

Grosvenor Prints

Catalogue 145





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Catalogue 145 ABA Firsts 2025



Item 5

Cover: detail of Item 424

Back: detail of Item 6

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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. **[The Duke of Montague's arms] Designed and Engraved for the African Travels.**

Published as the Act directs, April 10, 1790, by William Lane Leadenhall Street.

Engraving. Sheet 165 x 105mm (6½ x 4¼"). Trimmed into plate. £60

The armorial of George Montagu, First Duke of Montagu, with a griffon and dragon supporting a shield, engraved as part of the dedication to the English edition of François Lailliant's 'Travels from the Cape of Good-Hope, into the interior parts of Africa'.

Stock: 65798

2. **To the Memory of the Duke of Marlborough.**

D. Creti Eques: et N. Ferravoli et J.P. Mirando Pinx. L. Cars Sculp. et D.M.Fratta delin. John Boydell excudit London.

Engraving. 650 x 415mm (25¾ x 16¼"). Large margins on 3 sides. Some light creasing. £260

An allegorical scene featuring an invented monument to John Churchill, first Duke of Marlborough, hero of the War of the Spanish Succession, depicting him as a Roman general on horseback. From Boydell's edition of 'Tombeaux des Princes, Grand Capitaines et Autres Hommes Illustres, Qui ont fleuri dans la Grande-Bretagne' by Owen McSwiny, former manager of Drury Lane and the Haymarket Theatres, first published by Basan in Paris c.1737. Boydell has translated the title into English from Latin and added his name as publisher.

McSwiny had travelled to Italy where he bought works of Italian painters, including Canaletto, to sell to English collectors. This series of paintings, commemorating the deeds of famous Englishmen, was planned for the decoration of the Duke of Richmond's apartment at Goodwood. See *BM 1859,0709.685 for the first published state*. See: 10619

Stock: 54252

3. **[Rembrandt's Mill.] From the Original Picture.**

Rembrandt Pinxt. Reynolds sculps.t. Published by S.W.Reynolds Bayswater December 10 1822.

Mezzotint. 400 x 340mm (15¾ x 13½"). Top right margin split. Some faint foxing and creasing in upper right margin close to plate. £260

A scene depicting a windmill in the centre, with a river on the right. In the foreground to the left is a man in a boat and on the right on a woman and child are walking. *Charrington 153 i of ii. Whitman 435. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65580

4. **[Rembrandt's Mill.]**

[Rembrandt Pinxt. Engraved by S.W.Reynolds.] [n.d., c.1820.]

Mezzotint. Unfinished Proof. 400 x 340mm (15¾ x 13½"), large margins. Some foxing. £260

An unfinished proof depicting a windmill in the centre, with a river on the right. *Charrington 153, pre i of ii.*

Whitman 435. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65579

5. **[A floral still life with butterfly.]**

J. King ex. [n.d., c.1720.]

Rare mezzotint. 190 x 155mm (7½ x 6"). Thread margins. £240

A festoon of flowers, including a tulip and cornflowers, tied with a ribbon, a butterfly hovering to left. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66060



6. **[Still life with lobster & oysters.]**

[engraved by Robert Robinson.] [Published by John Smith, n.d., c.1690.]

Rare mezzotint. 230 x 180mm (9 x 7"). Trimmed to plate on three sides, just into plate at bottom, laid on album paper at corners. £280

An untitled still-life with a lobster on a platter, a basket of fruit and a coffee pot. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66062

7. **[Still life of flowers in a vase.]**

[after Simon Verelst.] [London: John Lloyd, c.1690.]

Rare mezzotint. Sheet 215 x 170mm (8½ x 6¾").

Trimmed to plate on three sides, into plate at bottom, losing inscription space. £180

A flower arrangement in a glass vase, with four butterflies and apricots and cherries on the table. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66061

8. **[Title page] No 3 of a Series of Views in the West Indies: Engraved from Drawings taken recently in the Islands: With Letter Press Explanations Made From Actual Observation.**

Davison, Whitefriars. London: [Smith Elder & Co, Cornhill] Fleet-Street [n.d., 1827-29.]
Rare & scarce title sheet, letterpress with wood-engraved border, label with mss. publisher details stuck on. 290 x 440mm (11½ x 17¼"). Laid on card, wear to paper surface. £280

The title sheet of the third (and last, of a planned eight) parts of J. Johnston's 'Views in the West Indies', a series of an engraved map and eleven aquatint views. The series was begun by Mess.rs Underwood but completed by Smith Elder & Co. *Abbey Travel 678*.
Stock: 54220

9. **An Eclipse.**

Drawn by T. Harper Esq.r. Engraved by G. Maile.
London, Published Sep.r 1st. 1820, by J. Brooker, 5, Southampton Row, Russell Square.
Mezzotint, printed in colours and hand finished. 280 x 205mm (11 x 8"), watermarked 'J Whatman 1827'.
Narrow margins, stains. £260
A young woman's head rising from clouds, her veil obscuring part of her head. *Ex: Collection of The Hon. Christopher Lennox-Boyd*.
Stock: 65625

10. **An Eclipse.**

Drawn by T. Harper Esq.r. Engraved by G. Maile.
London, Published Sep.r 1st. 1820, by J. Brooker, 5, Southampton Row, Russell Square.
Mezzotint, printed in colours and hand finished. 280 x 205mm (11 x 8"). Thread margins, repaired tear in inscription area. £260
A young woman's head rising from clouds, her veil obscuring part of her head. *Ex: Collection of The Hon. Christopher Lennox-Boyd*.
Stock: 65624

11. **A Comet. Proof.**

Drawn by T. Harper Esq.r. Engraved by G. Maile.
London, Published Sep.r 1st. 1820, by J. Brooker, 5, Southampton Row, Russell Square.
Mezzotint, printed in colours and hand finished. Sheet 275 x 190mm (10¾ x 7½"). Trimmed within plate.
Slight foxing. £260
A comet shown as a young woman's head rising from clouds, with light shining as the tail. *Ex: Collection of The Hon. Christopher Lennox-Boyd*.
Stock: 65622

12. **A Comet. Proof.**

Drawn by T. Harper Esq.r. Engraved by G. Maile.
London, Published Sep.r 1st. 1820, by J. Brooker, 5, Southampton Row, Russell Square.
Mezzotint. 280 x 205mm (11 x 8") with large margins. Bottom margin reinstated. £320
A comet shown as a young woman's head rising from clouds, with light shining as the tail. *Ex: Collection of The Hon. Christopher Lennox-Boyd*.
Stock: 65627



