer and translator, with his crowning achievement being his 'Britannia', the first printed road atlas. *NPG: D5387*.  
Stock: 63738

78. **Col. Patrick Duff, of the Hon.ble East India Company's Artillery.**

Painted by G. Romney Esq; Engraved by C:H:Hodges. Publish'd by C.H. Hodges No.17, Lambeth Road\_Feb.y 3.d. 1791.  
Mezzotint. 405 x 275mm (16 x 10¾"), very large margins. Framed. Stain in title. £280  
Half-length portrait of Patrick Duff (d.1803), holding a sword in military uniform, facing forward. *Home: 27, ii/ii. CS 12*.  
Stock: 63663

79. **M. General James Stuart.**

Painted by George Romney. Engrav'd by C.H. Hodges. Publish'd Jany. 1st. 1789, by John & Josiah Boydell, No. 90, Cheapside London.  
Mezzotint. Sheet 445 x 320mm (17½ x 12½"). Framed. Trimmed to image on three sides, into plate at bottom. Unexamined out of frame. £280  
Three-quarter length portrait of General James Stuart (1741-1815), standing directed to left, looking round towards the viewer, right hand on maps labelled 'Moro 1762' & 'Cuddalore 1783', left hand on his cane, wearing military coat, sword and powdered wig tied at the nape, in a landscape with water behind him. He served in the American War of Independence, commanded the centre column in the assault on

Seringapatam in 1792 and captured Ceylon in 1796.  
*Horne: 117, ii/ii. CS: 29.*  
Stock: 63662

80. **Phoebe Hassel; died at Brighton, 1821, aged 108. [Old ink mss.]**

[n.d., c.1825.]

Rare wood engraving. Sheet 155 x 190mm (6 x 7½"), with large margins. Crease in centre. £140

In Hove Church Yard is a tombstone: 'In memory of Phoebe Hassel 1713-1821 died age 108. She served for many years as a private soldier in many parts of Europe and at the battle of Fontenoy, fighting bravely, she received a bayonet wound in the left arm'.

Stock: 63739



81. **Stringer Lawrence Esq.r, Major General and Commander in Chief in the East Indies.**

J. Reynolds Pinx.t. 1761. R. Houston Londini fec.t 1761. Printed for John Bowles and Son at the Black Horse in Cornhill.

Mezzotint. 390 x 275mm (15¼ x 10¾"). Framed.

Unexamined out of frame. Small margins. £480

Stringer Lawrence (1698-1775), the first Commander-in-Chief of Fort William. 'Father of the Indian army', Lawrence served in Gibraltar and fought in the Battle of Culloden before being placed in command of the East India Company's troops in 1748. While acting as the governor of Fort St. David, he recognised the abilities of his junior, Robert Clive and assisted in his rise. He left India in 1759 after being elevated to the rank of Major-General. A rare portrait, after Sir Joshua Reynolds (1723 - 1792). *CS 69, state i of ii. Hamilton: Pg 45 i of ii. See Ref: 44436.*

Stock: 63664

82. **Major General Stringer Lawrence, who Commanded in India from 1747 to 1767. Died 10th Jan.y 1775, Aged 78. From the Original Painting in the Possession of S.r Rob.t Palk Bar.t to whom this Place is most respectfully Inscribed by his obliged humble Servant, E.A. Ezekiel.**

Painted by Sir Joshua Reynolds. Engraved by E.A. Ezekiel. [London: c.1795 by E. A. Ezekiel.]

Stipple with etching, scarce. Sheet 580 x 360mm (22¾ x 14¼"). Trimmed within plate. £480

Stringer Lawrence (1697 - 1775), 'Father of the Indian army', standing at the door of a tent before an Indian fort, wearing uniform, with a stick in his right hand and his sword in his left.

Lawrence served in Gibraltar and fought in the Battle of Culloden before being placed in command of the East India Company's troops in 1748. While acting as the governor of Fort St. David, he recognised the abilities of his junior, Robert Clive and assisted in his rise. He left India in 1759 after being elevated to the rank of Major-General.

A rare portrait, after Sir Joshua Reynolds (1723 - 1792). *See BM 1849,1031.181 for state with different lettering. See reference 63664 for a framed mezzotint.*  
Stock: 44436

83. **"A General Group."**

Spy [Leslie Ward]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Nov.r 29.th, 1900.

Chromolithograph, sheet 405 x 550mm (16 x 21½").

Middle fold as issued. Faint mount burn. Some light foxing outside of image. £150

Lightly caricatured portraits of military men in South Africa.

They are from left: Colonel Plummer (Herbert Plumer, 1st Viscount Plumer (1857-1932)), General Hunter (Sir Archibald Hunter (1856-1936)), General MacDonald (Sir Hector Archibald MacDonald (1853-1903)), Sir Redvers Buller (1839-1908), General Baden-Powell (Robert Baden-Powell (1857-1941) founder of the Boy Scouts and Girl Guides), Lord Roberts (Frederick Sleigh Roberts, 1st Earl Roberts (1832-1914)), Lord Dundonald (Douglas Mackinnon Baillie Hamilton Cochrane, 12th Earl Dundonald (1852-1935)), Lord Kitchener (Horatio Herbert Kitchener, 1st Earl Kitchener of Khartoum (1850-1916)), Sir George White (1835-1912), General Pole-Carew (1849-1924), Sir Frederick Carrington (1844-1913) and General French (John Denton Pinkstone French, 1st Earl of Ypres (1852-1925)). Lord Roberts rests one of his boots on the Vanity Fair caricature of Stephanus Johannes Paulus ('Paul') Kruger (1825-1904), President of the Transvaal Republic.

Stock: 63821

84. **"War-worn". (The Right Hon. Joseph Chamberlain M.P.,)**

WHO. Hentschel-Colourtype, London. Vanity Fair Supplement. [29th January 1908]

Chromolithograph, with text, sheet 385 x 260mm (15¼ x 10¼"), large margins. Slight mark in coat. £50

Full length caricature portrait of British statesman, Joseph Chamberlain (1836-1914).

Stock: 63675

85. **["our Joe"]**

Spy [Sir Leslie Ward]. [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. Jan.y 27 1877]

Chromolithograph proof, sheet 385 x 260mm (15¼ x 10¼"). £110



Full length caricature portrait of British statesman, Joseph Chamberlain (1836-1914).  
Stock: 63680

86. **Oliver Cromwell, Lord Protector. E Collectione W.m Powlet, Gen:**

Peter Lely pinx.t 1653. I. Faber fecit 1740. [n.d. c.1740.]  
Mezzotint. 210 x 150mm (8¼ x 6"). Thread margins.  
£320

Bust portrait in oval of Oliver Cromwell (1599-1658), in armour with loose hair curling to shoulders and a plain white collar, directed to left, looking over left shoulder. Published as the frontispiece to Peck's 'Memoirs of Oliver Cromwell'. CS 97.  
Stock: 63617

87. **[The Solicitor General] [(Sir, W. S. Robson, K.C.)]**

Spy [Sir Leslie Ward] [Bemrose Dalziel Ltd., Watford & London.] [Published in Vanity Fair 25 January 1906]

Chromolithograph proof, with text, sheet 400 x 270mm (15¾ x 10½") large margins. £50

Full length caricature portrait of William Snowdon Robson, 1st Baron Robson (1852-1918), lawyer, judge and Liberal politician: MP Bow and Bromley and Shouth Shields 1855.  
Stock: 63666

88. **["Conservative Whip"]**

Spy [Sir Leslie Ward]. [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. Jan.y 21.st 1904]

Chromolithograph proof, with text, sheet 405 x 275mm (16 x 10¾"), large margins. £120

Full length caricature portrait of Major Victor Albert Francis Charles Spencer, 1st Viscount Churchill (1864-1934).  
Stock: 63688

89. **On The Terrace A Political Spectacle.- "The Ayes have it - the Noes have it".**

Spy [Leslie Ward]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Nov.r, 30 1893.  
Chromolithograph, sheet 385 x 545mm (15¼ x 21½). Vertical creases as issued. £95

Lightly caricature portraits of a group of MP's on a terrace outside parliament, with a small black dog. They are: Arthur James Balfour, 1st Earl of Balfour (1848-1930), Sir (Joseph) Austen Chamberlain (1863-1937), Joseph ('Joe') Chamberlain (1836-1914), Sir John Eldon Gorst (1835-1916), Sir William Vernon Harcourt (1827-1904), Justin McCarthy (1830-1912), Anthony John Mundella (1825-1897) & Sir Richard Temple, 1st Baronet (1826-1902).  
Stock: 63815

90. **"Empire Makers And Breakers" A Scene At The South Africa Committee 1897.**

Stuff [Harold Wright]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Nov. 25, 1897.  
Chromolithograph, sheet 375 x 530mm (14¾ x 20¾"). A few small tears in margins repaired with tape. Top

and bottom margin chipped. Folds as issued, splits in folds repaired with tape. £75

Lightly caricatured portraits of politicians in a board room around a green table  
They are from left: Lord Chief Justice Richard Everard Webster, Viscount Alverstone (1842-1915); Liberal politician and MP for Windsor, Middlesex and Northampton, Henry du Pré Labouchère (1831-1912); statesman in South Africa, Cecil John Rhodes (1853-1902); MP for Oxford and Derby, Chancellor of the Exchequer and leader of the British Liberal Party, Sir William Vernon Harcourt (1827-1904) and MP for Birmingham, Joe Chamberlain (1836-1914).  
Stock: 63820



91. **Joseph Sturge Esq.r President of the Complete Suffrage Association. Specimen of the Sentinel Portrait Gallery. No. 1.**

[n.d. c.1840.]  
Very scarce mezzotint. Sheet 437 x 310mm (17¼" x 12¼"). Varnished. £420

Seated portrait of Joseph Sturge (1793-1859), he holds 'Human brotherhood through the Bible' in his left hand and his right is around the shoulders of a little black girl.

Sturge was a Quaker and founder of the British and Foreign Anti-Slavery Society, now Anti-Slavery International, who spent his life engaged in Radical political actions supporting pacifism, working class rights, and the universal emancipation of slaves. In Jamaica, Joseph Sturge helped to found Free Villages with the Baptists, one of which was named Sturge Town in his memory.  
Stock: 63665

92. **"the Salvation Army"**

Spy [Sir Leslie Ward] Vincent Brooks, Day & Son, Lith. Vanity Fair Nov.r 25 1882.  
Chromolithograph, sheet 380 x 270mm (15 x 10½"), large margins. £70

Full length caricature portrait of General William Booth (1829-1912), Methodist preacher and founder of the Salvation army along with his wife.  
Stock: 63670

93. **"Stonehenge 1911." (M.r W. M.c Auliffe, M.N.G.A.) "Vanity Fair" Supplement. Men Of The Day No. 1309.**

Alick P.F. Ritchie. Vincent Brooks, Day & Son, Lith. [3 December 1911]

Chromolithograph, with text, sheet 385 x 260mm (15¼ x 10¼"), large margins. £120

Full length caricature portrait of William McAuliffe (fl.1911), Chief Druid of England.

Stock: 63679



94. **In His Majesty's Collection.**

From the Original Drawing by Annibale Carracci. Engraved by F. Bartolozzi RA Historical Engraver to His Majesty. Publish'd as the Act directs April 11 1796 by I. Chamberlaine.

Stipple in sanguine, sheet 430 x 325mm (17 x 12¾"). Trimmed to plate. £140

A very fine image showing head of a young monk, possibly Saint Francis of Assisi. *De Vesme 2106.*

Stock: 63782

95. **"Wholemeal Bread" (D.r T.R. Allinson) "Vanity Fair" Supplement. Men of The Day. No. 1299.**

Ray. Vincent Brooks, Day & Son, Lith. [4th October 1911]

Chromolithograph, sheet 385 x 250mm (15¼ x 10"), large margins. Paper toned. £80

Full length caricature portrait of Thomas Richard Allinson (1858-1918) English physician, dietetic reformer, businessman, journalist and vegetarianism activist. He was a proponent of wholemeal bread consumption. His name is still used today for a bread popular in Europe, Allinson bread.

Stock: 63671

96. **[Elizabeth Chudleigh] Elizabeth Duchess Dowager of Kingston taken at the Bar of the house of Lords. Apr.1 15 1776.**

Published by G. Robinson as the act directs May 1. 1776.

Etching with engraving. Sheet 180 x 110mm (7 x 4¼"), large margins. Trimmed into plate, mounted in album paper at edges. £70

Elizabeth Chudleigh (1720-1788). Having had a short, secret marriage, she bigamously married the Duke of Kingston. When her first husband, by then the Earl of Bristol, brought a case seeking to prove their marriage in order to divorce her, she appeared in the House of Lords in elaborate mourning dress, three years after the death of the Duke. Much ridiculed, she was satirised as 'Kitty Crocodile' in Foote's play 'The Capuchin', 1777. Stock: 63597

97. **Ducissa de Marlborough &, Sacri Romani Imperij Principissa. &c.**

G. Kneller S.R. Imp. et. Angl. Eques Aur. Pinxit. J. Simon fecit. Sold by J. Simon, against cross Lane in long Acre. [n.d. c.1715.]

Fine mezzotint, plate 355 x 270 (14 x 10½"), with large margins. £280

Sarah Churchill, Duchess of Marlborough (1660-1744). The wife of John Churchill, 1st Duke of Marlborough; Sarah Jennings was appointed Lady of the Bedchamber in 1683, and became a close friend and advisor to Queen Anne. Vivacious and adept at politicking, she used her position to further the military career of her husband. Eventually in 1711, her self-confident dominance of the Queen provoked a quarrel and estrangement, and both she and the Duke were dismissed from their offices. *CS: 96 only state.*

Stock: 63748

98. **[Delarom.] The Fair Circassian. N.º 5.**

Lady's Magazine, \_ 1819.

Coloured aquatint. Sheet 185 x 120mm (7¼ x 4¾"). Trimmed within plate on three sides, mounted in album paper at edges. £140

A portrait of Delarom, the favourite companion of the Persian ambassador during his visit to London in 1819. She is shown seated on a mat and cushions, in oriental dress. Her nickname, 'The Fair Circassian', came from Samuel Jackson Pratt's 1781 tragedy.

Stock: 63773

99. **The R.t Hon.ble Eleanor Butler and Miss Ponsonby. "The Ladies of Llangollen." S. Ponsonby [facsimile signature]. Died Dec.r 8th 1831. Aged 74. Eleanor Butler [facsimile signature]. Died June 2nd 1829. Aged 90.**

From a Drawing by LADY LEIGHTON carefully taken from life. Drawn of Stone by R. J. LANE, A.R.A. Printed by J. Graf. Proof.

Lithograph on chine colle. 290 x 225mm (11½ x 8¾") very large margins. Tears to edges of paper repaired with tape. Some surface dirt in margins. £190

Eleanor Butler and Sarah Ponsonby, known as 'the Ladies of Llangollen', seated at a table in their library, with their cat seated in the foreground. The ladies moved to Llangollen, North Wales, and moved into Plas Newydd with their servant Mary Caryll in order to avoid the inevitability of unwanted forced marriages back in their home County Kilkenny. Their home became an epicentre for eccentric contemporaries and they eventually became a popular attraction. All three ladies are buried together in Llangollen.

Stock: 63557





100. **The Rt. Honble. Lady Eleanor Butler & Miss Ponsonby "The Ladies of Llangollen".**  
**[Facsimile signatures below.]**

Drawn on Stone by J.H. Lynch. Day & Haghe Lithrs. to the Queen. Entd. at Stationer's Hall. [n.d., c.1835.]  
 Tinted lithograph. Sheet: 375 x 275mm (15 x 11").

Laid on album sheet with decorative border. £230

Touching portraits of Sarah Ponsonby (1755? - 1831), daughter of Chambre Brabazon Ponsonby, cousin of the Earl of Bessborough, and Lady Eleanor Charlotte Butler (1745? - 1829). They resolved to live together in complete isolation from society in a cottage at Plasnewydd in the vale of Llangollen, Denbighshire, north Wales. Their names were not known in the neighbourhood, and they were called 'the ladies of the vale.' They lived in complete seclusion for some fifty years, and neither left the cottage for a single night until their deaths. Their devotion to each other and their eccentric manners gave them wide notoriety. All tourists in Wales sought introduction to them, and many made the journey to Llangollen for the special purpose of visiting them. With their servant, Mary Caryll, who died before either of them, they lie buried in Plasnewydd churchyard under a triangular pyramid inscribed with their names.

An Italian greyhound runs on the path in front of the two ladies; it has been noted that a succession of their pet dogs were named 'Sappho'.

Stock: 63558

101. **His Majesty's Servants.**

Spy [Leslie Ward]. Gilb.t Whitehead & C.o L.td, New Eltham S.E. Supplement To "The World," December 21ST, 1909.

Chromolithograph, sheet 365 x 480mm (14¼ x 19").  
 Vertical fold as issued. Tears repaired by being laid on archival paper. £160

A lightly caricatured group portrait of actors.

They are from left to right: Miss Gertie Millar (Our Miss Gibbs) [Gertrude Ward, Countess of Dudley (née

Millar (1879 -1952)], Miss Irene Vanbrugh (The Thief) [Dame Irene Boucicault DBE (née Barnes .1872 -1949)], Mr. Edmund Payne (Our Miss Gibbs) [Edmund James "Teddy" Payne (1863 -1914)], Mr. George Alexander (The Thief) [George Alexander Gibb Samson (1858 -1918)], Mr. H.B. Irving (The Lyons Mail) [Harry Brodribb Irving (1870 -1919)], Miss Violet Vanbrugh (The Women in the Case) [Violet Augusta Mary Barnes (1867 -1942)], Mr. George Grossmith, Junr. (Our Miss Gibbs.) [(1874 -1935)], Mr. Lewis Waller (Sir Walter Raleigh) [William Waller Lewis (1860 -1915)], Sir Herbert Tree (Trilby) [Sir Herbert Beerbohm Tree (1852 -1917)], Mr. Arthur Bouchier (Making a Gentleman) [(1863 -1927)] and Mr. Weedon Grossmith (Mr. Preedy and the Countess) [Walter Weedon Grossmith (1854 -1919)].