13. **A Comet.**

Drawn by T. Harper Esq.r. Engraved by G. Maile.
London, Published Sep.r 1st. 1820, by J. Brooker, 5, Southampton Row, Russell Square.
Mezzotint, printed in colours and hand finished. 275 x 205mm (10¾ x 8"). Trimmed within plate at bottom. £350

A comet shown as a young woman's head rising from clouds, with light shining as the tail. *Ex: Collection of The Hon. Christopher Lennox-Boyd*.
Stock: 65623

14. **Hope. Hope springs eternal in the human breast...[etc.]**

Angelica Kauffman Invt. et Delint. [Wm. Wynne Ryland Sculpt.] [Publish'd Feby. 7th. 1775 by W.W. Ryland, Engraver to his Majesty, No. 159, Strand London.]
Very fine stipple and etching, printed in sanguine. Proof before engraver and publisher. 225 x 190mm (9 x 7½"), with very large margins. Staining in margins just going inside plate mark on right. £320
Portrait after a self-portrait of Angelica Kauffman (1741-1807), in a circle, her head resting on her hands, leaning on an anchor and looking dreamily at the viewer, wearing a turban.
Four lines of verse by Alexander Pope (1680 - 1744) below image.
Stock: 66025

15. **[Peace of Aix-la-Chapelle. A Group of Statues, representing Peace Supported by Neptune and Mars. To His Grace the Duke of Montagu, Master General of His Majesty's Ordnance &c, &c, &c, This Plate is Humbly dedicated by his Grace's most Devoted & most Obedient Humble Servant, Che.r And.e Casali.**

Equ.s: An: Casali Inv.t. J. Bonneau Sculp.t. Publish'd by Permission, June 6, 1751, according to Act of Parliam.t for I.G. at ye Jarr in Princes-Street, Cavendish Square.
Engraving, 18th century watermark Sheet 410 x 280mm (16 x 11"). Trimmed into plate on three sides, small tear repaired, small stain. £380

A group of statues with personification of Peace, sitting on a pedestal, flanked by Neptune (representing the British Navy) on the left and Mars (the army) on the right. Below the image are the arms of the Duke of Montagu.

From a series of prints reproducing the pictures created by Casali for the firework machine set in St James' Park for the celebrations of the Treaty of Aix-la-Chapelle in 1748, first published 1749.

Stock: 65833



16. **Feeling.**

Amiconi, Pinxt. Alex.r Vanheken fecit. 1739. Published According to Act of Parliament by T. Jefferys in the Strand and W. Herbert on London bridge.

Fine mezzotint, 18th century watermark; 350 x 255mm (13¾ x 10"). Small margins. £320

A half-naked woman leans forward, touching an arrow head with the tip of her finger. One of a set of Five Senses. CS 24 (addenda). Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65832

17. **Smelling.**

Amiconi, Pinxt. Alex.r Vanheken fecit. 1739. [Published According to Act of Parliament by T. Jefferys in the Strand, and W. Herbert on London bridge.]

Mezzotint. Sheet 340 x 250mm (13¼ x 8"). Trimmed into image on three sides, into title at bottom losing publication line, ink in right edge of background, creasing. £160

A bare-breasted woman takes a flower from a basket and lifts it to her nose. One of a set of the Five Senses. CS 24.

Stock: 65831

18. **Le Digestion.**

Peint par Alfred de Dreux. Lithographié par Emile Lassalle. Imprimé par Lemercier à Paris. Paris. Goupil & Vibert & C.ie Éditeurs. Boulevard Montmatre, 15, et rue d'Enghien 10. London _ E. Gambart, Junin & C.o 25 Berniers St, Oxford St.

Tinted lithograph, rare. Sheet 620 x 770mm (24½ x 30¼"), Goupil blindstamp. Margins soiled. small tear in top edge. £320

A pair of hounds in a kennel, dozing after their meal.

Stock: 47433

19. **Uncle Tom and his Wife for Sale.**

Painted by Sir Edwin Landseer engraved by Charles Mottram. Published by Henry Graves & Compy. Sept 20th. 1860. Printsellers to the Queen _ 6 Pall Mall. Under: New York Published by M.Knoedler Broadewar Sepr 20th 1860 and Entered according to Act of Congress in the Clerk's Office of the District Court of United States of the Southern Districk of New York.

Mixed method engraving, 645 x 810 mm (25½x 31¾") with large margins. Laid on linen. Time staining and nicks to edges of paper. £480

The painting was shown at the Academy in 1857. Two pug dogs sitting on a step, chained to a doorpost behind, one at right with its tongue out as the other turns towards them, a smoking cigar butt and half-eaten apple discarded in the foreground. "Uncle Tom and his Wife for sale," showed that Landseer had occupied some of his time during his trip to the United States in reading a now almost-forgotten United States novel. Landseer was affected by the plight of the North American Slave. "Uncle Tom" is a dog of humble breeding and sturdy constitution; he has been brought to the market for sale, and is chained to his wife, for whom a similar fate is purposed. The best part of the picture was the tearful look of the wife at the dog of her heart. This was a master- piece wherein Sir Edwin often triumphed — the humanizing of animal expression, or rather, the animalization of human expression.

Stock: 65956

20. **A Brief Description Of Prince Charles, (Charles The First) Painted at Madrid, in 1623, By Velasquez, When the Prince's Marriage with the Infanta was proposed- Now Exhibiting At No.21, Old Bond-Street, London.**

[John Snare? n.d. c.1847]

Rare letterpress, sheet 220 x 140mm (8¾ x 5½"). £130

A letterpress advertising the Velázquez portrait of Prince Charles (later Charles I) that was exhibited at 21 Old Bond Street in London in 1847.

John Snare (c.1808-84) was a bookseller and publisher from Reading, England, whose life was transformed by his 1845 discovery of a lost Velázquez painting, which he believed depicted a young Charles Stuart. Thought to have been painted during Charles' 1623 visit to Spain, the portrait sparked a long legal battle with the Earl of Fife's estate, leading to Snare's financial ruin. He later emigrated to New York, where he died in 1884. The painting, last seen in 1885 at the

Metropolitan Museum of Art, has since disappeared, with only Snare's written accounts remaining.
Stock: 66011

21. [Playbill] Theatre, Beverley, For the Benefit of Mr. Piercy, Treasurer. On Friday Evening, July 6th, 1827, Will be performed Lewis's Romantic Drama, of The Castle Spectre...