Stock: 63825

102. **Out of Work.**

Drawn from Nature and on Stone by the Rev.d T. Kilby Printed by T. H. Skelton, Southampton. [n.d., c.1850.]

Rare lithograph on tinted india paper; 250 x 205mm (9¾ x 8"), very large margins. £95

A three quarter length portrait of a glum-looking man  
 Stock: 63766

103. **[His Majesty the King]**

Spy [Sir Leslie Ward]. Vincent Brooks, Day & Son, Lith. [Vanity Fair 19th June 1902]

Chromolithograph proof, with text, sheet 400 x 270mm (15¾ x 10½"), large margins. £70

Full length caricature portrait of King Edward VII (1841-1910) in formal military dress.

Stock: 63672

104. **"Our Sailor Prince"**

Spy [Sir Leslie Ward]. Vincent Brooks, Day & Son, Lith. Vanity Fair May 24 1890.

Chromolithograph, with text, sheet 385 x 260mm (15¼ x 10¼"), large margins. £70

Full length caricature portrait of Prince George Frederick Ernest Albert (later George V) (1865-1936) in formal naval dress.

Stock: 63674

105. **["Eddie"]**

Hay [W.B. Hayes] [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. Oct.r 13 1888]

Chromolithograph proof, with text, sheet 405 x 275mm (16 x 10¾"). £70

Full length caricature portrait of Prince Albert Victor Christian Edward, Duke of Clarence and Avondale (1864-92), in military uniform.

Stock: 63686

106. **Henricus Walliae Princeps Natus Anno MDXCIII XIX Die Febuarii.**

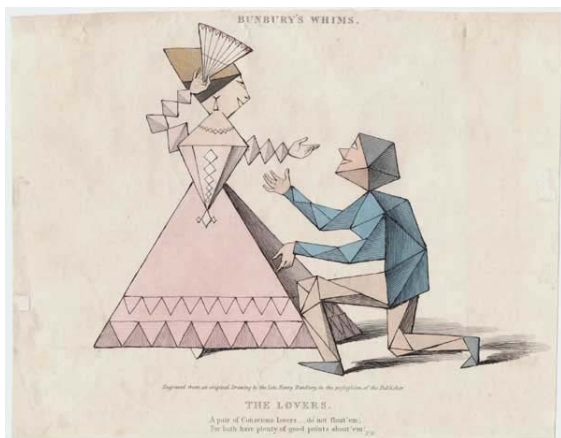
Crispin van de Pass excudit [n.d., 1604].

Engraving, 2 collector's marks verso. 145 x 90mm (5¾ x 3½"). Mounted in album paper at edges. £230

A half-length portrait in oval of Henry Frederick (1594-1612), Prince of Wales as the eldest son of James I & VI before he died of typhoid aged 18..  
Stock: 63583

107. **[James I & VI] Serenissimus Iacobus VI. Dei Gratia Scotorum Rex. Anno Domini 1598.**

[by Crispijn van der Pass.] [n.d., c.1598.]  
Engraving. Sheet 135 x 195mm (5¼ x 7¾"). Trimmed within plate, mounted in album paper. £260  
A portrait of James I in armour, with a moustache but no beard, from the series 'Effigies Regum ac Principum ... in re nautica'.  
Stock: 63616



108. **Bunbury's Whims. The Lovers. A pair of Conscious Lovers \_ do not flout 'em, / Foth both have plenty of good points about 'em! T.H.**

Engraved from an original Drawing by the late Henry Bunbury, in the possession of the Publisher. [London, n.d., c.1820.]  
Hand-coloured etching. Sheet: 240 x 190mm (9½ x 7½"). Trimmed, tape remains at edges, some staining. £95

Caricature showing two highly stylised geometric figures composed of angular shapes; a young man on bended knee before woman holding a fan. From an early edition of 'Whims and oddities: in prose and verse' by humourist and poet Thomas Hood (1799-1845). Lettered with a couplet by Hood beneath the caption. See Ref: 43974 for a period watercolour.  
Stock: 63735

109. **[Bunbury's Whims.] Round. Triangle. Square.**

Engraved from an original Drawing by the late Henry Bunbury, in the possession of the Publisher. [London, n.d., c.1820.]  
Hand-coloured etching. Sheet 170 x 260mm (6¾ x 7½"). Trimmed, losing sub-title. £120  
Caricature showing three highly stylised geometric figures composed of circles, triangles and squares/rectangles respectively.  
From an early edition of 'Whims and oddities: in prose and verse' by humourist and poet Thomas Hood (1799-1845). Each figure has a couplet by Hood beneath a caption.  
Stock: 63736

110. **"I believe I'm right." M.r. Alder.**

Drawn Etch.d. Pub.d. as the act directs by Rich.d. Dighton. London Pub.d. by Tho.s. M.c.Lean 26 Haymarket, 1824.  
Hand-coloured etching. 185 x 260mm (7¼ x 10¼"), with large margins. Mint. £160  
A full-length portrait in profile facing left of Daniel Alder, an indigo broker. The text 'Y.C.Tallow 60/-' issues from his closed mouth.  
In the shadow cast by the figure 'Hughes/ 14 Lombard St/Fleet St.' is printed in reverse. Hughes was a manufacturer and supplier of copper plates, Dighton would sometimes use the reverse of the plate causing the manufacturer's impress to appear in the image.  
Originally published in 1823, this example was published the following year, with McLean's imprint and the 'Mr Alder' added. BM 14537.A.  
Stock: 63798

111. **'Ossy, who'll take the odds?**

[n.d., c.1900.]  
Wood engraving, printed in red. Sheet 380 x 80mm (15 x 3¼") Folded, several worm holes. £60  
A caricature of a gambler, pencil between his teeth, notebook in hand.  
Stock: 63713

112. **Oh no! I never touch Spirits.**

[n.d., c.1900.]  
Wood engraving, printed in green. Sheet 380 x 80mm (15 x 3¼") Folded, one worm hole. £75  
A caricature of a woman, gin bottle in her basket.  
Stock: 63712

113. **Dandy Dick, the Mostrous Masher.**

[n.d., c.1900.]  
Wood engraving, printed in red. Sheet 380 x 80mm (15 x 3¼") Folded, several worm holes. £60  
A caricature of a dandy, smoking a cheroot.  
Stock: 63711

114. **The Image of its Dad.**

[n.d., c.1900.]  
Wood engraving, printed in green. Sheet 380 x 80mm (15 x 3¼") Folded, several worm holes. £60  
A caricature of a grinning man holding a baby in a christening gown.  
Stock: 63714

115. **Sir Francis Burdett.**

Drawn Etch.d. by Richard Dighton Jan.y. 1820.  
Etching with fine hand colour. 195 x 295mm (7¾ x 11¾"), with large margins. Mint. £160  
Full length portrait in profile of Sir Francis Burdett (1770- 1844) a reformist politician and baronet who denounced the war with France and the suspension of the Habeas Corpus Act. BM Satires 14055.  
Stock: 63797



116. **[Elizabeth Conyngham] The Guard Wot Looks Arter the Sovereign.**

[Monogram of Paul Pry (William Heath)] Esq. Del.

Pub April 28 1829 by T. McLean 26 Haymarket.

Caricature daily pub.

Etching with fine hand colour. 260 x 370mm (10¼ x 14½"), large margins. Some spotting. £180

Elizabeth, Lady Conyngham (1769-1861), caricatured as immensely fat, dressed as a coachman and carrying a blunderbuss, post horns hanging from her bag. She was mistress of the Prince Regent from 1819 until his death in 1830. She also had a fling with the Tsarevitch of Russia (later Nicholas I) during his visit to London in 1816. *BM 15733*.

Stock: 63647

117. **[George Cranstoun in the basket & Capt: Mingay]**

K [John Kay] fec.t [n.d., 1786.]

Etching. 100 x 70mm (4 x 2¾"), with large margins.

£75

A caricature of George 'Geordie' Cranstown, a dwarf soldier, singer and beggar, being carried in a basket behind Captain Mingay.

Stock: 63715

118. **[George Cranstoun & Samuel Macdonald] Sam. A Soldier I am for a Lady, what Beau was ere arm'd compleater &c**

Kay del et Sculp 1789. [but later]

Aquatint with etching. 240 x 165mm (9½ x 6½"). £75

Three soldiers, one of whom is very short (George Cranston dwarf soldier, singer and beggar), looks up at another, who is very tall and broad (Samuel McDonald, who was 6ft 10"), watched by the third, who stands to attention behind to right. Print made by British printmaker John Kay (1742 - 1826).

Stock: 63716

119. **The Dandy Club.**

Drawn Etchd by Richd Dighton. Dec.r 29, 1818. Pub.d by T McLean Haymarket [n.d., c.1824].

Etching. 200 x 300mm (7¾ x 11¾"), with very large margins. On paper watermarked 'J Whatman 1824'.

Stains. £250

Twenty-three caricature portraits of men crowded together, all shock-haired and high-collared. One man offers his box of 'Dandy Mixture' snuff; on a table is a bottle of 'Best Dandy'. *BM Satires 13031*.

Stock: 63802

120. **[Stephen Fox] A Flaw in the Ice or Stephens Dream of the Macaroni Bucks and Does Turn'd Topsy Turvy.**

[William Austin]. Pubd as the Act Directs May 1st 1773.

Etching, 18th century watermark. 295 x 380mm (11¾ x 15"). Trimmed to plate, mounted in album paper at edges. £350

A group of people crash through the ice. The central figure is Stephen Fox (1723-74), brother of Charles James Fox.

Stephen inherited the title 2nd Baron Holland the year after this caricature was published but died five months later.

Stock: 63565

121. **[Charles Grey] Tommy Grey with the Tail of His Order!!! Lork What a Long Tail our Cat has Got.**

W.Heath. Pub Feb 15 1831 by T.McLean 26 Haymarket.

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

Trimmed to printed border.

£120

Earl Grey depicted as a cat with a long tail, walking along a wall, with a fish marked 'First Lord of he Treasury 6000' in its mouth. This attacks the Prime Minister for his nepotism: along his tail are references to payments made to members of his family by the government.

This satire pre-dates the Reform Act, referred to on a poster on the wall. The Duke of Wellington, an opponent of the Act, appears as a stick-figure piece of graffiti, waving a sword. *BM: 16578*.

Stock: 63657

122. **[Charles Grey] Tommy Grey with the Tail of His Order!!! Lork What a Long Tail our Cat has Got.**

W.Heath. Pub Feb 15 1831 by T.McLean 26 Haymarket.

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

Trimmed within plate, to printed border at top. Slight loss top left corner. £160

Earl Grey depicted as a cat with a long tail, walking along a wall, with a fish marked 'First Lord of he Treasury 6000' in its mouth. This attacks the Prime Minister for his nepotism: along his tail are references to payments made to members of his family by the government.

This satire pre-dates the Reform Act, referred to on a poster on the wall. The Duke of Wellington, an



opponent of the Act, appears as a stick-figure piece of graffiti, waving a sword. *BM: 16578*.

Stock: 63658



123. **[Thomas Hall] Sell and Repent.**

Drawn Etchd & Pubd by Richd Dighton. 1817 Novr 29th.

Coloured etching. 235 x 150mm (9¼ x 6"), with large margins. Mint £280

A full length satirical portrait of Reverend Thomas Hall (1750-1825).

Born in Pennsylvania, Hall had several parishes in Virginia and argued for colonists' rights, but left America when he realised that the colonies intended to split entirely with England. In 1784 he became the chaplain of the British Factory in Livorno, Italy. *BM Satires 12909*.

Stock: 63801

124. **[Mr Hilbers] Very like a Whale.**

Drawn Etch.d. & Pub.d. by Rich.d. Dighton. 1818 Feb.y.

Fine coloured etching. 230 x 300mm (9 x 12"), large margins. Crease in bottom right. £260

Full-length portrait in profile of a man wearing spectacles, glove and top hat.

The British Museum's example has a pencil identification as 'Mr. Vale'. The National Portrait Gallery identifies him as 'Mr Hilbers'. The watercolour in the Royal collection is described as being of 'The Scent-Oil Merchant': this is probably also Mr Hilbers, with the title here alluding to ambergris. *BM 13016*.

Stock: 63791

125. **"In Vanity Fair"**

Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Nov.r 29 1890.

Chromolithograph, sheet 385 x 540mm (15¼ x 21½"). Original folds. £140

Lightly caricatured portraits of twenty-two public figures, standing on wooden stage and in the audience pit below.

As listed below they are: James Weatherby, Leslie Ward, Sir Robert Jardine, Louis Pasteur, Spencer

Compton Cavendish 8th Duke of Devonshire, Maj E H Egerton, Edmund Tattersall, Pablo Martín Melitón de Sarasate y Navascués, John Sims Reeves, George V, George Grossmith Senior, Henri Eugène Philippe Louis d'Orléans duc d'Aumale, Sir Henry Irving, Arthur Cecil, Prince Arthur Duke of Connaught and Strathearn, Sir John Hare, Sir Herbert Beerbohm Tree, Thomas Power O'Connor, Charles Kearns Deaner Tanner, Sir Augustus Henry Glossop Harris and William Henry Smith.

Stock: 63795

126. **[Dr John Ireland] Ireland in Scotland, or a trip from Oxford to the land of Cakes.**

Drawn, Etch.d & Pub.d by Dighton. Char.g Cross. June 1807.

Fine coloured etching. 275 x 195mm (10¾ x 7¾"), with large margins. Mint £160

A gentle caricature portrait of Scottish doctor John Ireland (1745-1839), a prominent Oxford resident, wearing the old-fashioned dress for which he was noted, with ruffles and pigtail.

[http://www.oxfordhistory.org.uk/doctors/apothecaries/ireland\\_john.html](http://www.oxfordhistory.org.uk/doctors/apothecaries/ireland_john.html)

Stock: 63789

127. **M.r C. Kemble as Charles Surface in the School for Scandal.**

Drawn, Etch.d by Rich.d Dighton 1821. Pub.d by T. McLean, Haymarket

Hand-coloured etching. 325 x 205mm (12¾ x 8"), large margins. Soiling and creasing, mainly in margins. £240

A gentle caricature portrait of actor Charles Kemble (1775-1854), the younger brother of John Philip Kemble. He enjoyed a relatively successful career, independent from his siblings. *BM Satires 14271*.

Stock: 63788

128. **The Macaroni Captains.**

Pub.d Accord.g to Act, Sep.r 17th. 1772, by MDarly (39) Strand.

Etching, 18th century watermark. 175 x 245mm (7 x 9¾"), large margins on 3 sides. Trimmed to plate at bottom, mounted in album paper at edges. £280

Two military men engaged in a violent struggle with some geese using their swords and a cane: one goose is biting the end of the long pigtail queue of the soldier to left, who holds another goose by the neck in his right hand and is about to strike it with his sword. The other soldier is threatening a goose with his sword and also with his tasselled cane. Three geese hiss angrily with outstretched necks; one lies dead on the ground.

A caricature published by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *BM Satires: 5061*.

Stock: 63564

129. **The Macaroni Duellists**

R St. G. M. f. Pub.d according to Act by MDarly, Jan.y 15.th 1772 (39) Strand.

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

Caricatures of two duellists and their seconds, one of whom has a bottle of smelling salts.

After Richard St George Mansergh St George (1750-98), published by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *Not in BM Satires but see 2010,7108.1.*

Stock: 63578

### 130. **A Macaroni General.**

G.T. Inv. Pub accor to Act by MDarly Strand July 22d. 1772.

Scarce etching, pt 18th century watermark. 250 x 175mm (9¾ x 7"). Mounted in album paper. £360

A (retired?) army officer with a large belly; in the background rear view of an equestrian statue of a portly Prince William, Duke of Cumberland (in Cavendish Square?).

A caricature published by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *Not in BM Satires*

### 131. **An Old Macaroni Miss-Led.**

[drawn and engraved by Matthew Darley] Pub accor to Act by MDarly Strand April 16.th 1772.

Etching, pt 18th century watermark. 250 x 180mm (9¾ x 7"). Trimmed to plate on three sides, mounted in album paper at edges. £260

An elderly man, dressed in the macaroni manner with an enormous club of hair, is accosted by a prostitute who attempts to lead him astray.

A caricature published by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *BM Satires: 5058.*

Stock: 63563

### 132. **Sir Murray Maxwell K.t CB.**

Drawn & Etchd by Richd Dighton. Pubd by T McLean Haymarket [n.d., c.1825].

Coloured etching. 310 x 225mm (12¼ x 8¾"), on paper watermarked 'J Whatman 1825', large margins.

Creasing and stains in margins. £160

A full length satirical portrait of Captain Sir Murray Maxwell (1775-1831) in his naval uniform, probably drawn during the 1818 general election, when he stood for Westminster against Francis Burdett. *BM Satires 13023.*

Stock: 63800

### 133. **[Sir Moses Montifiore.]**

Drawn, Etch.d & Pub.d by Rich.d Dighton. 1818.

Scarce & rare etching with fine hand colour. 300 x 205mm (12 x 8"), large margins. Some spotting and staining. Slight vertical crease. £320

A gentle caricature portrait of Sir Moses Montifiore (1784-1885), 1st Baronet, a Banker, activist, philanthropist and Sheriff of London. Born to an Italian-Jewish family he was active in promoting opportunities among Jewish communities, both in Britian and abroad, and was president of the Board of Deputies of British Jews 1835-38. After his retirement he devoted himself to philanthropy that largely aimed to improve the quality of life for Jewish communities abroad.