W.B. Johnson, Printer, Sow-Hill, Market-Place, Beverley.
Rare letterpress, sheet 335 x 210mm (13 x 8¼").
Creasing. Surface dirt. Nicks to edges. £140
Playbill for the Beverley Theatre featuring, 'Fun, Frolic, Fashion, and Flash,' & 'Tom & Jerry; Or, Life In London.'
Stock: 65955



22. [Playbill.] Theatre Royal, Birmingham. Last night but three of Mr. Blanchard, Mr. Simpson and his Wonderful Dog. On Monday, August 6, 1827, His Majesty's Servants will perform the admired Play of the Mountaineers [...]

Letterpress, sheet 325 x 215mm (12¾ x 8½").
Trimmed, some creasing. £160
Playbill for the Theatre Royal, Birmingham for the showing of 'Mountaineers' and 'Woofman and His Dog; or The Castle of Roscella'. *Ricky Jay Collection*.
Stock: 65946

23. [Playbill] Royal Circus & Surrey Theatre. The Public are Most respectfully informed, that to accomodate numerous Families, who wish their Children to leave the Theatre at an early Hour, the very Popular Pantomime will be the first Performance of the Evening. This present Monday, January 13, 1817...

Lowndes, Printer, Marquis-Court.
Letterpress, sheet 305 x 190mm (12 x 7½").
Surface dirt. Glued to back sheet on left side. £130

Playbill for the Royal Circus & Surrey Theatre. featuring, 'Pedlar's Acre: Or Harlequin in Lambeth,' 'Italian Wife,' 'The Favourite Song of "Evelyn's Bower," by Mr. Leonard.' & 'Three times Three Or, Boys, Girls, & Guardians.' For the benefit of Miss Taylor. *Ricky Jay Collection*.
Stock: 65950

24. [Playbill.] Royal Circus and Surrey Theatre. This present Friday, August 28, 1818. The performances to commence with a Grand Melodrama in the Acts, founded on a celebrated Tragedy, by Miss Joanna Baillie, called Constantine & Valeria [...]

Lownden, Printer, Marquis-Court, Drury Lane, London.
Letterpress, sheet 315 x 195mm (12½ x 7¾").
Creasing and time stained. £180
Playbill for the Royal Circus and Surrey Theatre, featuring 'Constantine & Valeria,' 'Red Riding Hood: or the Wolf of the Forest of Arden', and 'Tom Jones'.
Advertising new comic Harlequin "The Sea Serpent" Harlequin Vankee. *Ricky Jay Collection*.
Stock: 65944

25. [Playbill]...Surrey Theatre. This Present Monday, July 23rd, 1821, (and following Evenings,) A Comic Dance. After which (Fourth Time) an entirely new Comic Burletta, founded on Historical Fact, called Frederick And Voltaire Or, The King And The Poet...

Lowndes, Printer, Marquis-Court, Drury Lane, London.
Letterpress, sheet 305 x 190mm (12 x 7½").
Creasing. Surface dirt. Glued to back sheet on left side. £90
Playbill for the Surrey Theatre featuring, 'The Hussar: Or, Love and Mercy,' & 'The Two Gregories: Or, Where Did The Money Come From?'
Stock: 65952

26. [Playbill] Surrey Theatre. ...Saturday, September 15th, 1832, Will be presented he grand National Play of Pizarro: Or, The Death of Rolla The Peruvian Hero...

S.G. Fairbrother, Printer, Exeter Court, Strand.
Letterpress, sheet 335 x 210mm (13 x 8¼").
Creasing. Surface dirt. Nicks to edges. Torn in centre and repaired with acid free tape. £130
Playbill for the Surrey Theatre featuring, 'Walpurghi's Eve Or, The Doom Of The Daemon Knight,' & 'Young Ben, The Carpenter and Sally Brown.'
Stock: 65954

27. [Playbill] Never Acted. Surrey Theatre. This Present Thursday, August 31st, 1820... Will be presented, a Comic Dance, composed by Mr Ridgeway, called, Sandy And Jenny.

W. Barnes, Printer, Borough.
Letterpress, sheet 305 x 190mm (12 x 7½").
Creasing. Surface dirt. Glued to back sheet on left side. £90

Playbill for the Surrey Theatre featuring, 'Stop Thief, Or the Horrors of the Forest,' & 'The President And the Peasant's Daughter.' *Ricky Jay Collection*.
Stock: 65951

28. [Playbill] Surrey Theatre. ...**This Eveing, Tuesday, September 25th, 1832, Will be presented (Eight Time) an Historical Romantic Drama. from the French of Galliardet, (in Three Acts) written expressly for this Theatre, entitled The Tower Of Nesle Or, The Chamberlain of Death...**

S.G. Fairbrother, Printer, Exeter Court, Strand.
Letterpress, sheet 335 x 210mm (13 x 8¼"). Creasing. Surface dirt. Nicks to edges. £80
Playbill for the Surrey Theatre featuring, 'Burgandy the Bold Or, The Fate Of The Raven Rheinfeldt,' & 'Haunted Inn! Or, The Twin Ghosts.'
Stock: 65953

29. [Playbill] Royal Surrey Theatre. **Mr. Wilkinson's Benefit, Monday, March 28th, 1836. On Which Occasion, The Adelphi Company Have Kindly Volunteered their Services for this Night Only...**

S.G. Fairbrother, Printer, Exeter Court, Strand.
Letterpress, sheet 425 x 225mm (16¾ x 9"). Creasing. Surface dirt. Tear through 'Whims And Oddities'. £130
Playbill for the benefit of Mr Wilkinson at the Royal Surrey Theatre, featuring 'The Dream Or, The Perils Of The Ocean' 'Cornish Clog Dance,' 'Fairy Visions: Or, Dissolvent Views,' 'What a Bridegroom! Or, A House turn'd out o' Windows,' 'Lumber Trooper Or, The Captain and the Dancing Master,' 'Mr. Webster Will sing, in Charreter, a popular Melody from his Lenten Entertainment, called "Jim Crow!'", 'A Grand Persian Pas de Trois,' & 'Whims And Odities!' *Ricky Jay Collection*.
Stock: 65948