Stock: 63787

### 134. **[Sir George Nugent] A View of Nugent.**

Drawn, Etch.d & Pub.d as the Act directs by Dighton. July 1807.

Fine coloured etching. 300 x 180mm (11¾ x 7"), watermarked 1825, large margins. Creasing in margins. £130

A gentle caricature portrait of Sir George Nugent (1757-1849), an army commander in Europe, Jamaica, India and Ireland, who became field-marshal in 1846.

Stock: 63790

### 135. **[Daniel O'Connell] Caged at Last.**

H.B [John Doyle]. Printed by W. Kohler. London: W. Spooner, 377 Strand [n.d., 1843].

Rare lithograph. Sheet 260 x 370mm (10¼ x 14½"). Trimmed within printed borders, some foxing. £180

Daniel O'Connell and his associates stand at the bars of a prison window weeping. Above the window is written 'Cease to do Evil and Learn to do Well'; under the sill is a rent box.

In 1843 he spent three months in Griffith Barracks, Dublin (known as Richmond Bridewell) for conspiracy before being released on appeal.

Stock: 63651



### 136. **[Daniel O'Connell] Conspirators; or Imprisonment As It Is And Imprisonment As It Was.**

[John Doyle] [n.d., c.1843.]

Scarce lithograph. Sheet 250 x 370mm (9¾ x 14½").

Trimmed within printed borders, title excised and pasted at top of image. £180

Two contrasting scenes of imprisonment in Ireland. On the left an obese Daniel O'Connell lifts a wine glass in 'Richmond Pleasure Grounds', a 'Rent' box at his feet; on the right an unkept man sits shackled in Kilmainham Gaol, a jug of water and a loaf beside him. In 1843 O'Connell spent three months in Griffith Barracks, Dublin (known as Richmond Bridewell, for conspiracy before being released. Kilmainham Gaol in Dublin, opened 1796, was notorious for the poor, overcrowded conditions. It is now a museum.

Stock: 63650

137. **[Robert Pulsford] Write 'em or let 'em alone.**

Drawn Etchd & Pubd as the act directs by Richard Dighton March 1824. London. Pub.d by Thos McLean. 26. Haymarket. 1824.

Etching. 220 x 145mm (8¾ x 5¾"), with large margins. £280

A satirical full-length portrait of an elderly man identified by the BM as Robert Pulsford (d. c.1835), A wine merchant in partnership with his son William, at 7 Great St. Helens, London. Pulsford also had property on Antigua, Montserrat and Tobago, owning slaves, and invested heavily in railways. On his death his estate was valued at £450,000. *BM Satires 14677.A*. Stock: 63799

138. **[Mr Ripley or Mr Cohen.]**

Drawn Etch.d & Pub.d by R.d Dighton. 1817 Nov.r 5.th. [but c.1824]

Coloured etching. 225 x 150mm (8¾ x 6"), with large margins watermarked 'J Whatman 1824'. Spotting and soiling. £350

A gentle caricature portrait of a stout elderly man standing in profile to the left, holding a wallet and pencil.

The BM suggests two identifications: 'Mr Ripley'; and Levy Barent Cohen (1740-1808, father-in-law of N. M. Rothschild), based on the title 'Mr Cohen' added for the Maclean edition of 1824. As Levy Barent Cohen died when Dighton was 13, this seems unlikely. *BM Satires 12908*.

Stock: 63804

139. **[John Scott, Earl of Eldon] Retirement. Minerva's favourite Bird!!!**

[Paul Pry] Esq. Pub April 1829 by T McLean 26 Haymarket.

Hand-coloured etching. Plate 355 x 260mm (13¾ x 10¼"). Bit faded. £160

A wonderful caricature of Eldon as a hawk-like owl in a hollow of a tree. Eldon led the opposition to Catholic Relief and this image encapsulates his futile, last-ditch resistance shortly before the Relief Bill was passed.

*BM Satires: 15739*.

Stock: 63646

140. **His Grace the Duke of Wellington, K.G. [&] M.r Laurence Irving.**

WH. [Wallace Hester]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Dec.r 6, 1894.

Chromolithograph, sheet 420 x 560mm (16½ x 22"). Vertical fold as issued. £130

Rare lightly caricatured double portrait of British nobleman and landowner, Arthur Charles Wellesley, 5th Duke of Wellington, JP (1876–1941) styled as Marquess of Douro from 1900 to 1934, and English dramatist and actor, Laurence Sydney Brodrigg Irving (1871–1914).

Stock: 63827



141. **[Duke of Wellington] The Master General of the Ordnance.**

Drawn Etch.d & Pub.d by Rich.d Dighton. 181 August [but c.1824]

Coloured etching. 290 x 195mm (11½ x 7¾"), watermarked 'Turkey Mills J Whatman 1819'. Old ink mss. in lower margin. Mint. £280

A gentle caricature of the Duke of Wellington in dress uniform, wearing the Waterloo medal. *BM Satires 12908*.

Stock: 63808

142. **[Sir Matthew Wood] A View in the Justice Room, Guildhall.**

Drawn Etch.d. & Pub.d by Rich.d. Dighton. 1819.

Hand coloured etching. 185 x 210mm (7¼ x 8¼"), with large margins. Mint. £220

Satirical portrait of alderman Sir Matthew Wood, 1st Baronet (1768-1843), robed, leaning over a desk pointing his quill.

Stock: 63796

143. **Dressing for the Ball in 1857. Punch's Pocket book for 1857.**

John Leech [in image] [London: Bradbury, Evans & Co., 1857.]

Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £90

An illustration depicting a satirical scene of women getting ready for a ball. One of the ladies is being dressed in an inflatable crinoline, with a maidservant pumping air to inflate the petticoat.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63846



144. **The Newspaper N° 16. Wanted. "Lor, Mrs Lush, here's summit'll suit you, "Wanted a sober, steady, young woman as Wet Nurse". May this here be my pison if I Don't go arter that ere you know.**

London W. Spooner 259 Regent St. [n.d., c.1840.]  
Coloured lithograph. Sheet 250 x 200mm (9¾ x 8").  
Small tears in edges taped. £120  
One servant reads a 'situation vacant' advert to her drunken friend.  
Stock: 63644

145. **Gallant Rescue off the Bachelor Rocks. Punch's Pocket book for 1871.**

C.K. [monogram of Charles Keene] [London: Bradbury, Evans & Co., 1871.]  
Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £150  
An illustration in which women are depicted in boats, waving flags. With their nets and lassos they rescue struggling men from the rocks and the water, pulling them into their boats.  
One of a series of coloured etchings from Punch's Pocket Books, 1843–81, published by Bradbury Evans & Co.  
Stock: 63847

146. **The Ladies' New Gallery, 1870. Punch's Pocket book for 1870.**

C.K. [monogram of Charles Keene] [London: Bradbury, Evans & Co., 1870.]  
Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £130  
An illustration in which a crowd of women are sat in the Ladies' Gallery which was created in the new Palace of Westminster by Charles Barry after the fire of 1834. The women are seen drinking tea, watching through the grills with binoculars and reading registries of 'Births, Marriages & Deaths'.  
One of a series of coloured etchings from Punch's Pocket Books, 1843–81, published by Bradbury Evans & Co.  
Stock: 63849

147. **Mrs Professor Fogey's Reading Class\_ Subject: Wonders of the Deep. Punch's Pocket book for 1866.**

[Charles Keene] [London: Bradbury, Evans & Co., 1866.]  
Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £130  
An illustration depicting 'Mrs Professor Fogey', surrounded by women dressed in large Victorian dresses, stood around and sat on rocks next to the sea, listening attentively to their teacher.  
One of a series of coloured etchings from Punch's Pocket Books, 1843–81, published by Bradbury Evans & Co.  
Stock: 63845

148. **Now This Here Is Just Wot I Likes!**

H. Heath fec.t. Pub.d 1829 by S.Gans Southampton Street.  
Fine hand-coloured etching. 360 x 260mm (14 x 10¼"). Thread margins, glue stains on reverse. Very small loss in borders top centre. £280  
A picnic scene showing a group of men and women sitting eating cake and drinking tea while the burner heating the tea catches fire. *Not in BM.*  
Stock: 63649

149. **[A man stalking a woman in a park.]**

Charles [? \*\*\* Bretherton?] [n.d., c.1775.]  
Etching. 175 x 200mm (6¾ x 8"). Inscription badly inked. Narrow margins, mounted in album paper at edges £130  
Stock: 63755

150. **Sketches of Fashion. Plate 1st. Showing the Difference between Beasts & Babies.**

[Monogram of Paul Prey, pseudonym of William Heath] Esq.r s. Pub June 4th 1829 by T. McLean 26 Haymarket sole Publisher of P-Pry original Caricatures.  
Etching with fine hand colour. 345 x 245mm (13½ x 9¾"), watermarked 'J Whatman 1828', large margins. Tears entering plate on right taped, slight soiling. £290  
A group of dandies dressing to impress, some clean-shaven, others with bushy beards. *BM Satires: 15962.*  
Stock: 63786



151. **The Beau Monde. Our modern Ladies heads are fill'd with Bows.**

William Heath. del. Pub July 6 1829 by T. McLean 26 Haymarket - Sole publisher of - Mr Heath's Etchings.  
Engraving with very fine hand colour. 365 x 250mm (14¼ x 9¾"), large margins. Tears margins taped. £420

A young woman with a broad-brimmed hat, on which are perched a dozen miniature suitors. *Not in BM Satires.*  
Stock: 63785

152. **Progress of Bloomerism; or a Complete Change. Punch's Pocket book for 1852.**

John Leech [in image] [London: Bradbury, Evans & Co., 1852]

Coloured etching, sheet 125 x 315mm (5 x 12½").

Folded as issued. Some time stains. Small holes in fold where bound. £90

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. The adherents of bloomerism take on the characteristics of men as they talk, smoke and ride a rocking horse not side saddle.

Illustration for Follies of the Year by John Leech, a series of coloured etchings from Punch's Pocket Books, 1844–1864, published by Bradbury Evans & Co.

John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63857

153. **Hats.**

Pub.d Accor:g to Act Oct.r. 1. 1773 by MDarly 39 Strand.

Etching, 18th century watermark. 245 x 350mm (9¾ x 13¾"), with very large margins. Mint. £290

Twelve caricature heads showing the different types of hat worn by men. A companion plate to 'Wigs' (reference 63585).

A caricature published by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *BM Satires: 5169.*

Stock: 63586



154. **Wigs.**

Pub,d Accor:g to Act Oct.r 12 1773 by MDarly 39 Strand.

Etching, 18th century watermark. 245 x 345mm (9¾ x 13½"), with very large margins. Mint. £380

14 caricature heads showing the different types of wig worn by men. A companion print to 'Hats' (reference 63586). Some are apparently portraits, including Henry Bathurst, 2nd Earl Bathurst (1714 - 1794), Lord Chancellor.

A companion plate to 'Hats', both published by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *BM Satires: 5170.*

Stock: 63585

155. **[Margery Inkle dressing her hair] Humano Capiti \_ &c. \_ &c. Jungere Fi velit et varias inducere plumas \_ Spectatum admissi rifum teneatis Amici Horat: de Art: Poet:**

C.W. Bampfylde 28 March 1776. Page 35.

Etching, pt. 18th century watermark; 230 x 175mm (9 x 7"), large margins. Printer's crease in bottom corners. £260

The frontispiece to Anstey's 'The Election Ball'. Margery in stays and petticoat seated before her dressing-table holds the monstrous erection on her head. Her father, Inkle, seated on a chair (right), watches in astonishment. A maid stands by an open door (left) holding the cock which has been robbed of its tail-feathers, some of which lie on the ground, others adorn Margery's head-dress. A cat miaows at the cock.

Coplestone Warre Bampfylde (1720-91), landscape painter, draughtsman, garden designer and etcher of Hestercombe, Somersetshire. Exhibited at RA.

*BM:5386 See Ref: 20282.*

Stock: 63641

156. **Returned from the Ball.**

[Paul Pry holding a candle, monogram of William Heath.] Pub by Tho. Mclean 26 Haymarket London [n.d., c.1829].

Fine coloured etching. Sheet 365 x 250mm (14¼ x 9¾"). Trimmed to printed border. Tear left side top. £220

A young woman, dressed in her ballgown, sprawls on a settee in her bedroom while her elderly maid yawns with tiredness. *Not in BM Satires.*

Stock: 63655

157. **[Maria II of Portugal] The Feast near Eaten or Master George and his Little Visitor. Children will be children.**

[Paul Pry] Esq. Pub by T. McLean 16 Haymarket Caricatures daily publishing. [Dec. 1828.]

Hand-coloured etching with large margins. Plate 260 x 375mm (10¼ x 14¾"). £280

Satire on the visit to London of Maria II of Portugal. George IV, dressed as a little boy, faces the nine-year old Maria across a small table covered with sweetmeats, with Wellington and Peel as servants behind them. Peel holds a dish of Candid Orange Peel surmounted by a large crown. On the table besides other sweets are boxes of Sugar Plumbs and Bulls Eyes, and slabs of Ally Campana.

During the Portuguese Succession crisis in which Miguel I usurped the young queen (his nephew), Maria travelled to several European courts, including London, in search of support. Miguel is represented here by a battered doll lying on the floor, labelled 'uncle Mig'.

*BM Satires: 15565.*

Stock: 63726

158. **[Aftermath of Navarino] Presenting a Bill of Indemnification or Alarming Items.**  
 [Monogram of Paul Pry, i.e. William Heath] Esq. Pub by T. McLean 26 Haymarket [n.d. c.Feb 1828.]  
 Etching with fine colour. Sheet 250 x 360mm (9¾ x 14¼") Trimmed within plate. £280  
 Satire with the Ottoman Sultan Mahmud II presenting a 'bill of indemnification' to George IV following the Battle of Navarino, in which Britain, France and Russia defeated the Ottoman Empire. The Sultan holds out a long scroll: Demands of the Porte, 10,000 Purses of Gold, 400 Ships of War, etc. In the background the French king Charles X runs away saying he will pay 'Noting', while the Russian Tsar Nicholas walks away contemptuously, saying 'Base is the slave that Pays'.  
*BM Satires: 15519.*  
 Stock: 63643

159. **Lobsters for the Ladies i.e. Jessamin soldiers or a Veteran Corps Going on Duty.**  
 Pubd July 2d 1798 by S.W. Fores 50 Piccadilly.  
 Coloured etching, 1794 watermark. Sheet 270 x 445mm (10½ x 18"). Trimmed to plate, some toning of edges. £360  
 A troop of volunteers parade in the rain, using umbrellas to keep themselves dry, one soldier even covering his musket to an umbrella. Two veterans, one with a wooden leg, mock their effeteness. *BM Satires 9221. Copy of this, not in BM.*  
 Stock: 63867



160. **Explanation of the arms of Napoleon Bonaparte. The Tyrant of France, who created himself Emperor of the French 18th May 1803; was dethroned by the French Senate 2d April 1814; compelled to abdicate for himself and his Family 6th April, and his Life spared on condition of being transported for the remainder of his days to the Island of Elba; whither he was sent under escort on the 20th of April, 1814.**

[by George Cruikshank. Alterations of the skeleton by Rowlandson, see BM] [Published by R. Ackermann, at his Repository of Arts, 101, Strand, London.]  
 Coloured etching with letterpress. Sheet 445 x 275mm (17½ x 10¾"). Trimmed at bottom, losing publication line, some cockling of paper, laid on album sheet.  
 £590

A satirical heraldic set of arms for Napoleon, supported by Death and the Devil.  
 An adaptation of a plate published by J.B.G. Vogel in 1808, with a demon on the left side replaced by Death, by Rowlandson. *BM Satires 12235; see 11057 for the original.*  
 Stock: 63811

161. **After the Invasion- the Levée en Masse \_ or Britons Strike Home.**  
 [Charles Williams]. Pub Aug.t 6 1803 by S W Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening.  
 Hand-coloured etching, watermark J. Ruse 1802. 245 x 350mm (9¾ x 13¾"). Trimmed to platemark at bottom, printer's creases, small hole in back part of inscription area, mounted in album paper at edges. £260  
 Three volunteers exult at the head of Bonaparte which one of them holds up on a pitchfork, saying, "Here he is Exalted my Lads 24 Hours after Landing". In the spaces between these foreground figures is a distant encounter between English and French invaders, who are being driven into the sea. *BM Satires ref: 10052.*  
 Stock: 63572

162. **A Sailor on the Mane or a trip to sea.**  
 Heath del. [n.d., c.1815.]  
 Coloured etching. 250 x 350mm (9¾ x 13¾").  
 Trimmed within plate, surface abrasions, small tear in right edge. £80  
 A sailor grasps the ears of a horse as he is flung forward as his mount refuses to continue over a cliff into the sea. A castle in the background is probably Dover. *Not in BM, Yale 16874336.*  
 Stock: 63648

163. **[Catholic Relief Bill] Protestant Descendency 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 Cariactures are daily Publishing.  
 Coloured etching. 255 x 365mm (10 x 14¼") Linen pasted over left platemark, several small pinholes, some cockling of paper. Small margins. Damaged. £130

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: 63656

164. **[Catholic Relief Bill] \_\_ Finis \_\_**.  
[Monogram of Paul Pry, pseudonym of William Heath]  
Esq. Pub April 1829 by T McLean 26 Haymarket  
where Caricatures are daily Publishing.  
Coloured etching 260 x 375mm (10¼ x 14¾").  
Repaired damage inside the plate mark on right. Small  
margins on 3 sides. £160  
Satire on George IV's eventual assent to the Catholic  
Relief Bill (to which he was strongly opposed). The  
King sits at a round library table and is poised to sign  
the 'Catholic Rel[ief] Bill', a long document, partly  
held up by Peel, who kneels. Close behind Peel are  
Lyndhurst and Wellington; the former uses his mace to  
block the coronation oath hanging on the wall, while  
the Duke who screens from the King a portrait of  
George III on the far wall. George IV's inkstand is  
supported on an angrily watchful British Lion. In a  
Gothic fireplace papers are burning: 'Petitions of the  
People' and 'Vox-Po[puli]'. *BM Satires: 15730*.  
Stock: 63725

165. **The Hawarden Wood Block Estate  
Company Limited, or The Coloured Cousins at  
Work. There are still Coloured descendents of  
"the Gladstone family in Demerara," Extract  
from letter Published in St. Stephen's Revier,  
14th. Jan, 1888. St. Stephen's Review  
Presentation Cartoon, Feb.y 4th. 1888.**  
Tom Merry. Del et Lith.  
Coloured lithograph. 374 x 545mm (14¾ x 21½").  
Vertical fold down the middle, as issued. A few small  
tears to edges £160  
An attack on Prime Minister William Ewart Gladstone  
(1809-98, Liberal Prime Minister but here Leader of  
the Opposition), whose father, Sir John Gladstone, had  
been one of the largest slave owners in the British  
Empire. Earlier in his career he was an opponent of the  
abolition of slavery, saying that emancipation should  
only happen after the moral education of the slaves.  
Here the suggestion is that the morals of the Gladstone  
family also needed attention, with the black workers on  
Gladstone's estates having a family resemblance.  
William Meham (1853-1902) had a music hall act in  
which he drew caricatures at lightning speed. 'St  
Stephen's Review', a Conservative weekly magazine,  
ran from 1883 to 1892.  
Stock: 63741

166. **Irish M.P.s.**  
['Paul Pry' monogram of William Heath.] Pub by T  
McLean 26 Haymarket where political and other  
Caricature are daily publishing [n.d., c.1829.]  
Hand-coloured etching, 260 x 370mm (14½ x 10¼").  
Some small stains largely in margins but enters  
coloured border top right. Small margins top and  
bottom. £230  
Political satire: an Irish schoolmaster-priest, sitting in a  
chair taking a pinch of snuff, teaches a dwarfish Irish  
peasant, ragged and barelegged. The peasant answers  
"O'C—for O'Connell thats right—now Pat what does

MP stand for eh?" with: "Mealy Potato". The Irish  
nationalist politician Daniel O'Connell (1775 - 1847)  
was satirized as a potato by Heath in 1829 (see *BM  
Satires 15684*).

By William Heath (1794/5 - 1840), ex-Captain of  
Dragoons, illustrator of colour-plate books, and prolific  
caricaturist. From 1827-9 he used the pseudonym Paul  
Pry (from the name of a character in a comedy of 1825  
by John Poole, that became a tag used for any very  
inquisitive person), with the emblem of a small man  
holding a walking stick in a lower corner of his plates.  
This figure was soon copied by other caricaturists (eg  
Sharpshooter), and so from 1828 Heath began to sign  
his plates with his full name. He published regularly  
with Thomas McLean. *BM Satires undescribed*.  
Stock: 63727



167. **[Nootka Crisis] Peace!!! Attic Miscellany.**  
Drawn by Collings. Etch,d by Barlow. Publish'd as the  
Act directs, by Bentley & C.º Dec,r 1st, 1790.  
Etching. Sheet 190 x 235mm (7½ x 9¼"). Trimmed  
within plate, original folds, mounted in album paper at  
edges. £220  
Seven men in a tavern discuss the peace convention  
with Spain that resolved the Nootka Crisis in 1790. A  
map of the area adorns the wall behind.  
Avoiding war was a diplomatic triumph for William  
Pitt, but the Crisis was seen by others as a means to  
boost his popularity before a general election, alluded  
to by the poster for 'Much Ado about Nothing'.  
American interest *BM Satires 7658*.  
Stock: 63582

168. **Billy Pierrot and His Puppet.**  
Pub.d Aug.t 4.th 1804 by S W Fores N.o 50 Piccadilly.  
Folios of Caracatures lent out for the Evening.  
Rare hand-coloured etching, watermark 1795, sheet  
350 x 260mm (14 x 10¼"). Some staining. Abrasion in  
ground near foot. Trimmed to plate in areas. Top right,  
bottom right and left corners chipped. Damaged. £140  
Satire on the Middlesex by-election of 1804.  
William Pitt the Younger (1759-1806) dressed as  
Pierrot holds a puppet of Tory politician, George  
Boulton Mainwaring (1773-1822). Pulling a string  
which moves its arms and legs he says, "Here he is  
Gentlemen, a Chip of the Old Block One of my own  
Manufactory. Here you go up up up, And then you go

down down downee." On the ground lies a paper, 'and a begging we will go will go will go and a begging we will go.' In the background a procession of four coaches drive past a large signpost, 'To Brentford'. They are inscribed 'Compelled by the Contractors', the occupants say "it's all against the grain". 'Comanded by the Treasury'. 'Under the Influence of the Excise'; they say, "We are obliged to go against the grain." 'Threatened by the Magistrates'; they say, "I am obliged to go against my Conscience or lose my Licence." *BM Satires 10263*.  
Stock: 63707



169. [John Wilkes] **The Devils Triumphant or the Messengers in the Suds.**

[by Jefferyes Hamett O'Neale.] [n.d., 1763.]  
Etching with engraving. Sheet 230 x 310mm (9 x 12¼"). Trimmed within plate, mounted in album paper at edges. £360  
A satire on Wilkes's release from custody in April 1763 and the successful actions for damages by printers of the North Briton newspaper.  
In the Guildhall (identified by the legs of Mag and Mago upper left), a demon grasps the collar of Nathan Carrington, the King's Messenger who had arrested the printers. Two other demons attack three other Messengers (Money, Watson and Blackmore) who are prostrate. In the centre Wilkes takes the hand of Pratt, Chief Justice of the Common Pleas, who had released him from the Tower. To the right a group of printers delight in their good fortune in the substantial sums they have been awarded. *BM Satires 4065*.  
Stock: 63590

170. **"The Person" in Parliament - Chairing the new Member. Mr Punch's Pocket book for 1868.**

C.K. [monogram of Charles Keene] [London: Bradbury, Evans & Co., 1868]  
Coloured etching, sheet 125 x 315mm (5 x 12½").  
Folded as issued. Small holes where previously bound. £150  
This cartoon is based on a humorous prophecy that has become false with time. An imagined excerpt from the Times on April 1, 1878, serves as the main piece in the second section of the "Pocketbook." It comments on the ability of women to enter Parliament. The woman running for office is shown in the illustration standing erect and facing straight ahead in a carriage pulled by

two white horses, one of which is ridden by Punch, who is decked up in a hat and coat, complete with blue favours. Banners at back, women police officers to the right. Several women make suggestions to the candidate. The title page features a sitting female speaker gazing forward while wearing a wig, on a table rests the mace. The first female politician to take up her seat was Lady Astor in 1919.  
One of a series of coloured etchings from Punch's Pocket Books, 1843–81, published by Bradbury Evans & Co.  
Stock: 63856

171. **The Young Politicians. 112**  
[after Abraham Bloemaert.] Printed for Carington Bowles, No. 69 in St Pauls Church Yard London. [n.d., c.1762.]

Mezzotint, platemark 145 x 115mm (5¾ x 4½").  
Trimmed to plate. Small tear top left £180  
Two boys consult No. 45 of 'The North Briton' (the political weekly founded in 1762 to attack the ministry of George III's Scottish favourite, Lord Bute). This issue of the magazine is particularly famous as it spawned a number of court cases and led to '45' becoming a popular slogan for liberty in the 18th century. In this issue, Wilkes criticized a speech made by George III following the Treaty of Paris which ended the Seven Years' War. After Wilkes was arrested and the paper seized, he challenged the decision and won his case. His courtroom speeches started the 'Wilkes and Liberty' cry.  
This print in fact derives from a 17th century composition by Abraham Bloemaert of two boys singing from a songsheet!  
Stock: 63705

172. **The Divine Macaroni.**  
Pub accor to Act Feby. 4th. 1772 by MDarly Strand.  
Etching. 255 x 175mm (10 x 7") very large margins. Trimmed into plate on right. £240  
A rather pious looking parson standing humbly with hands clasped and hat tucked under right arm. Possibly Rev. William Dodd, hanged at Tyburn for forgery.  
Stock: 63575

173. [William Markham, Archbishop of York] **The Church Militant.**  
[James Gillray] Sold by Humphrey, N.º 227 Strand [n.d., 1779].

Coloured etching. 250 x 355mm (9¾ x 14"). Very large margins on 3 sides. £350  
Archbishop Markham, on a prancing horse, leads an army of bishops and clergy under a banner tied to a crozier, 'To Arms O Israel'.  
A satire of the Church's support of George III's warlike policy against the American colonies.  
This example has a scratched publication line without date and no aquatint. The BM has a state with a more emphatic publication line of 5th September 1779 and added aquatint, described as 'the first print to which Gillray added aquatint tone'. *BM Satires 6610*. Clayton, James Gillray, p.20.  
Stock: 63637



174. **[John Wesley?] Old Orthodox.**

Pub by MDarley, 39 Strand, Oct. 9 1777.

Etching with mezzotint tone, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. Some slight creasing and spotting. £650

A caricature portrait of a man in clerical bands holding a religious tract, "Spirituous Hymns to be sung or said standing, sitting or lying mornings or evening".

Published by the team of Matthew Darley (c.1721-80) & his wife Mary (1736-91). *Not in BM Satires.*

Stock: 63870

175. **The Matrimonial Tattersall's. Punch's Pocket book for 1847.**

J Leech [in image] [London: Bradbury, Evans & Co., 1847]

Coloured etching, sheet 125 x 225mm (5 x 8¾").

Folded as issued. £120

A marriage auction. Men and women are in the horse stalls ready to be auctioned. A female auctioneer sits at a podium with her gavel.

Illustration for Follies of the Year by John Leech, a series of coloured etchings from Punch's Pocket Books, 1844–1864, published by Bradbury Evans & Co.

John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63851

176. **[Queen Charlotte] A New Mode, of Presenting Two Addresses at once. When Scenes of Affliction, of Sorrow and Pain, Affect our dear Relatives, Neighbours, or Friends [...]**

[by Charles Williams.] Pub.d Feb.y 1818 by S.W. Fores No 50 Piccadilly.

Etching with hand-colour. 250 x 350mm (9¾ x 13¾"). Mounted in album paper at edges. £280

Satire on Queen Charlotte's response to the death of Princess Charlotte Augusta of Wales in 1817. Queen Charlotte (right) was in Bath at the time and received the address of the Bath Corporation (to which she attends here with avid attention) at almost the same time as news of Princess Charlotte's death. A messenger (centre) delivers both pieces of news, Queen Charlotte taking the former and Princess Charlotte's husband Leopold I of Belgium responding to the latter.

*BM Satires 12984.*

Stock: 63576

177. **[George III] Secret influence directing the new P-L-T.**

[Thomas Rowlandson.] Pub.d by W. Humphrey. N.º 227 Strand London [n.d., c.1784].

Coloured etching. 250 x 355mm (9¾ x 14"), with large margins. £280

George III, seated on a throne says, "I trust we have got such a House of Commons as we Wanted". Thurlow, with the body of a bird of prey; says "Damn the Commons, the Lords shall Rule". Bute, in Highland dress, says to Thurlow, "Very Gude, Very Gude Damn the Commons". A head on a serpent's body is probably William Pitt the Elder.

To the right Britannia sits asleep. A man wearing a ribbon, probably George, Prince of Wales, says, "Thieves! Thieves! Zounds awake Madam or you'll have your Throat Cut". *BM Satires 6587.*

Stock: 63639

178. **[An] Exact Representation of an Attempt Made by Marg.t Nicholson to Stab his Majesty on Wednesday Aug.t 2 1786.**

[Pub]d Aug.t 5 1786 by W. S. Fores at the Caracature Ware-house Nº3 Piccadilly.

Scarce etching. Sheet 235 x 295mm (5¼ x 11¾"), on 18th century watermarked 'C Patch'. Trimmed into image top and left (affecting title and publication line), tip of bottom left corner lost. £280

A sketched scene of George III taking a petition from Margaret Nicholson as she holds a knige against his chest. A Beefeater rushes foward.

Margaret Nicholson (c.1750-1828) was judged insane for her half-hearted attack (in which she used an ivory-handled dessert knife) and was committed to Bedlam, where she died 42 years later. *BM Satires 6973.*

Stock: 63587

179. **[George, Prince of Wales & the Duchess of Gordon] A Racket at a Rout or Billingsgate Removed to the West.**

[Charles Williams.] Pub.d June 9th 1803 by S W Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening.

Coloured etching watermark J. Ruse 1802. 245 x 350mm (9½ x 13¾"). Trimmed into plate at bottom, mounted in album paper at edges. £260

Jane, Duchess of Gordon (c.1748-1812, a patron of Robert Burns), argues with the Prince of Wales at a function, to the embarrassment of the attendees.



During the Peace of Amiens Jane visited Napoleon in Paris and bought a painted portrait (presumably the miniature around her neck here), leading to a row with the Prince. She then sent a message to the King and Queen that she would not attend the Birthday, but went and was ignored. *BM Satires 10007*.

Stock: 63571



180. **The Ghost or the Closet Scene in Hamlet.**

IC [Isaak Cruikshank.] Pub by S W Fores N 50 Piccadilly May 14 1799. Folios of Caricatures Lent. Coloured etching, 18th century watermark. 255 x 360mm (19 x 14¼"), large margins. Some staining.

£360

The Prince of Wales as Hamlet, staggering back at the appearance of the Duke of Cumberland. Behind the Prince stands Honor Gubbins, a 'Bath Beauty' who begs him to "hast to the Crescent, their shall Love & Harmony delight soul to such an Extacy that Bladduds streams shall never Quench". On the right is the profiles of George III, who says "What - what, what is he going at now who's who's that William? Send him to Ireland send him to Ireland". *BM Satires 9383*.

Stock: 63869

181. **Steward's Court of the Manor of Torre Devon.**

[Theodore Lane] Dec.r Published by G. Humphrey. 27 S.t James's S.t. 1820.

Hand-coloured etching, sheet 275 x 400mm (10¾ x 15¾"). Trimmed to border. £320

Satire on the Pains and Penalties Bill 1820.

Queen Caroline (1768-1821) rides into the House of Lords on a black ram with the face of Bartolomeo Bergami. Behind people hold placards of "evidence" of her infidelity, looking a lot like the satirical prints made at the time. *BM Satires 14013*.

Stock: 63709

182. **Higgledy-Piggledy; or a Domestic Republic. Punch's Pocket book 1862.**

John Leech [in image] [London: Bradbury, Evans & Co., 1862]

Coloured etching, sheet 125 x 315mm (5 x 12½").

Folded as issued. Title page loose, Tear repaired with tape. £90

Servants, wife and children revolt against the Master of the house. They carry flags, placards, brooms and other

objects forcing the gentleman to back into the fireplace.

Illustration for Follies of the Year by John Leech, a series of coloured etchings from Punch's Pocket Books, 1844-1864, published by Bradbury Evans & Co.

John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63854

183. **A Prize Baby Show- Materfamilias rewarding a successful candidate. Punch's Pocket book for 1855.**

J Leech [in image] [London: Bradbury, Evans & Co., 1855]

Coloured etching, sheet 125 x 315mm (5 x 12½").

Folded as issued. Some time stains.

£130

Satire on 19th century society gender roles and expectations of children.

A scene at a baby show. The mother figure judge rewards a contestant with an 'interesting volume on Plain Domestic Cookery.'

Illustration for Follies of the Year by John Leech, a series of coloured etchings from Punch's Pocket Books, 1844-1864, published by Bradbury Evans & Co.

John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63855

184. **The Devils Doings or the Cruel Radical Harpies destroying A Feast. "now by St Paul's the work goes bravely on --**

[Paul Pry] Esq De. They seem to be Introding here Pub by T McLean 26 Haymarket where Political & other Caricatures are Daily brought out [n.d. c.April 1828.]

Fine hand-coloured etching. Plate 260 x 375mm (10¼ x 14¾"). Trimmed to plate at bottom. Large margins on 3 sides. £320

Satire on disputes in the parish of St Paul's, Covent Garden. The Devil stands on a rooftop, overturning a dinner-table and upsetting the guests who fall on clouds of dust. The guests are also assailed by harpies (winged men whose bodies terminate in barbed and scaly tails). One of these is James Corder, holding a long bill for various dinners. He attacks 'the Grand Carver mounted on his Cockroach' (Roach) and holds out a paper inscribed 'Majority 7'. The dust forms a background, and is inscribed Dust for the Eyes of the Parishioners; looming through it is the façade of St. Paul's, Covent Garden.

In April 1828 Corder was elected Vestry Clerk for St Paul's, Covent Garden, beating Roach by a majority of seven. *BM Satires: 15529*.