30. [Playbill.] Theatre Royal, English Opera House, Strand. **The Publick are most respectfully informed, that they will find Mr. Mathews at Home On Thursday next, March 9th, with an entirely new Entertainment, Full Particulars of which will be speedily announced.**

[n.d, c.1826.] Lowndes, Printer, Marquis Court, Drury Lane.
Letterpress, sheet 315 x 220mm (12½ x 8¾").
Trimmed and backed onto album paper. Small tears on right side. £160
Playbill for the Theatre Royal, English Opera House, Strand for the showing of 'Mr. Mathews at Home'.
Ricky Jay Collection.
Stock: 65945

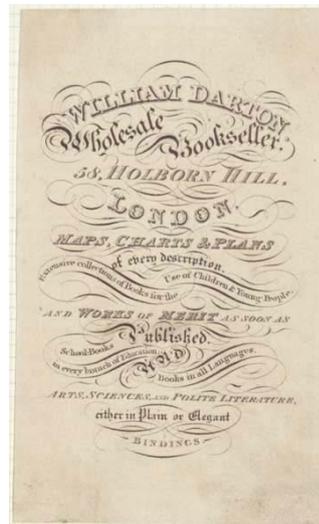
31. [Playbill] Theatre-Royal Newcastle. **Revival For One Night Only Of Tom & Jerry. Mr Gill Most respectfully announces to the Nobility, Ladies, Gentleman and Public in general, that HIS BENEFIT is appointed to**

take place On Monday Evening, May 21, 1827...

W. Boag, Printer, Newcastle.
Letterpress, sheet 560 x 220mm (22¼ x 8¾").
Creasing. Surface dirt. Nicks to edges. Small holes top left. £140
Playbill for the benefit of Mr Gill at the Theatre-Royal Newcastle, featuring, 'Deaf As A Post,' 'Blue Devils,' 'the Comic Song of "The Adventures of Major Long Bow; or, how to tell a Tough Story,'" & 'Fun, Frolic, Fashion, and Flash.' *Ricky Jay Collection*.
Stock: 65949

32. **Funeral of the Late Honorable William Pitt. Admit [blank] into the Procession. [with] William Pitt, Earl of Chatham, Lying in State. Drawn on the Spot June 8.th 1778.**

[n.d., 1806.] [&] London Mag. June 1778.
Engraved admission ticket, unused. 155 x 175mm (6 x 6¼"), large margins, part 18th century watermark. & engraving, sheet 120 x 180mm (4¾ x 7"). View trimmed into plate at top, creasing. £280
A ticket for the procession for the funeral of William Pitt the Younger (1759-1806), Britain's youngest Prime Minister, died who in office and was buried in Westminster Abbey on 22 February 1806.
With a view of the lying in state of his father, William Pitt the Elder (1708-78), for two days in the Painted Chamber at the Palace of Westminster before a state funeral at Westminster Abbey.
Stock: 66047



33. **William Darton, Wholesale Bookseller, 58, Holborn Hill, London. Maps, Charts & Plans of every description. Extensive collections of Books for the Use of Children & Young People, and Works of Merit as soon as Published. School-Books in every branch of Education and Books in all Languages, Arts, Sciences, and Political Literature, either in Plain or Elegant Bindings.**

[n.d., c.1840.]
Rare engraved trade card on paper. Sheet 135 x 180mm (5¼ x 7"). Tipped onto album paper at corners. £380

William Darton junior operated from 58 Holborn Hill between 1808 and 1866.
Stock: 66055

34. J. and R. Harrop, Haberdashers, At Their Cloak and Hatt Warehouse, The Sun and Peacock, in Coventry-Street, near Piccadilly, London.

[n.d., c.1760.]

Letterpress and old ink mss bill. Sheet 280 x 220mm (11 x 8¾"). Creasing and wear to edges. £320

The British Museum has an example of the identical letterpress dated in ink 1762 (Heal,70.73).

Stock: 66056

35. [Trade Card of John Young] Jn.o Young. Engraver in Mezzotinto, To His Royal Highness The Prince of Wales, N.o7, Cockspur Street, Hay Market; Respectfully infomrs the Nobility & Gentry that he has for Sale, (besides his own Publications) a great Variety of Prints, of the finest Impressions, many of them framed in the most neat and elegant Manner...

[n.d. c.1791]

Very rare engraving 80 x 130mm (3¼ x 5"), with large margins. Some abrasions, surface dirt and foxing. £260

Trade card of John Young (1755–1825). Studying under John Raphael Smith, Young became a skilled mezzotint engraver, producing around eighty portraits after artists like Hoppner, Lawrence, and Zoffany, along with subject pieces after Morland and others. His best-known work is *The Prize Fight between Broughton and Stevenson, after Mortimer*. Appointed mezzotint engraver to the Prince of Wales in 1789, he later became Keeper of the British Institution in 1813, a role he held until his death in 1825. He also served as honorary secretary to two major artists' benevolent funds.

Stock: 65940

36. The Hawk.

S. Elmer pinx.t. R. Earlom sculp [reworking a plate by Robert Laurie]. London. Published July 1. 1824 by Z. Sweet. 38, Chancery Lane.

Scarce mezzotint. 490 x 355mm (19¼ x 14"). Repaired tears, creasing. Small margins. £280

A hawk standing over its prey in a woodland clearing, its right foot on the smaller bird's chest, its wings outspread.

The plate was originally engraved by Robert Laurie and published by B.B. Evens in 1803 as a pair to 'Trout'. For this reissue the plate was cut down, with some re-engraving. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 65703

37. The Hawk.

S. Elmer pinx.t. R. Earlom sculp [reworking a plate by Robert Laurie]. London. Published July 1. 1824 by Z. Sweet. 38, Chancery Lane.

Scarce mezzotint. 490 x 355mm (19¼ x 14"). Slight mount burn. Small margins. £420

A hawk standing over its prey in a woodland clearing, its right foot on the smaller bird's chest, its wings outspread.

The plate was originally engraved by Robert Laurie and published by B.B. Evens in 1803 as a pair to 'Trout'. For this reissue the plate was cut down, with some re-engraving.

Stock: 65702



38. King Belshazzar beholding the Handwriting on the Wall. From the original Picture in the Collection of Thomas Fullwood Esquire To who this Paint is most respectfully inscribed. By his obliged & obedt. Serv.

Painted by Rembrandt. Engraved by H.Hudson.