Stock: 63724



185. **["popular Astronomy" Jehu Junior"]**  
 Spy [Sir Leslie Ward]. [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. Jan.y 21.st 1904]  
 Chromolithograph proof, with text, sheet 405 x 275mm (16 x 10<sup>3</sup>/<sub>4</sub>" ), large margins. £60  
 Full length caricature portrait of Irish astronomer, Sir Robert Stawell Ball (1840-1913). *See also reference 18036.*  
 Stock: **63690**

186. **[M.r Frank Crisp]**  
 Spy [Sir Leslie Ward]. [Vincent Brooks, Day & Son, Lith.] [Vanity Fair. May 31, 1890]  
 Chromolithograph proof, with text, sheet 405 x 275mm (16 x 10<sup>3</sup>/<sub>4</sub>" ), large margins. £60  
 Full length caricature portrait of English lawyer and microscopist, Frank Crisp (1843-1919), looking through a microscope.  
 Stock: **63693**

187. **["Argon"]**  
 FTD [Frederick Thomas Dalton] [Vincent Brooks, Day & Son, Ltd Lith.] [Vanity Fair. Dec.r 21.st 1899]  
 Chromolithograph proof, with text, sheet 405 x 275mm (16 x 10<sup>3</sup>/<sub>4</sub>" ), large margins. £60  
 Full length caricature portrait of British mathematician and physicist John William Strutt, 3rd Baron Rayleigh (1842-1919).  
 Stock: **63692**

188. **"Surgical Diagnosis." Sir Alfred Pearce Gould. "Vanity Fair" Supplement. Men Of The Day, No. 1298.**  
 WH. [Wallace Hester]. The Grout Engraving Compy., London. [27th Sept. 1911]  
 Chromolithograph, with text, sheet 405 x 275mm (16 x 10<sup>3</sup>/<sub>4</sub>" ), large margins. £60  
 Full length caricature portrait of surgeon, Sir Alfred Pearce Gould (1852-1922).  
 His book 'Elements of Surgical Diagnosis' was first published in 1884 and went through ten editions.  
 Stock: **63691**

189. **"Willie." Mr. W. Arbuthnot Lane. Vanity Fair Supplement, No. 2324. Men Of The Day.**  
 Eianley Cock. [Vincent Brooks, Day & Son, Lith.] [21st May 1913]  
 Chromolithograph, with text, sheet 405 x 275mm (16 x 10<sup>3</sup>/<sub>4</sub>" ), large margins. £60  
 Full length caricature portrait of British surgeon and physician, Sir William Arbuthnot Lane, 1st Baronet (1856-1943).  
 Stock: **63689**

190. **The Tyrolese Family Rainer. Songsters of Nature!!**  
 [Drawn on Stone by E. Wilson. Vowles Litho.] [Printed & Pubd. 1827, by S. Vowles, 3, St. Michaels Alley, Cornhill.]  
 Lithograph with added hand colour. Sheet 220 x 280mm (x 11". Skillfully trimmed round the family and glued to backing paper. Some brown spots. £130  
 The Rainer Family (Felix, Anton, Maria, Joseph & Franz) specialised in vocal harmonies, including yodelling. They are credited with the premier performance of 'Silent Night' in the Tyrol in 1819. Turning professional they toured extensively from 1824, visiting Britain in 1827 and performing for George the Fourth, who presented these costumes to them, before touring the United States in the 1830s. They disbanded in 1838.  
 Stock: **63742**

191. **The Amour. Set by M.r Digard. To her Grace the Dutchess of Queensberry these Four Plates are humbly inscrib'd.**  
 G. Bickham jun.r Sculp. Published According to Act of Parliament, August 5, 1737.  
 Etching, first sheet only. 325 x 200mm (12<sup>3</sup>/<sub>4</sub> x 8"). Mounted in album paper at edges. £140  
 A music sheet with a headpiece of a courting couple, composed by David Digard (d.1745). From George Bickham's 'The Musical Entertainer'.  
 Stock: **63589**

192. **[Songsheet] The Banks of the Dee. The Jolly Skiffsman. I'm Going Ober de Mountain.**  
 Walker, Printer, Durham.  
 Letterpress with woodcut vignette and border. Sheet 255 x 190mm (9<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub>" ). Tear bottom centre repaired. £130

The lyrics to three popular ballads.  
 'The Banks of the Dee' was written by John Tait in 1775, when a friend left Scotland to join the British forces in America in the runup to the American War of Independence. When Robert Burns complained that nightingales sing from a bush, never a tree, Tait changed the lyrics from 'nightingale sung' to 'pigeon coo'd'.  
 'I'm Going ober de Mountain' was written by Daniel Decatur Emmett (1815-1904), founder of the first troupe of the blackface minstrel tradition, the Virginia Minstrels.  
 Stock: **63640**

193. **The Grand Dramatic Romance of Blue-Beard or Female Curiosity, As now performing at the Theatre Royal Drury Lane with unbounded Applause, the words by George Coleman the Younger, Esq.r, the Music Composed and Selected by Michael Kelly.**

London, Sold at Preston's Music Warehouse 97 Strand & at Kelly's Musical Saloon 9 Pall Mall [n.d., c.1798]. Engraved titlepage. 225 x 300mm (8¾ x 11¾"). With ink stamp 'MK' (Michael Kelly's music shop?), large margins (tatty) on 3 sides. In ink at bottom right border J. Hill? Split in image area, tear at top taped, edges chipped, paper soiled. Old ink mss in image, lower inscription area and margin. £140

The cover of the music to an opera with lyrics by George Coleman the Younger (1762-1836) and music by the famous Irish tenor Michael Kelly (1762-1826). An example of the complete book in the University of Western Ontario has the same 'MK' stamp.

Stock: 63661

194. **Christmas 1882. The Sunday Schools. St John's Parish, Detroit, Michigan.**

[1882]

Pamphlet, 4pp, 240 x 160mm (9½ x 6¼"), printed in green. £60

The programme for a Christmas service, with the lyrics of ten carols. American interest.

Stock: 63756



195. **[George William Campbell] A View of Argyle.**

Drawn Etchd [---] by Richd. Dighton. May 1819. Pub.d by T McLean Haymarket [n.d., c.1825].

Etching. 280 x 150mm (11 x 6"), with large margins, watermarked 1825. Several small tears in right margin, publication line weakly inked. Mint. £140

A full-length, slightly satirical portrait of the actor George William Campbell (1768-1839), 6th Duke of Argyll. *BM Satires* 13031.

Stock: 63806

196. **[Ann Catley & Colonel Kerr] The Fluttering Macaroni. Say little, foolish, fluttering, thing, &c.**

Publish'd as the Act directs Nov.r 7. 1772 by MDarly, 39, Strand.

Etching, on 18th century watermarked paper. Sheet 250 x 180mm (9¾ x 7"). Trimmed to plate, mounted in album paper at edges. Very small margins. £280

The giant figure of Ann Catley (1745-89, a singer, actress and prostitute, later Anne Lacelles) stands with the tiny figure of Colonel William John Kerr (1737-1815, 5th Marquess of Lothian from 1775) balanced on her fingertips.

A caricature by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). *BM Satires*: 4706. See *Ref*: 63562

Stock: 63561

197. **[Ann Catley & Colonel Kerr] A Fashionable Shittlecock. (Alas! what a Race of Men.)**

[drawn and engraved by Matthew Darley] London, Publish'd by Robert Sayer, Fleet Street [n.d., c.1786].

Etching with hand colour, 18th century watermark. 250 x 180mm (9¾ x 7"). Narrow margins, mounted in album paper at edges. £320

This caricature is an updated version of a print originally issued in 1772 by the team of Matthew Darly (c.1721-80) & his wife Mary (1736-91). In the original version the figures were identified as Ann Catley (1745-89, a singer, actress and prostitute, later Anne Lacelles), who stands with the tiny figure of Colonel William John Kerr (1737-1815, 5th Marquess of Lothian from 1775) balanced on her fingertips. For this issue Catley has been updated with a wide-brimmed hat, loose curly hair and a voluminous fur-bordered pelisse, while Kerr keeps his outdated clothes. Whether the objects of the caricature have changed is unclear. *BM Satires*: 8258. See *Ref*: 63561

Stock: 63562

198. **Mr W Farren as Sir Peter Teazle.**

Drawn Etchd [---] by Richd. Dighton. Pub.d by T McLean H [\*\*\*][n.d., c.1824].

Etching. 300 x 195mm (11¾ x 7¾"), large margins. Several small tears in right margin, publication line weakly inked. £140

A full-length, slightly satirical portrait of the actor William Farren making his first London appearance as Sir Peter Teazle (in Sheridan's *The School for Scandal*), at Covent Garden in 1818. *BM Satires* 13031.

Stock: 63805

199. **V. Alfieri, Poète dramatique Italien né en 1749, mort en 1803.**

Lith. de V. Raltier. Galerie Universelle. Place Vendome No. 24 Publiée par Blaisoz [n.d., c.1830.]

Lithograph. Sheet 270 x 205mm (10¾ x 8"). Mounted in album paper at borders. £160

Count Vittorio Alfieri (1749-1803), Italian dramatist and poet considered the 'founder of Italian tragedy'.

Stock: 63619



200. **Francis Beaumont. Esq.**  
 Geo: Vertue Sculp 1729. [Early issue]  
 Engraving. 380 x 245mm (15 x 9¾"), large margins.  
 Small printer's crease on left edge. £160  
 A portrait in oval of playwright Francis Beaumont  
 (1584-1616), *Provenance: Sandys Family, Ormersley  
 Court, Worcestershire.*  
 Stock: 63881

201. **John Dryden, whose tunefull Muse  
 affords The sweetest numbers, and the fittest  
 Words. Addison. Nat 1632 denat Aetat 68.  
 Praenobili Dno. Dno. Edoardo Comiti Oxoniae  
 &c. ad Archetypu Museo Harleyano  
 asservatum Quâ par est Ovservantiâ D.D.  
 Vertue Sculpt.r.**

G. Kneller eques pinxit. Geo: Vertue London Sculpfit  
 1730. [Early issue]  
 Engraving, 18th century watermark. 360 x 240mm  
 (14¼ x 9½"), large margins. £160  
 John Dryden (1631-1700) was an influential English  
 poet, literary critic, translator, and playwright who  
 dominated the literary life of Restoration England to  
 such a point that the period came to be known in  
 literary circles as the Age of Dryden. Dryden was the  
 dominant literary figure and influence of his age. He  
 established the heroic couplet as the standard meter of  
 English poetry, by writing successful satires, religious  
 pieces, fables, epigrams, compliments, prologues, and  
 plays in it; he also introduced the alexandrine and  
 triplet into the form. In his poems, translations, and  
 criticism, he established a poetic diction appropriate to  
 the heroic couplet-Auden referred to him as "the master  
 of the middle style"-that was a model for his  
 contemporaries and for much of the 18th century. The  
 considerable loss felt by the English literary  
 community at his death was evident from the elegies  
 which it inspired. *Alexander 606. Provenance: Sandys  
 Family, Ormersley Court, Worcestershire.*  
 Stock: 63875

202. **Joannes Fletcher Episcopi Lond. Fili 9.  
 Honoratiss Dno. Dno. Johanni Vicecomiti  
 Percival &c. Hanc Tabulam ad Archetypum  
 expressam.**

Geo: Vertue Sculp. 1729. Humillime D.D.D. G.  
 Vertue. [Early issue]  
 Engraving. 365 x 245mm (14¼ x 9¾"), large margins.  
 £160  
 John Fletcher (1579-1625), a Jacobean playwright who  
 followed Shakespeare as house playwright for the  
 King's Men. He was among the most prolific and  
 influential dramatists of his day; both during his  
 lifetime and in the early Restoration, his fame rivaled  
 Shakespeare's. Though his reputation has been eclipsed  
 since, Fletcher remains an important transitional figure  
 between the Elizabethan popular tradition and the  
 popular drama of the Restoration. *Alexander 583.  
 Provenance: Sandys Family, Ormersley Court,  
 Worcestershire.*  
 Stock: 63879

203. **Benjaminus Johnson. Obijt Anno. Dom  
 1687. Aetat 63. Fronti nulla Fides huic non  
 dicatur: Apelle A tanto Vates, en redivivus  
 ades. Immortale duplex micat hic opus: Illius  
 Arte Forma, tua a Penna Fama, perennis erit.  
 E Pinacotheca Nobilissimi & Honoratissimi  
 Joannis Domini Sommers &c. Cui Tabulam  
 hanc humillimè dicat.**

Gerard Honthorst pinxit. Geo: Vertue, Londini Sculp.  
 1711. [Early issue] Sold by G. Vertue at his house the  
 further end of Brownlow street from Drury Lane.  
 Fine engraving. 370 x 250mm (14½ x 9¾"). Small  
 margins. £160  
 Benjamin Jonson (1572-1637), Renaissance dramatist,  
 poet and actor. A contemporary of William  
 Shakespeare, he is best known for his satirical plays,  
 particularly *Volpone*, *The Alchemist*, and  
*Bartholomew Fair*, which are considered his best, and  
 his lyric poems. A man of vast reading and a seemingly  
 insatiable appetite for controversy, Jonson had an  
 unparalleled breadth of influence on Jacobean and  
 Caroline playwrights and poets. *Alexander 75.  
 Provenance: Sandys Family, Ormersley Court,  
 Worcestershire.*  
 Stock: 63873



204. **William Shakespeare Obt. Ano. Dom:  
 1616. Aetat 53. Shakespeare! such Thoughts  
 inimitable shine, Drest in thy Words, thy Fancy  
 seems Divine; 'Tis Natures Mirrour where she  
 views each Grace, And all the various Features  
 of Face. Done from the Original now in the  
 Possession of Robert Keck of the Inner Temple  
 Esq.r.**

[after John Taylor.] Geo: Vertue Londini Sculpfit  
 1719. [Early issue] Sold by G. Vertue [---] Brownlow  
 street Drury Lane.  
 Engraving, 18th century watermark. 365 x 245mm  
 (14½ x 9½"), large margins. £230

William Shakespeare (1564-1616), dramatist and poet, copied from the so-called 'Chandos portrait', the only one believed to be painted from life, attributed to John Taylor, painted c.1610. The painting, the first portrait acquired by the National Portrait Gallery, was first recorded on the death of Robert Keck, the year this print was engraved. *Alexander 292. Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 63874

205. **Hyde Park. The above gentleman takes this method of advertising for a wife. He has hitherto led a single life, which, upon reflection, he cannot help considering an act of ingratitude toward the sex in general, with whom, he has every reason to believe he is no small favorite...His dress is a military blue surtout, closely and tastefully braided; a hat, with a broad black band immediately above the brim; and white trousers, with straps to correspond. He always carries an umbrella, though he disclaims all connexion whatever with Paul Pry.**

[London: S.W. Fores, 1826.]

Lithograph and letterpress. Sheet 305 x 195mm (12 x 7¾"), paper watermarked 'J Whatman'. Mounted in Album paper at edges. £240

A caricature of a man who, looking for a wife, advertises that he will be walking in Hyde Park every afternoon between four and six. *BM Satires 15153.*  
Stock: 63595

206. **A View of the Grand South Walk in Vaux Hall Gardens, with the Triumphal Arches, Mr Handel's Statue, &c. Vue de la Grande promenade du Coté du Sud, des jardins de Vauxhalle, avec L'Arck de Triomphé, la Statue de Mr. Handels &c.**

Canaletti delin. J.S.Müller sculp. Re-Publish'd 12.th May 1794. by Laurie & Whittle, 53, Fleet Street, London.

Engraving. 260 x 400mm (10¼ x 15¾"). Trimmed into plate at top, narrow margins left and bottom, small tear entering inscription area, creases. £260

View near the west end of the South Walk of Vauxhall Gardens, the succession of triumphal arches towards the end of the walk; Roubiliac's statue of Handel to the right on a plinth, the colonnade behind.

Stock: 63584

207. **M.r Foster Powell. Drawn from the Life. N.º XXXVI.**

Publish'd as the Act directs, by A. Hamilton Jun.r near St. John's Gate, Jan.y 1, 1774.

Engraving. Sheet 170 x 100mm (6¾ x 4"). Trimmed into plate, mounted in album paper edges. £90

Foster Powell (c.1734-1793), pedestrian whose great walks were undertaken for trifling wagers: in 1792 he walked again from Shoreditch to York Minster and back in 5 days 15¼ hours (135¼ hours), earning £10, said to be the largest fee he ever received. Powell died

in poverty, having failed to benefit financially from his walks despite popular interest his athleticism aroused. From the 'Critical Review'.

Stock: 63599

208. **Thomas Cribb. The Champion of England 1811.**

De Wilde Del.t. Warren Sculp. Publish'd Jany.. 1st., 1812 by J. K. Nettlehip 39 Arundel Street Strand.

Etching with engraving. 220 x 145mm (8¾ x 5¾").

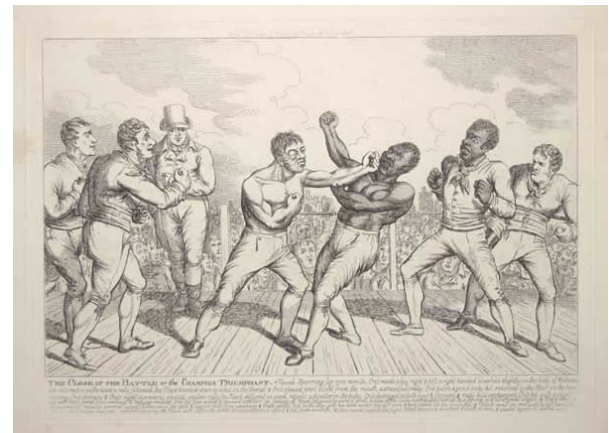
Trimmed to platemark, mounted in album paper at edges.

£160

Half-length portrait of English bare-knuckle boxer of Tom Cribb (1781-1848),

On 10th December 1810, Cribb fought an American, former slave Tom Molineaux, at Shenington Hollow in Oxfordshire. Cribb beat Molineaux in 35 rounds and became World champion.

Stock: 63771



209. **[Tom Cribb & Tom Molineaux] The Close of the Battle or the Champion Triumphant.**

[George Cruikshank] Pub,d Octr 3rd 1811 by Walker & Knight, N.º Cornhill [but later impression c. 1880.]

Etching, later impression. 250 x 360mm (9¾ x 14¼").

£260

A bare-knuckle fight, with Tom Cribb landing the final blow on black American Tom Molineaux.

The fight, on the 28th September 1811, at Thistleton Gap in Rutland, lasted 11 rounds. Cribb won £400; Molineaux was paid nearly £50; and Captain Robert Barclay, a famed pedestrian who had trained both boxers, took £10,000 in wagers.

This plate was found in an album compiled c.1880.

Stock: 63620

210. **[Dutch Sam and William Knowlesworthy] The Baker Kneading Sammy's Dough.**

I.R. Cruikshank. [Pub.d Dec.r 1814 by S. Knight] [but later impression with the publication line removed c. 1880.]

Coloured etching. 260 x 360mm (10¼ x 14¼").

Mounted in album paper.

£280

A bare-knuckle fight between Jewish boxer Samuel Elias and Devonshire baker William Knowlesworthy (or Nosworthy), 8th December 1814.

Nearly forty, Elias was persuaded into the ring again to fight a much younger man. Despite the support of the East London Jewish community (whose wagers made Elias 4-1 favourite), he lost badly. This plate was found in an album compiled c.1880. *BM Satires 12339, with George Cruikshank's name in mss.*  
Stock: 63768



211. **Daniel Mendoza & Richard Humphreys. This Boxing Match took place at Doncaster Sep. 29th 1790, on a Twenty four foot stage and was the third public contest between those two pugilists. It lasted for about an hour & five minutes & was decisive in favour of Mendoza.**  
Drawn by C.R. Ryley. Engraved by J. Grozer.  
Publish'd as the Act directs by W. Richardson, York House, N.º 31, Strand [n.d., but printed later c. 1880]  
Stipple with etching and hand colour. 275 x 355mm (10¾ x 14"). Trimmed to plate, mounted in album paper. £360  
Daniel Mendoza (1763-1836), a Jewish boxer from Whitechapel, fighting a grudge match against Richard Humphreys, his former mentor, trainer and manager. This plate was found in an album compiled c.1880.  
Stock: 63621

212. **The Ladies Cricket Club\_\_ Matches to come. Punch's Pocket book for 1869.**  
C.K. [monogram of Charles Keene] [London: Bradbury, Evans & Co., 1869.]  
Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. Holes where previously bound. £290  
An illustration depicting a nineteenth century ladies' cricket match. The match is in full swing and many other ladies sit watching attentively. Archery is happening in the background.  
This image appeared as the frontispiece to the 1869 edition of Punch's Pocket Book. Very early female cricket scene.  
One of a series of coloured etchings from Punch's Pocket Books, 1843–81, published by Bradbury Evans & Co.  
Stock: 63838

213. **M.r J.R. Mason. Supplement to "The World."**  
Spy [Sir Leslie Ward] Gill.t Whitehead & C.o L.td New Eltham. S.E. [Published May 3, 1910.]  
Rare chromolithograph, sheet 380 x 270mm (15 x 10½") large margins. £130  
Full length caricature portrait of English amateur cricketer John Richard 'Jack' Mason (1874–1958), who played first-class cricket for Kent County Cricket Club between 1893 and 1914, captaining the team between 1898 and 1902. He played for England in five Test matches on A. E. Stoddart's 1897–98 tour of Australia.  
Stock: 63668

214. **"Reggie" (Mr. R. H. Spooner.)**  
Spy [Sir Leslie Ward] Bemrose Dalziel Ltd., Watford & London. Vanity Fair Supplement. [n.d. c.1906]  
Chromolithograph, sheet 380 x 270mm (15 x 10½"), large margins. £160  
Full length caricature portrait of Reginald Herbert Spooner (1880-1961) played for Lancashire, Marylebone and England. Educated at Marlborough College, he was Wisden cricketer of the year in 1905 and also played Rugby Union.  
Stock: 63667

215. **Mademoiselle de Beaumont, Chevalier D'Eon.**  
[n.d., 1807.]  
Engraving. Sheet 135 x 90mm (5¼ x 3½"). Trimmed into printed border, mounted in album paper at edges. £80  
Portrait of Charles-Geneviève-Louis-Auguste-André-Timothée d'Eon de Beaumont (1728 - 1810), usually known as the Chevalier d'Eon, in military costume, within a masonry frame.  
A French diplomat, soldier and Freemason who lived the first half of his life as a man and the second half as a woman. Living in England in 1785, he lost his pension after the French Revolution and had to sell his library. In 1792 he sent a letter to the French National Assembly, offering to lead a division of women soldiers against Austria, but the offer was rebuffed. He participated in fencing tournaments until he was seriously wounded, in 1796. After a trial in 1777 about his actual sex he wore female attire until his death. Surgical examination proved him male.  
Stock: 63580

216. **Swimming for ladies. Punch's Pocket book for 1860.**  
[John Leech] [London: Bradbury, Evans & Co., 1860]  
Coloured etching, sheet 125 x 225mm (5 x 8¾"). Folded as issued, lacking frontis. £130  
A scene at a Victorian swimming pool. Fully clothed ladies swim, some holding onto ropes, one tethered with another woman holding the rope. Others stand around the pool.  
Illustration for Follies of the Year by John Leech, a series of coloured etchings from Punch's Pocket Books, 1844–1864, published by Bradbury Evans & Co.



John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63852



**217. L'Academie Du Manege. Grave d'apres le Tableau Original de P.pe Wouvernens de deux pieds six pouces de large sur deux de hauteur; Qui est au Cabinet de Monseigneur Le Prince D'Isenghien Marechal De France.**

P.pe Wouvernens. Pinx. J. Moyreau Sculp. A Paris chez Moyreau, Graveur du Roi, rue S.t Jacque, a la Vieille poste, vis-a-vis la rue du Platre. Avec Privilige du Roy. 1742.

Fine etching with engraving, 350 x 460mm (13¾ x 18"), with very large margins on three sides. Some light foxing, mostly localised to the margins. Small bottom margin. Top margin trimmed and repaired with wove paper. £360

A riding school in a field near a village, with several riders training; one has a hawk on his arm.

Stock: 63833

**218. Newmarket, Tattersall's, 1887.**

Lib. [Liborio Prosperi]. Vincent Brooks, Day & Son Lith. Vanity Fair Winter Number.

Chromolithograph proof, sheet 410 x 550mm (16¼ x 21½"). Repaired tear top left. £260

A view of Tattersall's (now Tattersalls), founded in 1766, the primary race horse auctioneer in the UK and Ireland.

A paddock scene with a crowd of spectators and buyers surround the enclosure where a horse is being displayed.

Stock: 63793

**219. Riversdale Grenfell. Supplement to "The World."**

"EMU" [Will Dyson] Gill.t Whitehead & C.o L.td New Eltham. S.E. [Aug 24th 1910]

Chromolithograph, sheet 380 x 270mm (15 x 10½"). £160

Full length caricature portrait of Riversdale Nonus 'Rivy' Grenfell (1880-1914) wearing polo gear.

All nine Grenfell brothers were accomplished polo players however 'Rivy' and his twin brother Francis (1880-1915) were regarded as the best in the family and were on the Ranelagh team that won the American

Open and on the team Freebooters, alongside Leopold Christian Duncan Jenner and the Duke of Roxburghe, that won the Hurlingham Champion Cup.

Stock: 63669

**220. Plan and Survey of Ascot Race Course, in the County of Berks; including the Rises and Fall; with Notes Referring to an Appendix; by W.m Kemp. To the Kings Most Excellent Majesty This Plate being No.4. of a Series of Surveys, of the Principal Race Courses in England Is respectfully dedicated by His most obedient Subject & Servant, W.m Kemp [facsimile signature.]**

Davies sculp. 34 Compton St. Brunsw.k Sq.e. London, Published by Sherwood, Jones & Co. Paternoster Row, July, 1824.

Engraved map with hand colour, 210 x 255mm (8¼ x 10"), watermarked 'J Whatman 1823'. Folded as issued. Some light foxing. £120

A plan of Ascot Race Course with profiles of the elevations of each route.

Stock: 63728

**221. Plan and Survey of Doncaster Race Course; in the West Riding of Yorkshire; including the Rises and Fall; with Notes Referring to an Appendix; by W.m Kemp. To The Mayor and Corporation of The Town of Doncaster; This Plate, being No.5, of a Series of Surveys, of the Principal Race Courses in England; is most Respectfully Dedicated by Their most obed.t and very humble Servant, W.m Kemp [facsimile signature.]**

Davies sculp. 34 Compton St. Brunsw.k Sq. London, Published by Sherwood, Jones & Co. Paternoster Row. [n.d., 1824.]

Engraved map with hand colour, J. Whatman 1824 watermark; 215 x 280mm (8½ x 11"). Trimmed within plate, two vertical binding folds, as normal.. £95

Doncaster Racecourse, South Yorkshire. It is one of the oldest established centres for horse racing in Great Britain, with records of regular racing meetings going back to the 16th Century.

Stock: 63729

**222. Plan and Survey of Egham Race Course; in the County of Surrey; with Notes Referring to an Appendix; by Wm. Kemp. To His Royal Highness The Duke of York; This Plate, being No.6 of a Series of Surveys, of the Principal Race Courses in England; is most Respectfully Dedicated, by His most obedient, and very humble Servant, [facsimile signature:] Wm. Kemp.**

Davies sc. 34 Compton St. Brunsw.k Sq.re. London, Published by Sherwood, Jones & Co. Paternoster Row. [n.d. c.1825.]

Engraved map with hand colour, 210 x 275mm (8¼ x 10½). Two vertical folds as published £80

Egham Racecourse was situated in Runnymede Meadows from 1734-1884 before the racing was moved to Kempton Park, due to large gangs of London pickpockets invading the Egham meetings.

Stock: 63730

**223. The Winning Post.**

Lib. [Liberio Prosperi]. Vincent Brooks, Day & Son  
Lith. Vanity Fair Dec.r 8 1888.

Chromolithograph, sheet 390 x 505mm (15¼ x 19¾").  
Central fold as issued. £140

Horse racing scene featuring Judge Clarke, Sir John Astley Bart with jockeys: J. Osborne, Tom Cannon, J. Watt, P. Webb, P. Barrett and G. Barrett, as labelled underneath.

Stock: 63794

**224. The Winning Post.**

Lib. [Liberio Prosperi]. Vincent Brooks, Day & Son  
Lith. Vanity Fair Dec.r 8 1888.

Chromolithograph, unpublished sheet, mint. Sheet 405 x 555mm (15¾ x 21¾"), with extra-wide margins and without the usual centre fold. £190

Horse racing scene featuring Judge Clarke, Sir John Astley Bart with jockeys: J. Osborne, Tom Cannon, J. Watt, P. Webb, P. Barrett and G. Barrett, as labelled underneath.

Stock: 63866

**225. Plan and Survey of Stamford Race Course; in Lincolnshire; including the Rises and Falls; with Notes Referring to an Appendix; by W.m Kemp. To The R.t Hon.ble The Marquis of Exeter: This Plate, being No.7, of a Series of Surveys, of The Principal Race Courses in England; is most Respectfully Dedicated; by his most obed.t and very humble Servant, Wm. Kemp [facsimile signature.]**

Davies sc. 34 Compton St. Brunsw.k Squ. London,  
Published by Sherwood, Jones & Co. Paternoster Row.  
[n.d., 1824.]

Engraved map with hand colour, 215 x 265mm (8½ x 10½"). Vertical binding folds as issued. Age spots. £85

A plan and survey of Stamford Race Course.

Stock: 63731

**226. A Rather Fast Steeple Chase. M.r Punch's Pocket book 1864.**

[John Leech] [London: Bradbury, Evans & Co., 1864]  
Coloured etching, sheet 125 x 315mm (5 x 12½").

Folded as issued. Title page loose. £90

Women riding side saddle jump over a stream, one has fallen in and is heading towards the bank.

Illustration for Follies of the Year by John Leech, a series of coloured etchings from Punch's Pocket Books, 1844-1864, published by Bradbury Evans & Co.

John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63853



**227. On The Heath.**

Spy [Leslie Ward]. Vincent Brooks Day & Son Lith.  
Supplement To Vanity Fair Nov. 26, 1896.

Chromolithograph, sheet 405 x 550mm (16 x 21½").  
Unfolded proof. £250

Lightly caricatured portraits of horsemen, racehorse trainers and jockeys on a racecourse.

They are: James Jewitt (1856-99), Richard Marsh (1851-1933), Thomas ('Tom') Jennings Sr (1823-1900), John Dawson (1827-1903), Matthew Dawson (1820-1898), John Porter (1838-1922) founder of Newbury Racecourse & James Ryan (fl.1896).

Stock: 63818

**228. Dedie A Monseigneur Le Duc Chartres Prince Du Sang Le Present Du Chasseur. D'apres le Tableau Original de P.pe Wouvermens de 2 pieds de large, sur 18 pouces dehaut, qui est au Cabinet de Monseigneur Le Duc D'Orleans.**

Ph. Wouvermens. Pinx. Par son tres humble et tres Obeissant Serviteur J. Moyreau Graveur du Roy. A Paris chez Moyreau, rue Gallande vis avis la Chapelle de Saint Blaise. Avec Privilage du Roy. 1738.

Fine etching with engraving, 350 x 460mm (13¾ x 18"), with very large margins. Some light foxing, mostly localised to the margins. £320

Group of hunters on horseback gathered outside a house. The house is decorated with a statue of Diana placed on a high pillar and covered in vines. One woman holds a sparrow hawk.

Stock: 63831

**229. Petite Chasse A L'Oyseau. Grave d'apres le Tableau Original de P.pe Wouvermens de deux pieds Sept pouces de large, fur vingt pouces de haut. qui est au Cabinet de Monseigneur Le Chevalier D'Orleans.**

P.pe Wouvermens. Pinx. J. Moyreau Sculp. A Paris chez Moyreau, rue Gallande, vis-avis la Chapelle Saint Blaise. Avec Privilage du Roy. 1739.

Fine etching with engraving, 350 x 460mm (13¾ x 18"), with very large margins. Some light foxing, mostly localised to the margins. £320

Landscape with hunters on horseback approaching a river one carries a hawk. Some hunters are already resting on the bank.

Stock: 63832

**230. La Fontaine De Venus. Grave d'apres le Tableau Original de P.pe Wouvermens de 20 puces de large, Sur 15 puces de haut, Qui est au Cabinet de Monsieur L Marquis Se Voyer D'Argenson, Marechal des Camps et Armees du Roy, Lieutenant General de la Haute et Basse Alsace, Inspecteur General de la Cavalaire.**

P.pe Wouvermens. Pinxit. J Moyreau Sculp. A Paris ches Moyreau Graveur du Roy, rue de Petit Pont S.t Severin a l'Image Notre-Dame. Avec Privilege du Roy 1750.

Fine etching with engraving, 350 x 460mm (13¾ x 18"), with very large margins. Some light foxing, mostly localised to the margins. £360

Group of falconers on horseback rest and drink from an ornate fountain representing Venus on a chariot drawn by two dolphins, both supporting a cupid blowing a conch.

Stock: 63829

**231. Le Boufon Des Chasseurs. Grave d'apres le Tableau de P.pe Wouvermens qui a deux pieds de large sur dix huit puces de haut. Qui est au Cabinet de Monsieur D'Ormesson Du Cheray Conseiller Honoraire Au Parlement.**

P. Wouvermens. Pinx. J Moyreau Sculp. A Paris ches Moyreau Graveur du Roy, rue S.t Jacques a la Vieille Poste vis-a-vis la rue du Platre. Avec Privilege du Roy 1746.

Fine etching with engraving, 350 x 460mm (13¾ x 18"), with very large margins. Some light foxing, mostly localised to the margins. £320

Group of hunters on horseback, waiting near a grand house located on the left, and about to go hawking; among them is a buffoon sticking out his tongue at a man carrying an owl on his arm.

Stock: 63830

**232. Le Mort Du Cerf. The Death Of The Stag. To Philip Earl of Chesterfield, this Print Ingrav'd after a Capital Picture of P.**

**Wouvermans, is humbly Dedicated to his Lordship, by his most Obedient and Dutiful Servant Tho.s Major. [2 feet 8 in: Wide, 1 foot 9½ in: High. In the Collection of Mons.r Aved.]**

P. Wouvermens pinxit. A. Lawrence fe. aqua forti. Tho.s Major Sculpsit. London sold by T. Major Engraver to H.R.H the Prince of Wales at the Golden Head in Chandos Street the Lower end of S.t Matins Lane. [Publish's accord.g to Act of Parliament Feb.y y.e 10. 1753]

Etching with engraving, sheet 495 x 660mm (19½ x 26") Trimmed to plate and glued to 18th century backing sheet on one side. Folded. Small crease at top. Small blue stain on dog bottom left. £360

Hunting party in a landscape, with at centre a man holding a flaying knife standing over a dead stag. Figures on horseback around him, one of whom, a man, is seen blowing his horn, another a lady with a small hawk.

Stock: 63839

**233. La Fontaine Du Dauphin. Grave d'apres le Tableau de P.pe Wouvermens, de Quinze puce de largeur, Sur Quinze pouce de haur. Qui est au Cabinet de Monsieur Peillon Secretaire du Roy.**

P. Wouvermens. Pinxit. J. Moyreau Sculp. A Paris ches Moyreau Graveur du Roy, rue des Mathurins la 4.e. Porte Cochere a gauche, en entrant par la rue de la Harpe. 1753 Avec Privilege du Roy.

Etching with engraving, 460 x 660mm (18 x 26"), with very large margins. Some light foxing, mostly localised to the margins. £380

A rural scene featuring two riders resting next to a fountain decorated with a putto riding a dolphin and blowing a conch. A page prepares a drink while a female rider with a hawk on her arm watches on.