Published as the Act directs, 14 Feb. 1785, by H.Hudson, No.28 Newman Street Oxford Street, London.

Rare & fine mezzotint. 505 x 355mm (20 x 14").

Repaired tear in upper right image and lower centre of publication space. Mark in publication space. Very small margins. Slight time staining. £620

Belshazzar stands by a table bearing fruit, he looks to his left his hand raised in astonishment. To his right a man and woman are behind him looking fearful. The hand coming out of a cloud in the top right of the image writes Hebrew letters on the wall. *Charrington 92 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65736

39. The Centurion Cornelius. From an Original Picture brought to this Country by M Bryan Esq. And when the Angel which spake unto Cornelius was departed he called two of his household servants and a devout soldier of them that waited on him continually And when he had declared all these things unto them he sent thme to Joppa. Acts. Chap.r X Verse 7 & 8.

Painted by Rembrandt. Engraved by Ja.. Ward Painter & Engraver to his R.H. the Prince of Wales. London: Pub. April 10 1800 by Mess.rs Wards & Co. No. 6 Newman Street.

A large mezzotint. 585 x 660mm (23 x 26"). Thread margins, 2 tears through inscription area and top edge. Very light foxing. £450

Cornelius, following a vision of an angel, summons 'two of his household servants, and a devout soldier' in order to send them to Joppa to fetch the apostle Peter (Acts X: 1-8). The painting has also been seen as showing the parable of the Unmerciful Servant, in which a servant is forgiven for his debts by a king, but fails to show the same leniency to a fellow servant. The painting (London, Wallace Collection) is no longer believed to be by Rembrandt, although its authorship is disputed. *Frankau: 22, ii of ii.*
 Stock: 53758

40. **[The Flood] And it rained upon the Earth forty days & forty nights. [repeated in Hebrew, German, Latin, French & Dutch]**

G. Hoet delineavit. G. Vander Gouwen Sculpsit. [n.d., c.1715.]
 Engraving. 355 x 430mm (14 x 17"). Repairs at centre fold. £240

Men, women and children scramble to higher ground to escape the Flood, joined by a lion and elephant. Behind are lightning forks and Noah's Ark.

Stock: 65799

41. **Tobias and the Angel. From an Original Picture in the Possession of Samuel Athawes Esq. r to whom this Place is Inscribed by his very obliged & obedient Serv. t W. m Woollett.**

The Landscape painted by Glauber, and the Figures by G. Laresse. Engraved by W. Woollett and J. Emes.

Publish'd as the Act directs 2 May 1785, by W. m Woollett, No. 1, North Street, Charlotte Street, Rathbone Place, London.

Engraving, 380 x 450mm (15 x 17½"). Some scuffing and staining in margins. £290

Depiction of a scene from the book of Tobit, one of the Apocrypha in the King James Bible. Much of the narrative of this book is dedicated to Tobit's son, who is sent by his father to collect a sum of money from the land of Media, in which he is aided by the angel Raphael, who represents himself as Tobit's kinsman Azariah. *Fagan CXIX.*

Stock: 54253

42. **Cotswold Games.**

Pub.d by Caulfield and Herbert 1794.

Engraving, 170 x 130mm (6¾ x 5"), with large margins. Foxing in margins. £130

Illustration to James Caulfield's 'Portraits, Memoirs, and Characters of remarkable Persons, from the Reign of Edward III to the Revolution' 1794. It is a copy from woodcut prefixed to 'Annalia Dubrensis' (1636).

An image of the Cotswold Olimpick Games, with the founder and director, Robert Dover (c.1575–1652), on horseback holding a stick. Depictions of the events are in the background including; horse-racing, coursing with hounds, running, jumping, dancing, sledgehammer throwing, fighting with swords and cudgels, quarterstaff, shin-kicking, and wrestling, as well as tents (which held games such as chess and cards) and a banquet. At the top of the image is a temporary wooden structure called 'Dover Castle' which was erected in a natural amphitheatre on what is

now known as Dover's Hill, complete with small cannons that were fired to begin the events.

The Cotswold Olimpick Games is an annual public sports festival held near Chipping Campden on the Friday after Spring Bank Holiday. Originating around 1612, the event ran, with interruptions, until 1852, before being revived in 1963 and continuing through 2025.

Stock: 65963



43. **Ezzelin, Count of Ravenna. Surnamed Braccioferro or Iron Arm; musing over the Body of Meduna, slain by him for infidelity during his absence in the Holy Land.**

Painted by H. Fusley. Engraved by J. R. Smith. London, Published May 1781 by Ja. s Birchall, No. 473 Strand. Very rare mezzotint. 550 x 455mm (21¾ x 18").

Trimmed close to plate lower margin. Creasing across upper image. £420

The count, in armour, sitting despondently over the body of his wife, whom he has killed for betraying him. She lies at his feet, a blindfold over her eyes. *Fr 133. D'O 168. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65961

44. **A Catechism.**

Painted by J. Rising. Engraved by V. Green, Mezzotinto Engraver to his Majesty. [n.d., c.1800.]

Rare mezzotint, open letter proof, inscription area partially uncleaned. Sheet 485 x 605mm (19 z 23¾"). Trimmed to plate. £280

Four children in a cottage interior, listening intently to a boy reading from a catechism. *Whitman: 286. Ex Collection of the Hon. Christopher Lennox Boyd.*

Stock: 54255

45. **A Lady and her Children relieving a Cottager.**

Painted by W. Bigg. Engraved by J. R. Smith. London Pub.d March 1 1784 by Ja. s Birchall 173 Strand.

Fine mezzotint. 550 x 455mm (21¾ x 18"). Small margins reinforced with blue paper. £480

A scene outside a cottage, a well-dressed woman, accompanied by her two daughters, a young black servant and a small dog, instructing her youngest child to give money to a poor woman who is kneeling beside

her doorway and holding her sleeping baby. Slavery interest. *CS 180. Fr 204. D'O 194. iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66017

46. **[The Dutch Nursery.]**

[after Adriaen van Ostade.] [n.d., c.1700.]
Mezzotint. Sheet 135 x 115mm (5¼ x 4½"). Trimmed to image. £120
A humble interior with the father carefully feeding his baby, watched by his wife who holds some laundry in front of the fire-place. *See BM 2010,7081.991 for a Sayer & Bennett mezzotint of the same scene, with the title above.*
Stock: 65601

47. **[Two Sleeping Pheasants in an Ale House]**

ABrawer pinx. Vansomer fec. 1672.
Mezzotint, 17th century watermark, 240 x 170mm (9½ x 6¾") Thread margins, bottom left corner chipped to plate, ink stain upper right. £280
An interior, with two peasants asleep, one leaning back with his mouth open, snoring. *BM 1877,0210.171.*
Stock: 65598

48. **[Dinner party of lechers.]**

[n.d., c.1860.]
Tinted lithograph, very scarce proof. Image 380 x 505mm (15 x 20"), with large margins. Edges chipped and tears in margins. Light foxing. £500
A 19th century dinner party, all the men wearing powdered wigs except for a fat friar, leering over a naked young woman who is collecting cherries that have spilled onto the floor. Her clothes are to one side.
Stock: 54284

49. **The Mistletoe. Engraved by Permission from the Original Painting, in the Possession of J. Slater Esq.r. Proof.**

W. Kidd Pinxit. J.C. Zeitter, Sculp. London, Published by James Bulcock, 163, Strand (11 Doors East of Somerset House) Jan.,y 1st., 1828.
Mezzotint. Sheet 300 x 235mm (11¾ x 9¼"). Trimmed within plate, slight surface soiling in edges. £160
A rustic couple embrace under the mistletoe, after William Kidd (1817 - 1863), Scottish painter and a life-long friend of David Roberts.
A pair to 'Snow Balls'. *See also [Ref: 24987] & [Ref: 24702].*
Stock: 65670

50. **Harmonie..**

Peint par A. Weisz. Gravé par Paul Giradet. Berlin - Verlag von Goupil & Co. Imprimé et Publié par Goupil & Cie Editeurs le 1er 8bre 1878 - Paris - Londres - La Haye. New York - Published by M. Knoedler.
Mixed-method engraving. 550 x 440mm (21¾ x 17¼"). Tear in margin taped. Brown stain just enters plate mark top left. £350
A man stands by an open window, in 18th century embroidered waist coat, playing a violin as his mother sits listening with hands clasped. A caged bird hangs in

the window. A spinning wheel sits by the mother's side.
Stock: 54283

51. **[Old and Young Man]**

[after David Teniers] VB. [n.d. c.1680]
Mezzotint, 18th century watermark; 155 x 130mm (6¼ x 5¼"), with very large margins. £120
An old man holding a sharp stake looks at a younger man over his shoulder who holds a small cauldron.
Engraved and published by Jan van der Bruggen (c.1648-90) after David Teniers the younger (1610-90).
Stock: 65916



52. **[An old man showing a woman an erotic image.]**

A. V. Houbrake In. N: Verkolje fec. [n.d., c.1700.]
Mezzotint, 18th century. 195 x 165mm (7¾ x 6½"), large margins. £480
An old man in a hat holds up an erotic picture, lit by candle. The bare-breasted woman he shows it to turns away in disgust.
Stock: 65599

53. **Rembrandt's Marriage.**

Rembrandt pinxt. S.W.Reynolds sculpt. London Published & Sold June 4, 1811 by Edw.d Orme Printseller to the King Engraver & Publisher Bond Street corner of Brook Street.
Mezzotint. 520 x 400mm (20½ x 15¾"), large margins. Some faint foxing in along right edge of plate. £360
A scene depicting a man, kneeling and holding his right hand out to a girl who stands. A Priest in a turban stands behind them holding out his right hand.
Charrington 152 only state. W433. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65582

54. **[Susanna and the Elders.]**

Rembrandt Pinxt. J.Boydell Excudit. Rd Earlom Sculp. Published June 12 1769.
Fine mezzotint. Scratched letter proof before title. 530 x 455mm (21 x 18"). Trimmed close to plate. Upper corners attached to card. £380

A scene depicting Susanna on the steps of a bathing-pool, the two elders behind her, one clutches her garment with his left hand and the other stands behind them. *Charrington 51 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65581



55. Susanna and the Elders. From the Original Picture Painted by Rembrandt in the Collection of Sr. Jos.a Reynolds.

Rembrandt Pinxit. R. Earlom fecit. Publish'd June 12, 1769 by J.Boydell, Engraver in Cheapside, London. Fine mezzotint. 535 x 455mm (21 x 18"). Small margins. Creases in upper plate. Some foxing. £380
A scene depicting Susanna on the steps of a bathing-pool, the two elders behind her, one clutches her garment with his left hand and the other stands behind them. *Charrington 51 ii of ii. Wessely 58 ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65729

56. [Susanna and the Elders.]

Rembrandt Pinxt. J.Boydell Excudit. Rd Earlom Sculp. Published June 12 1769.
Fine mezzotint. 535 x 455mm (21 x 18"). Crease across lower publication space and into image. Repaired tear in upper left corner of image. Small margins. £380
A scene depicting Susanna on the steps of a bathing-pool, the two elders behind her, one clutches her garment with his left hand and the other stands behind them. *Charrington 51 i of ii. Wessely 58 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65728

57. [The Valentine,]

Cecil Aldin [in image and signed in pencil by the artist]. Printed and Published by Eyre & Spottiswoode Ltd, 4 Middle New St. London EC. 4. [n.d., c.1925.] Very rare chromolithograph, sheet 540 x 440mm (21¼ x 17¼"), large margins. Blindstamp for Fine Art Trade Guild. £350
A scene outside the George Inn, on Borough High Street in London, a woman reads a letter. Below, a coaching scene.
Cecil Charles Windsor Aldin (1870 - 1935), artist and illustrator, was born in Slough, the son of a builder,

and studied at the South Kensington school of Art. He worked as a comic illustrator in the 1890's before achieving great success as a sporting artist. He retired to Majorca in 1930.
Stock: 65636

58. [Untitled scene of a woman with a water jug on her head.]