Stock: 63843



**234. Grande Chasse A Loiseau, Dedie A Madame La Comtesse De Verrue Veuve De Monsieur Le Comte De Verrue, Marechal des Camps et Armee du Roy Commissaire General de la Cavallerie de France. Le Tableau original de P.Wouvermans qui est au Cabinet de Madame la Comtesse de Verrue, a trois pieds six pouces de large de large sur deux pieds quatre pouces de haut.**

P. Wouvermens. Pinxit. J. Moyreau Sculpsit. a Paris chez Moyreau rue Galande vis a vis la Chapelle de S. Blaise. Par son tres humble et tres obeissant serviteur J. Moyreau 1733.

Fine etching with engraving, 460 x 660mm (18 x 26"), with very large margins. Folded. Some light foxing, mostly localised to the margins. £480

A very large hawking scene in a rural landscape.

Stock: 63835

**235. Depart pour la chasse au vol. Grave d'apres le Tableau Original de P. Wouvermens qui est au Cabinet de Monsieur Crosat. de 2 pieds 6. pouces de larges, sur 14. pouces 6. lignes de haut.**

P. Wouvermens. Pinx. J Moyreau Sculp. A Paris chez Moyreau rue Gallande vis avis la Chapelle de S.t Blaise. Avec Privilege du Roy. [n.d. c.1733]

Etching with engraving, 350 x 460mm (13¾ x 18"), with very large margins. £320

Horsemen and their dogs leave a villa to go hawking.

Stock: 63828





**236. La Grote De L'Abreuvoir, Dedie a Monsieur Crosat Baron de Thiers. le Tableau Original de P.pe Wouvernens qui est dans son Cabinet, a 2. pieds de hauteur sur 19. pouces de largeur. Par son tres humble et Obeissant Serviteur, J. Moyreau, Graveur du Roi.**

P. Wouvernens. Pinxit. J. Moyreau Sculp. A Paris chez Moyreau rue des Mathurins. 1756 Avec Privilege du Roy.

Etching with engraving, 460 x 660mm (18 x 26"), with very large margins. Some light foxing, mostly localised to the margins. £360

A landscape featuring ruins on the right and a river where men are fishing and bathing on the left, with a hunter on a horse and carrying a hawk on his arm in the middle.

Stock: 63842

**237. [A Fox Hunting Constellation.]**

Bede. [Bemrose Dalziel Ltd. Watford & London] [Vanity Fair. - Winter Number Supplement] [7 December 1905]

Very scarce unfolded proof chromolithograph, sheet 405 x 560mm (16 x 22"). Faint and small line of dirt across the image near the top. Small patch of colour loss in sky. £95

A hunting scene with lightly caricatured group portrait of hunstmen with horses and dogs.

They are from left: The Duke of Beaufort (Henry Adelbert Wellington FitzRoy Somerset, 9th Duke of Beaufort (1847-1924)), Mr. G.W. Fitzwilliam (George Charles Wentworth Fitzwilliam (c.1866-1935)), Sir Gilbert Greenall (1st Baron Daresbury (1867-1938)), The Duke of Rutland (John James Robert Manners, 7th Duke of Rutland (1818-1906)), Earl of Yarborough (Charles Alfred Worsley Pelham, 4th Earl of Yarborough (1859-1936)), Earl of Lonsdale (Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944)), Mr. Henry Chaplin (Henry Chaplin, 1st Viscount Chaplin (1840-1923)) and Earl of Harrington (Charles Stanhope, 8th Earl of Harrington (1844-1917)).

Stock: 63824

**238. A Masters' Meet.**

Spy [Leslie Ward]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Nov.r 28, 1895.

Chromolithograph, sheet 380 x 540mm (15 x 21").

With ink stamp 'The Law Soceity London'. Vertical creases as issued. Right margin slightly scuffed.

Printer's red ink on edges of paper. £90

Lightly caricatured portraits of men in riding gear about to go on a hunt.

They are: Edmund Waldegrave Park-Yates (né Park) ('Captain Park-Yates') (1836-96) Master of Fox Hounds at the North Cheshire Hunt, Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944) Sportsman, Henry Verney, 18th Baron Willoughby de Broke (1844-1902) Landowner and Master of Fox Hounds, Thomas Colleton Garth (1821-1907) Landowner and Master of Fox Hounds Berkshire & William Henry Berkeley Portman, 2nd Viscount Portman (1829-1919) MP for Shaftesbury and Dorset.

Stock: 63816

**239. Kirby Gate.**

CB [Cuthbert Bradley]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair Novr. 28th, 1901.

Chromolithograph, sheet 405 x 550mm (16 x 21½").

Tears in left margin repaired with tape. Light surface dirt to edes of paper. £60

A hunting scene with lightly caricatured portraits of men and women on horseback in preperation for the Quorn Hunt.

Individuals include: The Duke of Marlborough; Mr Hugh Owen; Mr H.T.Barclay; Mr & Mrs Molyneux; Mr Arthur Coventry; Mrs Burns Hartopp; Lord Belper; Mr E.H.Baldock; Elizabeth, Countess of Wilton; Captain Burns Hartopp; Mr Launcelot Lowther; Walter Kyte; Mr J.D. Craddock; Mrs W. Lawson; Lady Angela Forbes; Mr Henry Chaplin; The Countess of Warwick; The Earl of Lonsdale; Lady Hartopp; General Brocklehurst; Mr A Pryor; Mr Foxhall Keene; Mrs Asquith; Princess Henry of Pless; Lord Henry Bentinck; Mrs Launcelot Lowther; Mr Cecil Chaplin; Tom Firr; Captain T. Boyce; Mr Tempest Wade.

Stock: 63822

**240. Retour De Chasse Et Curee, Le Tableau Original de P. Wouvernens qui est au Cabinet de Monseigneur Le Duc D'Orleans a 2.pieds de large sur 18. pouces de haut.**

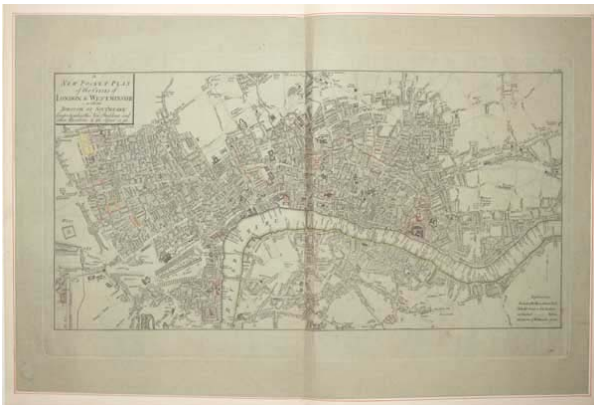
P. Wouvernens. Pinx. J. Moyreau Sculp. A Paris chez Moyreau, rue Galand vis a vis la Chapelle de S. Blaise Avec Privilage du Roy. [n.d. c.1733]

Etching with engraving, sheet 340 x 445mm (13¼ x 17½")

Trimmed to plate and glued to wove backing paper with additional margin added at top. Brown stain going into publication line. £280

Hunters return to a grand house after the hunt; one has a small hawk on his arm. On the right a man starts butchering the game.

Stock: 63834



**241. A New Pocket Plan of the Cities of London & Westminster with the Borough of Southwark Comprehending the New Buildings and other Alterations to the Year 1798.**

[London: William Faden, 1798.]

Scarce engraved map with old hand colour. 295 x 515mm (11¾ x 20½") very large margins. Centre fold as issued and crease. £380

A detailed map of London extending to Knightsbridge in the west, clockwise to Paddington, Islington, Bethnal Green, Mile End, Sun Tavern Fields, Lambeth and Tothill Fields.

Stock: 63566

**242. The Tea Gardens North side Bayswater Road.**

P. Sandby del.t. [n.d., c.1800.]

Etching. 200 x 250mm (8 x 9¾"). Printer's crease at top, entering image. £140

Three men sit at a table under a tree.

An amateurish copy of Sandby's watercolour in the V&A (P.16-1952).

Stock: 63717

**243. A View in Hyde Park towards the Knightsbridge Road.**

[n.d., c.1781.]

Scarce aquatint and etching, printed in brown. Sheet 160 x 225mm (6 x 8¾"). Trimmed within plate.

Mounted in Album paper at edges. £160

A view from the Serpentine towards a bridge, cottages to the left and a larger building on an incline in the distance. On the river is a boat with anglers. *BM: 1880,1113.1874, quoting date from Crace IX.43.*

Stock: 63594

**244. The geometrical Ascent to the Galleries, in the Colosseum, Regent's Park. Plate IV.**

Published June 1829 by R. Ackermann & Co, 96 Strand.

Aquatint, J. Whatman 1828 watermark; Sheet 320 x 250mm (12½ x 9¾"). Trimmed within plate, repaired tear in title. £320

A view of the interior of the London Colosseum under construction, with the central spiral staircase and painters in cradles at work on Thomas Hornor's "Panoramic view of London", the largest painting ever created. The building, inspired by the Pantheon in Rome, was demolished in 1875.

From 'Graphic Illustrations of the Colosseum, Regent's Park, in Five Plates, from Drawings by Gandy, Mackenzie and other eminent artists'.

Stock: 63660

**245. [Portman Square] The Night of an Illumination.**

R.M. [after Augustus Pugin.] Published by Edw.d Orme, Bond Street, 1806.

Aquatint, one plate of two. Sheet 480 x 330mm (19 x 13"). Trimmed within plate. £280

The right plate of two of the 'Illumination For Peace', a view of figures gathered at the residence of the French envoy, L. G. Otto, in Portman Square to watch an illumination celebrating the Peace of Amiens, 1802, between Britain and France.

A single-sheet version engraved by Stadler was published by Orme in 1802. *See also reference 4496.*

Stock: 63864

**246. A substitute for the Sea Side, or the Serpentine as it might be. Punch's Pocket book for 1858.**

John Leech [in image] [London: Bradbury, Evans & Co., 1858.]

Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £130

An illustration depicting a nineteenth century whimsical scene as a crowd of people are depicted enjoying seaside leisure activities; swimming, bathing and even building sand castles, though not at the seaside but instead at the Serpentine Lake in Hyde Park, London.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63840

**247. Vue de la Porte du Palais de S.t James à Londres. Cette vue prise de la rue appelée Cleveland Row, représente la porte unique du palais du roi d'Angleterre et qui sert aussi de principale entrée au parc de saint-James. Au fond d'on voit la rue nommée Pall-mall.**

A Paris chez Le Coeur, graveur, rue St Jacques, N.º 30 et chez Bance ainé, rue S.t Denis, N.º 214. A Paris. chez Genty, M.d d'Estampes, Rue S.t Jacques, N.º 33, au coin de la Rue du Plâtre [n.d., c.1820].

Stipple and etching, printed in bistre, finished by hand. 295 x 400mm (11½ x 15¾"), with large margins. £260

A view of the north gate of St James's Palace.

Stock: 63774

**248. Portland Place.**

Published May 15.th 1800 by T. Malton.

Colour etching with aquatint, sheet 305 x 415mm (12 x 16¾"). Trimmed within the plate. Mountburn. £240

Illustration to Thomas Malton's 'Picturesque Tour'.

View down Portland Place in Marylebone, looking north; a small crowd gathers to watch a man taunting a

bear on the street to the left, a couple of carriages in street. *Abbey Scenery 204.88.*  
Stock: 63792



**249. Cycling in Hyde Park.**  
Hal Hurst. Vincent Brooks Day & Son Lith.  
Supplement To Vanity Fair June, 11, 1896.  
Chromolithograph, proof, no creases never bound;  
sheet 410 x 550mm (16¼ x 21¾"). Slight mount burn.  
£250

Lightly caricatured portraits of men and women with bicycles in London's Hyde Park.  
Including: M.r W.H Grenfell (William Henry Grenfell, 1st Baron Desborough (1855-1945), The Marchioness of Londonderry (Theresa Susey Helen (née Talbot) (1856-1919), M.rs Sanford (Constance Georgina Sandford (née Craven) (d.1946)), Lord William Nevill (1860-1939), The Countess of Minto (Mary Caroline Elliot-Murray-Kynynmound (1858-1940), M.rs Adrian Hope (Laura E. R. Hope), Lady William Nevill (Luisa Maria Carmen del Campo Mello (Mabel Murietta) (c. 1864-1951)), M.rs W.H. Grenfell (Ethel Anne Priscilla Grenfell, Baroness Desborough (née Fane) (1867-1952)), Lady Griffin (Leonora) Mary Griffin (née Sackville) (1872-1939)), Lady Alexander Kennedy (Elizabeth Verralls Smith), Lady Norreys (Rose Riversdale Towneley-Bertie (née Glyn)(1860-1933) & The Countess Cairns (Olive Cobbold).  
Stock: 63817

**250. Opening of the New Docks at Millwall, on Saturday Last.**  
[Illustrated London News, 1868.]  
Wood engraving. Sheet 210 x 385mm (8¼ x 15¼"), watermarked 1867. Trimmed from larger sheet. £65  
The opening of Millwall Docks on the Isles of Dogs.  
Stock: 63760

**251. General View of the New Docks at Millwall.**  
The Illustrated London News. March, 28, 1868.  
Wood engraving and latterpress. Sheet 285 x 410mm (11¼ x 16"). £60  
Millwall Docks on the Isles of Dogs, shortly after opening.  
Stock: 63761

**252. [View Near Richmond]**  
[Drawn & Etched by Rowlandson. Stadler Aquatinta.]  
[London: Thomas Tegg, n.d., 1822.]  
Aquatint and etching with fine hand colour. Sheet 155 x 215mm (6¼ x 8½"). Laid on card. £360  
A view of the Thames from the Twickenham bank, with Gay's Summer House on the left, looking towards Richmond Hill.  
From Rowlandson's 'Sketches from Nature': The plate was first published by Rowlandson in a fortnightly series: it was not published in a book until 1822. This is probably an early example, as the aquatint ground in the shore around the horses is more noticeable. *Abbey 33; Gascoigne Images of Richmond 782.*  
Stock: 61108

**253. A View near Richmond.**  
Drawn & Etched by Rowlandson. Stadler Aquatinta.  
[London: Thomas Tegg, n.d., 1822.]  
Aquatint and etching. Sheet 135 x 200mm (5¼ x 8"). Trimmed into image, losing inscriptions, mounted in album paper. £130  
A view of the Thames from the Twickenham bank, with Gay's Summer House on the left, looking towards Richmond Hill.  
From Rowlandson's 'Sketches from Nature': The plate was first published by Rowlandson in a fortnightly series: it was not published in a book until 1822. *Abbey 33; Gascoigne Images of Richmond 782.*  
Stock: 63718

**254. Plymouth Dock, (seen from Mount Edgecumbe) Devonshire.**  
Drawn by J.M.W. Turner R.A. Engraved by W.B. Cooke. London: Published by John Murray, Albermarle Street, Oct. 1. 1816.  
Etching with engraving. 230 x 305mm (9 x 12"). £130  
From the series 'Picturesque Views of the Southern Coast of England'. *Rawlinson 99, second or third state.*  
Stock: 63777

**255. Pevensey Bay, from Crowhurst Park. Proof.**  
Drawn by J.M.W. Turner, R.A. Engraved by W.B. Cooke. London, Published March 1. 1819, by John Murray, Albermarle Street, and W.B. Cooke, 13 Judd Place East, New Road.  
Engraving. 255 x 330mm (10 x 13"). Slightly dusty. £120  
A view looking across fields towards Beachy Head, from the series "Views in Sussex". *Rawlinson 132, second published state, II of III.*  
Stock: 63778

**256. Merrick Abbey, Swaledale.**  
J.M.W. Turner R.A. del.t. J.C. Varrall sculp.t.  
Published Dec. 1822 by Longman Hurst & C.º Paternoster Row, and Hurst, Robinson, & Co. Cheapside, London.  
Etching with engraving, printed on chine collé. 280 x 430mm, very large margins. Spotting. £95



A view of River Swale with the ruined abbey in the distance. From Whitaker's 'History of Richmondshire' (London: 1819-1823). Rawlinson 178, first published state.

Stock: 63780

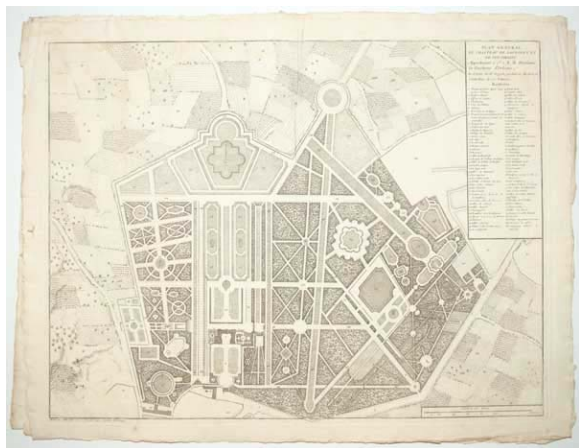
**257. John Earl of Bute 1st: Lord of the Treasury. Knight of the Most Noble Order of the Garter & c.**

Ramsay Pinxt. Richard Purcell Fecit 1763.

Fine mezzotint, 350 x 250mm (13¾ x 9¾"), large margins. Slight rubbing at top. £240

Three-quarter portrait of John Stuart (1713-92), 3rd Earl of Bute, Prime Minister 1762-3) in ermine-trimmed ceremonial robes, wearing the Order of the Thistle, from which he resigned in 1762 when he joined the Order of the Garter. *CS 11*.

Stock: 63781



**258. Plan General du Château de Bagnolet et de ses Jardins. Appartenant à S.A.R. Madame la Duchesse d'Orléans. du dessein de M.r Desgotz, architecte du Roi et Contrôleur de ses Bâtimens. [&] Elevation de la façade de Château de Bagnolet du côté du Jardin. [&] Plan du pavillon appelé l'Hermitage dans le Jardin du Château de Bagnolet.**

A Paris chez Mariette rue S. Jacques aux Colones d'Hercule [n.d., c.1700].