[n.d., c.1780.]
Etching, printed in brown. 200 x 195mm (8 x 7¾"), with large margins on three sides. Some toning of paper. Small top margin. Foxing. £160
A woman stands at a spring, with her two young children, the girl cuddling a lamb.
Stock: 65743

59. The Guardian Angels. N.o 1219.

F. Bartolozzi inv. G. Zancon Sculp.t [n.d. c.1800]
Rare stipple 190 x 235mm (7½ x 9¼"), with very large margins. Very light foxing. £260
A naked boy, asleep on a bed outside, is visited by three heads with wings.
After the original print made by Bartolozzi and Published by Thomas Simpson in 1791; it omits the two verses by, 'S Collings.'
Gaetano Zancon (1771-1816), engraver from Bassano, he produced individual plates and published various series of outline etchings after Old Masters, as well as reproductions of English prints. *R 732.*
Stock: 66022

60. Silence.

F. Bartolozzi inv. G. Zancon Sculp.t [n.d. c.1800]
Rare stipple 190 x 235mm (7½ x 9¼"), with very large margins. Very light foxing. £260
A naked boy, asleep on a bed, is visited by two putti; one shushes the other.
After the original print made by Bartolozzi and Published by Thomas Simpson in 1791; it omits the two verses by, 'S Collings.'
Gaetano Zancon (1771-1816), engraver from Bassano, he produced individual plates and published various series of outline etchings after Old Masters, as well as reproductions of English prints. *R 733.*
Stock: 66024

61. _ "like Patience on a Monument, smiling at Grief." Shakespear's Twelfth Night.

Painted by Maria Cosway. Engraved by V. Green, Mezzotinto Engraver to his Majesty, & to the Elector Palatine. Publish'd June 4.th 173, by V. Green, N.º 20 Newman Street, & Sold by J. Brydon, N.º 7, opposite Northumberland House, CHaring Cross, London.
Scarce mezzotint, 540 x 410mm (21½ x 16"), on 18th century watermarked paper. Bottom margin repaired, nicks in edges. Thread margins. £360
A young woman sits on a stone slab, hands resting in her lap, looking down at an old woman hiding her head in her veils, a serpent twined around her waist. *CS 152a. Whitman 229.*
Stock: 65704

62. **[Baucis and Philemon Entertaining Jupiter and Mercury.]**

Rembrandt pinxt. Tho. Watson fecit. Publish'd March 1st 1772 for S. Hooper, at No. 25 Ludgate Hill, W. Shropshire, New Bond Street, & T. Watson, No. 8 Broad Street.

Mezzotint proof before title, 530 x 455mm (21 x 18"). Slight time-staining. Backed on album paper at edges. Thread margins. £380

Interior of a cottage, behind the table sits Jupiter and on his left sits Mercury. In the left of the image are Baucis and Philemon, the former with a live goose. *Charrington 182 ii of iii. Le Blanc 45. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65766

63. **[Cupid] This charming Archer of the Skies! His Dart a thrilling Pleasure brings; Roses beneath his feet arise. Tis Pity such a God has Wings!**

Carolus Vanloo eques Pinx.t. James Moore fecit. London Published June 1st by Rob.t Sayer N.o55 Fleet Street.

Very rare mezzotint, 345 x 250mm (13¾ x 9¾") Thread margins. Tear on right repaired with acid free tape. £320

Cupid stands leaning back against a rocky seat, his right hand resting on his bow and his quiver lying at his feet. He smiles warmly toward the viewer, a cloak draped over his left arm. To the left, a rose-bush blooms, while a rugged rock-face rises behind him. In the background to the right, a scenic view reveals trees and a valley stretching into the distance. *CS page 941.* Stock: 65906

64. **The Meeting of Paris and Helen.**

E. Burney Esq.r del.t. R. Cooper sculp. Published June 21. 1814 by S. & J. Fuller, at the Temple of Fancy, 34, Rathbone Place.

Stipple on india, 305 x 360mm (12 x 14"), with margins. Foxing and surface dirt. Tear in right bottom corner going into india paper. £130

Venus introduces Helen to a reclining Paris. *See [Ref: 65941] for one in colour.*

Stock: 65942

65. **The Meeting of Paris and Helen.**

E. Burney Esq.r del.t. R. Cooper sculp. Published June 21. 1814 by S. & J. Fuller, at the Temple of Fancy, 34, Rathbone Place.

Very fine stipple printed in colour. Sheet 280 x 265mm (11 x 10½") Trimmed within plate on three sides. £180

Venus introduces Helen to a reclining Paris. *See [Ref: 65942] for uncoloured version.*

Stock: 65941

66. **Who this can view yet feel no kindling fire / Need keep no Lent to mortifie desire.**

Lucas Jordanus Neopolitanus pinxt: J. Smith fec: & exc. [London: John Smith, c.1692.]

Rare mezzotint, 18th century watermark. 205 x 285mm (8 x 11¼"), large margins. £390

A very decorative image showing a naked Venus reclining on a bed, embracing an infant Cupid, watched by a horned satyr and a woman.

The original painting is at Chatsworth. *BM:*

1876,1111.14, state iii of iv (the first two unlettered proofs).

Stock: 65603

67. **[Wooded landscape with herdsman and cows] 10.**

Designed & Engraved by Thos. Gainsborough. Pubd. as the Act directs Aug.t 1797, by J.&J.Boydell No.90 Cheapside, & at the Shakespeare Gallery Pall Mall.

[Published by Iain Bain at the John Boydell Press, Newnham, Baldock, Hertfordshire. December 1971] Soft-ground etching, 275 x 345mm (11 x 13½"), with huge margins. On paper watermarked 'J Whatman Turkey Mill 1893'. Mount burn. £230

Landscape with four cows amongst trees, figure seen beyond at right.

From the limited edition of seventy-five numbered sets of the 1971 reprints from Gainsborough's (1727-1788) original copper plates. Each impression was printed by Philip McQueen, who represents the fifth generation of his family in the trade. The edition was printed on specially watermarked 'Penshurst' paper made by J.Barcham Green Ltd, at Hayle Mill, Maidstone. These were published by Iain Bain at the John Boydell Press, and the copper-plates then entered the Tate Gallery's collection. *From Collection of Iain Bain.*

Stock: 60662



68. **Girl Gathering Mushrooms. [&] A Fern Cutter's Child. From the Original Drawing in the possession of Tho.s Streatfield Esq.r. [&] From the Original Drawing in the possession of Will.m Chamberlain Esq.r.**

Painted by R. Westall R.A. Engraved by Meadow. Pub. May 1. 1800 by J. & J. Boydell No. 90 Cheapside & at the Shakspeare Gallery Pall Mall London.

A pair of stipples, sheet size 330 x 405mm (13 x 16"). Both slightly trimmed. £550

Two rustic scenes:

A young girl kneels as she picks mushrooms on a bank, her left hand resting on the handle of her basket. To the left, cattle drink from a pond, with more grazing in the field beyond. In the background to the left, another girl stands next to a jug watching on.