Three plates stitched on left edge: engraved plan & two architectural plates. Each sheet 470 x 605mm (18½ x 23¾"). £420

A finely-engraved plan and plates of Marly, showing the positions of the house, ornamental gardens and parkland, with an extensive key.

Stock: 63862

**259. ["Justice to Dreyfus"]**

GUTH 98 [Jean Baptiste Guth]. Vincent Brooks, Day & Son Lt.d Lith. [Vanity Fair. Oct.r 6.th 1898]

Chromolithograph proof, sheet 385 x 260mm (15¼ x 10¼"), large margins. £60

Full length caricature portrait of French statesman, Eugène Henri Brisson (1835-1912), Prime Minister of France for a period in 1885-1886 and again in 1898.

He leans against a draughtsman table with a smoking cigarette in hand. *For a lettered version see reference: 18035*.

Stock: 63676

**260. Plan General des Chateaux, Parc et Jardins de Chantilly. Situé dans le Isle de France, à neuf lieues de Paris et à une lieue de Senlis. Appartenant à S.A.S. Monseigneur le Prince de Condé.**

a Paris chez Jean Mariette rue S. Jacques aux Colones d'Hercules [n.d., c.1700].

Engraved plan, 18th century watermark. Two sheets conjoined, total 440 x 705mm (17¼ x 27¾"), very large margins. Sheets not joined quite straight, some creasing. Uncut. £480

A finely-engraved plan of Chantilly, showing the positions of the house, ornamental gardens and parkland, with an extensive key.

Stock: 63858

**261. Marie Antoniette Queen of France and Navarre Archduchess of Austria, Aunt to Francis, Emperor of Germany, and Widow of Louis XVI, late King of France and Navarre.**

Published 11th Nov.r 1793 by Rob.t Sayer & Co. Fleet Street London

Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins. £450

A half-length portrait in oval of Marie Antoinette (1755-93), published as a pair with a portrait of Louis the XVI, shortly after he was guillotined during the French Revolution. It describes her as a widow, not mentioning her own execution on the 16th October, less than a month before the print was published. *See Item 41179 for the pair*.

Stock: 63775

**262. Plan General du Château, Jardin, Parc, et Dependances de Marly.**

T.F.E. Monnot. a Paris chez Mariette rue S. Jacques aux Colones d'Hercule [n.d., c.1700].

Engraved plan, 18th century watermark. 420 x 435mm (16½ x 17¼"), with large margins. Creasing. Central crease as normal. £360

A finely-engraved plan of Marly, showing the positions of the house, ornamental gardens and parkland, with an extensive key.

Stock: 63860

**263. Plan General des Jardins et Parc du Château de Meudon appartenant au Roy, scis à deux lieues de Paris sur le sommet d'un côleau qui borde la riviere de Seine.**

A Paris chez Mariette rue S. Jacques aux Colones d'Hercules [n.d., c.1700].

Engraved plan, 18th century watermark. 420 x 540mm (16½ x 21¼"), with large margins. Uncut. Central crease as normal. £360

A finely-engraved plan of Meudon, showing the positions of the house, ornamental gardens and parkland, with an extensive key.

Stock: 63859

264. **A View of the City of Paris. Engraved for Middleton's Complete System of Geography.**

[London: J. Cooke, 1777-8.]

Engraving. 195 x 255mm (7¾ x 10"), with large margins. £50

A distant view of the city.

From Charles Theodore Middleton's 'A new and complete system of Geography'.

Stock: 63720

265. **Au Bois De Boulogne,**

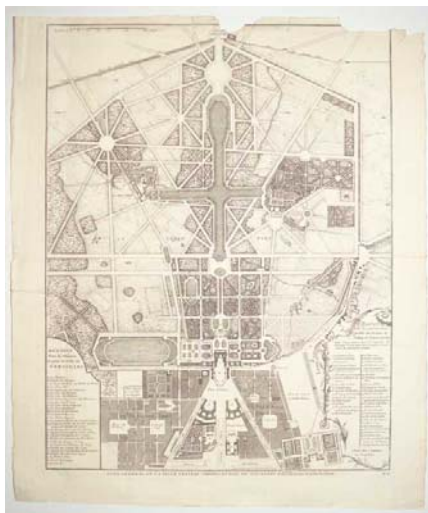
Guth [Jean Baptiste Guth]. Vincent Brooks Day & Son Lith. Supplement To Vanity Fair June 3, 1897.

Chromolithograph, proof never bound, sheet 405 x 550mm (16 x 21½"). A few small tears in margins repaired with tape. £220

Lightly caricatured portraits of men and women with bicycles in a suburban Parisian park.

They are: Princess Ghika (Aurélie de Soubiran (1820–1904)), Comtesse Liane de Pougy (Anne-Marie Chassaing (1869-1950)), Caran d'Ache (Emmanuel Poiré (1858-1909)), La Belle Otero (Carolina Otéro (1868-1965)), Comtesse de Kersaint, Colonel Gibert, Baronne de Fleury, Duchesse (Herminie de La Brousse de Verteillac (1853-1926)) & Duc de Rohan (Alain Charles Louis de Rohan-Chabot (1844–1914)), Cleo de Merode (1875-1966), Comtesse Martel (Gyp) (Sibylle Aimée Marie-Antoinette Gabrielle de Riquetti de Mirabeau (1849–1932)), Princesse (Pauline de La Forest d'Armaillé (1851–1928)) & Prince de Broglie (Louis-Alphonse-Victor, 5th duc de Broglie (1846-1906)), Princesse de Sagan (?Jeanne Seillière (1839-1905)), Coquelin Cadet (Ernest Alexandre Honoré Coquelin (1848-1909)), Duchesse Doudeauville, Princesse Brancovan (Ralouka ('Rachel') Bibesco-Bassaraba (née Musurus) and Duc de Lesparre (?Armand de Gramont (1854-1931))).

Stock: 63819



266. **Plan General de la Ville Chateau Jardins et Parc de Versailles nouvellement levé sur les lieux.**

AParis chez Jombert rue Dauphine [n.d., c.1740].

Engraved plan. 420 x 435mm (16½ x 17¼"). Damage at top with loss of printed area. Creases as normal.

£220

A finely-engraved plan of Versailles, showing the positions of the house, ornamental gardens and parkland, with an extensive key.

Stock: 63861

267. **Florence from the Ponte Alla Carraia.**

Drawn by J.M.W. Turner, R.A. from a finished sketch by James Hakewill. Engraved by S. Rawle. Published as the Act directs Dec.r 1. 1818, by John Murray, Albermarle Street, London.

Etching on chine collé. 230 x 305mm (9 x 12"). £160

A view of Ponte Santa Trinita and Poente Vecchio, with buildings of Signoria on the left bank. From Hakewill's 'A Picturesque Tour of Italy' (London: 1818-1820). *Rawlinson 157, first published state.*

Stock: 63779

268. **A View of an Italian Regatta or Gondola Race on the Grand Canal at Venice &c. Engraved for Middleton's Complete System of Geography.**

[London: J. Cooke, 1777-8.]

Engraving. 190 x 285mm (7½ x 11¼") very large margins. £60

From Charles Theodore Middleton's 'A new and complete system of Geography'.

Stock: 63722

269. **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 on tinted india paper. Printed area 245 x 190mm (9¾ x 7½"), with large margins. Foxing. £90  
The artist, The Reverend Thomas Kilby (1794-1868), is best known for his 'Scenery in the Vicinity of Wakefield', 1843.

Stock: 63764

270. **[The Devil's Tower, Yelabuga, Tatarstan, titled in Cyrillic.]**

[Ivan Ivanovich Shishkin.] [1855.]

Lithograph. Sheet 300 x 220mm (11¾ x 8¾"). Long split taped, trimmed close at top, creasing and folds. £70

A sketch of a 12th century watchtower, a rare surviving building of the mediæval state of Volga Bulgaria, which was ended by the Mongol invasion in the 13th century. It shows the tower before extensive restoration by a local merchant in 1867, which including re-roofing it and preventing entry. The merchant's son was Ivan Ivanovich Shishkin (1832-98), a famous painter who drew this sketch.

Underneath is a sketch map of the area.

Stock: 63695

271. **The Peabody Medal Executed in Gold for the Government by Starr & Marcus, N-Y. ..The Gold Medal Presented by the Government of the United States to George Peabody... Compliments of Starr & Marcus, N-Y.**

[n.d., c.1870.]

Steel engraving, printed in black & blue, facsimile manuscript. Sheet 245 x 185mm (9¾ x 7¼"). Some creasing. £95

A decorative design commemorating the minting of the medal presented to American philanthropist George Peabody (1795-1869)

Stock: 63737

272. **Winter Sports in Canada. Moose-Hunting: Game in Sight. Moose-Hunting: The Return. - See Page 42.**

The Illustrated London News. Jan 11, 1868.

Two wood engravings on one sheet. Sheet 415 x 290mm (16¼ x 11½"), watermarked 1867. Lacking text. £50

European hunters spotting their prey from a hide; and their return with their trophy head. Snow shoes are shown in both scenes.

Stock: 63758

273. **[Mr. Alfred Gwynne Vanderbilt.]**

Spy [Sir Leslie Ward]. [Bemrose Dalziel Ltd. Watford & London] [Vanity Fair Supplement. May 10 1890]

Chromolithograph proof, with text, sheet 405 x 275mm (16 x 10¾"), large margins. £130

Full length caricature portrait of American businessman, Alfred Gwynne Vanderbilt (1877-1915).

Stock: 63687

274. **[Dominican Republic] The Bay of Samana, St. Domingo, Lately Purchased by the United States.**

The Illustrated London News. Feb. 8, 1868.

Wood engraving. Sheet 215 x 285mm (8½ x 11¼"). Trimmed from larger sheet, text incomplete. £60

Despite the title, the USA didn't acquire Samana Bay.

Stock: 63762

275. **The Harbour of St. Thomas after the Earthquake, - See Page 711.**

[Illustrated London News, 1868.]

Wood engraving. Sheet 215 x 300mm (8½ x 12½"), watermarked 1867. Trimmed from larger sheet, lacking text. £60

A view showing the shipping destroyed by the tsunami that hit Charlotte Amalie harbour after the earthquake of November 18, 1867.

Stock: 63757

276. **Alarming Prospect. \_\_The Single Ladies off to the Diggings. Punch's Pocket book for 1853.**

[John Leech] [London: Bradbury, Evans & Co., 1853.] Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £230

A light-hearted illustration depicting women during the Victorian gold rush period of extreme prosperity for the Australian colony. A crowd of women stand at the docks ready to board ships to Australia in search of wealthier suitors. They reject the British suitors asking them to stay, replying; "A Cottage! Fiddle-de dee - Sir!" and "Bother yer Hunderd (sic) Pounds, and House in the Public line! a likely Start indeed!"

This image appeared as the frontispiece to the 1853 edition of Punch's Pocket Book.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63837

277. **Prince Alfred in Australia. The Duke Opening the Horticultural and Africultural Exhibition of South Australia. The Glenelg Corporation Presenting their Address to the Duke, - Sppe Page 175.**

The Illustrated London News. Fer. 22, 1868.

Two wood engravings on one sheet. Sheet 415 x 290mm (16¼ x 11½") Lacking text. £60

Queen Victoria's second son, Alfred (1844-1900), Duke of Saxe-Coburg and Gotha, was the first member of the British royal family to visit Australia.

Although he was well received, he was shot in the back in an assassination attempt less than a month later.

Stock: 63759

278. **The Bremer Railway Bridge \_ Near Ipswich, Queensland, - See Page 72.**

[The Illustrated London News, n.d., c.1868.]

Wood engraving. Sheet 195 x 295mm (7¾ x 11½"), Trimmed from a larger sheet, text lacking. £45

The first Bremer River bridge was a deck-type iron bridge designed by Sir Charles Fox and Son and pre-fabricated in Britain.

Stock: 63763



279. **Topsy Turvey, \_\_or, our Antipodes. Punch's Pocket book for 1854.**

[John Leech] [London: Bradbury, Evans & Co., 1854.] Coloured etching, 120 x 305mm (4¾ x 12"). Folded as issued. Some time stains. £280

A light-hearted illustration of life in a nineteenth century Australian settlement, featuring a game of cards. The 'Regent Street' sign is probably a reference to Melbourne in Victoria. This image appeared as the frontispiece to the 1854 edition of Punch's Pocket Book.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born



at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Stock: 63836

**280. A Perspective View of Cocos and Traitor's Islands discovered in the Voyages to the South Seas. Engraved for Middleton's Complete System of Geography.**

F. Chesham Sculpt. [London: J. Cooke, 1777-8.] Engraving. 190 x 290mm (7½ x 11½"), very large margins. £70

A European ship's crew is attacked by inhabitants of Tafahi and Niuatoputapu, two islands of the kingdom of Tonga.

From Charles Theodore Middleton's 'A new and complete system of Geography'.

Stock: 63723

**281. Great Pagoda, at Congeveram.**

J. Wathen del.t. J. Clark direx.t. London Published by Black, Parry & Co, and Nichols & Co, 1814.

Hand coloured aquatint, printed area 240 x 150mm (9½ x 6"). Trimmed. £130

From James Wathen's 'Journal of a voyage, in 1811 and 1812, to Madras and China, returning by the Cape of Good Hope and St. Helena' 1814. *Abbey Travel 517.*

Stock: 63745

**282. Cannamore Fort Setting on of the Monsoon.**

Drawn by J.T. Rawlins. On Stone by Dean & Co. London Dean & C.o Threadneedle Street. [1847.]

Tinted lithograph. Sheet: 150 x 235mm (6 x 9¼"). Slightly time stained. £110

A view of St. Angelo Fort in Kannur or Cannamore in India. An illustration from 'The History of China and India Pictorial and Descriptive...' by Julia Corner 1847. *Abbey 468, Plate 8.*

Stock: 63744

**283. [Martand Sun Temple] Martund.**

W.H.K. Delt. Hanhart, lith. [London: Richard Bentley, 1863.]

A Rare hand-coloured lithograph. Sheet 150 x 245mm (6 x 9½"). Left corner creased; easily covered by a mount. Verso remains of Album paper. £140

A Hindu temple dedicated to Surya, built in the 8th century and destroyed by Sikandar Shah Miri, who ruled Kashmir 1389-1413 and strove to convert the Hindus to Islam.

Plate to Captain William Henry Knight's 'Diary of a Pedestrian in Cashmere and Thibet.' *Not in Abbey.*

Stock: 63743

**284. The Round Tower, Fort Hyderabad.**

[Lithographed by Charles Haghe after William Edwards.] [London: Graves & Co., 1846.]

Rare tinted lithograph, printed on chine collé, first state, Sheet 265 x 375 (10¼ x 14¾"), laid on card as issued. Backing board toned. £580



The Round Tower of Pacco Qillo, a fort built by Mian Ghulam Shah Kalhoro c.1768 when he founded the city of Hyderabad in Southern India.

From 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier.

Edwards was present during Napier's conquest of Sindh Province in northern Pakistan in 1842. This example is from the subscription edition, with the plates presented like watercolours. *Abbey: Travel 469.*

*See Ref: 63302*

Stock: 63314

**285. A View of the Dutch-Fortifications and Port of Batavia. Engraved for Middleton's Complete System of Geography.**

[London: J. Cooke, 1777-8.]

Engraving. 190 x 300mm (7½ x 11¾"), very large margins. £70

Indigenous shipping in front of a prospect of colonial Jakarta, the capital and largest city of Indonesia.

From Charles Theodore Middleton's 'A new and complete system of Geography'.

Stock: 63721



**286. The City of Malacca in the East Indies. Engraved for Middleton's Complete System of Geography.**

[London: J. Cooke, 1777-8.]

Engraving. 200 x 295mm (8 x 11½"), with large margins. Slightly time stained. £70

A view of the Dutch fort at Malacca City.

From Charles Theodore Middleton's 'A new and complete system of Geography'.

Stock: 63719



# NAPOLEON

THE FIRST, and LAST, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues, Mediator of the Hellish League, Grand Cross of the Legion of Horror, Commander in Chief of the Legions of Skeletons left at Moscow, Smolensk, Leipzig, &c. Head Runner of Runaways, Mock High-Priest of the Sanhedrim, Mock Prophet of Mussulmen, Mock Pillar of the Christian Faith, Inventor of the Syrian Method of disposing of his own Sick by sleeping Draughts, or of captured Enemies by the Bayonet; First Grave-Digger for burying alive; Chief Gaoler of the Holy Father and of the King of Spain, Destroyer of Crowns, and Manufacturer of Counts, Dukes, Princes, and Kings; Chief Douanier of the Continental System, Head Butcher of the Parisian and Toulonese Massacres, Murderer of Hoffier, Palm, Wright, nay, of his own Prince, the noble and virtuous Duke of Enghien, and of a thousand others; Kidnapper of Ambassadors, High-Admiral of the Invasion Praams, Cup-Bearer of the Jaffa Poison, Arch-Chancellor of Waste-Paper Treaties, Arch-Treasurer of the Plunder of the World, the sanguinary Coxcomb, Assassin, and Incendiary.....to

## MAKE PEACE WITH!!!

This Hieroglyphic Portrait of the DESTROYER is faithfully copied from a German Print, with the Parody of his assumed Titles. The *Hat* of the Destroyer represents a discomfited French Eagle, maimed and crouching, after his Conflict with the Eagles of the North. His *Vizage* is composed of the Carcasses of the Victims of his Folly and Ambition, who perished on the Plains of Russia and Saxony. His Throat is encircled with the *Red Sea*, in Allusion to his drowned Hosts. His *Epaulette* is a *Hand*, leading the Rhenish Confederation, under the flimsy Symbol of a *Cobweb*. The *Spider* is an Emblem of the Vigilance of the Allies, who have inflicted on that Hand a deadly Sting!

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