A girl with short, dark, curly hair sits on the ground to the right, her profile facing left as she entwines her fingers around her left knee. A dog sits beside her. Behind her, sheep graze near a forest, while a figure on the left is cutting ferns. In the background, to the left, there's a house amidst the landscape.

Stock: 65183

69. **Capture of the Slave Brig Borboleta, 4 Guns, 12 .FRS and Forty Men, by the Boats of H.M.B. Pantaloon, with Thirty Men, under the command of Lieu.t Levis de Tessier. Prevost off Lagos W. Coast of Africa. May 26.th 1845.**

H John Vernon del. T.G Dutton. lith. A Hinton, Portsmouth_ Ackermann & co. Strand, and Foster, Fenchurch S.t London. Day & Haghe Lith.rs to the Queen.

Fine lithograph, sheet 310 x 380mm (12¼ x 15").

Repaired. Faint mount burn.

£420

A scene of a seabattle.

Stock: 65918

70. **[Glorious First of June] To the Memory of the Brave Cap.t John Harvey, the Officers and Crew who fell in the Action, and to the Surviving Officers and Crew of His Majesty's Ship the Brunswick, This Print Representing the Brunswick after breaking the Enemy's Line, as second astern to Admiral Earl Howe on the first of June 1794 Grappled to, and engaging Le Vengeur with her starboard guns, and totally dismasting L'Achille in an attempt to board on the larboard Quarter is Respectfully inscribed by Nicholas Pocock.**

Painted by Nicholas Pocock. Engraved by R.Pollard. London. Published Feb.y 16th 1796 by Nich.s Pocock, Great George Street, Westminster.

Coloured aquatint. 480 x 650mm (19 x 25½"), on Whatman paper with very large margins. Tear touching bottom plate mark taped. Paper cockled and lightly toned.

£720

A large and fine Battle scene with excellent colour.

The 'Battle of the Glorious First of June', fought between the Royal Navy under Admiral Earl Howe and a French fleet of 26 ships of the line under Rear-Admiral Villaret-Joyeuse, protecting a convoy of grain ships from America bound for a desperate France.

Although the British won the exchange, the grain convoy escaped intact. *Parker: 102 T*

Stock: 57473

71. **[Quebec & Surveillante] The Heroism of Captain Farmer.**

Drawn by R. Smirke. Engraved by T. Tegg. Published by Henry Fisher, Caxton, London, 1824.

Steel engraving. 290 x 180mm (11½ x 7"), with large margins. £60

A scene of Captain George Farmer (1732-79) remaining on the burning deck of his ship, HMS Quebec, as some of his crew escape, after battling the French frigate Surveillante. The scene is within a decorative border.

Stock: 65795



72. **[Battle of the Saintes] To Lord Rodney Adm.l of the White, Lord Hood, Sir Francis Samuel Drake, Bar.t Rear Adnls of the Blue, Sir Edmund Affleck Bar.t Commodore, The several Captains and Officers, This Representation of the glorious, brilliant and decisive Victory, obtained by His Majesty's Fleet under their Command, over the French Fleet, commanded by the Admiral Count de Grasse, on the 12th April 1782, for which they received the thanks of both Houses of Parliament. Is with all due Respect inscribed by their most obedient Servant, Richard Paton.**

Painted by Rich.d Paton. Engraved by James Fittler.

John Boydell excudit 1783. Publish'd May 1st. 1783.

by John Boydell, Engraver, in Cheapside, London.

Coloured engraving. 505 x 680mm (20 x 26¾").

Repaired tear entering plate at top, repairs in margins, slight mount burn, a few spots. Some brown staining.

£750

A view of the climax of the four-day Battle of the Saintes, with Rodney breaking the French line (the first time it was used as a tactic), capturing four ships of the line and destroying another.

This victory over the French at the culmination of the American Revolutionary War was important as it saved the British colonies in the West Indies and gave Britain a better position at the peace negotiations. *Parker 88 E*

Stock: 57474

73. **The Loss of the Halsewell East Indiaman.**

Painted by James Northcote, Royal Academician.

[Engraved by James Gillray.] LONDON. Pub.d June 4.th 1787. by R. Wilkinson, N.º 58 Cornhill.

Engraving with etching and stipple, very fine impression. Sheet 500 x 635mm (19¾ x 25"). Trimmed within plate, affecting title at bottom, creasing in corners, laid on album paper.

£850



A group of man and women cling to wreckage as a wave threatens to overwhelm them. The Halsewell, on only her third voyage from London to Madras, was driven onto rocks off the Isle of Purbeck in Dorset on 6 January, 1786. Only 74 of over 240 crew and passengers survived. One of only a few non-caricatures engraved by James Gillray. *From the Northcote family albums. See Tim Clayton James Gillray pg 75/6.*
Stock: 66058

74. **Austrian Hussars Charging the Enemy though a Town.**

C. Gessner Delin. J. Bluck sculp. London Pub 15 Oct by R. Ackermann at his Repository of the Arts 101 Strand. Rare & fine aquatint, printed in colours and hand-finished. Sheet 455 x 585mm (18 x 23"). Trimmed to plate on three sides, loss in bottom left of inscription area, not affecting text, chips in edges. Paper slightly cockled. £320
Cavalry riding through a gateway towards French soldiers obscured in gun smoke. A plate from Gessner's 'Military Evolutions', which contained 20 plates by John Bluck and Conrad Ziegler
Stock: 54047

75. **Death of Sir John Moore at the Battle of Corunna.**

R. Corbould delin. G. Warren sculp. Published by Henry Fisher, Caxton, London, 1831. Steel engraving. 290 x 200mm (11½ x 8"), with large margins. £50
A scene of the death of Lieutenant-General Sir John Moore (1761– 1809), the commander of the British Army at the Battle of Corunna, 1809, during the Peninsula War. The scene is within a triumphal decorative border.
Stock: 65794

76. **[Eleazar Avaran] Eleazar's bold enterprise. [repeated in Greek, German, Latin, French & Dutch]**

Picart delin. Broen Sculps. [n.d., c.1715.] Engraving. 360 x 430mm (14¼ x 17"). Tears taped at edges, two small worm holes. £180
During the Battle of Beit Zechariah (162BC) Eleazar attacks an elephant he believed to carried the Seleucid

King Antiochus V. He kills it by hrusting a spear into its belly (as shown here), but it falls on him, crushing him to death.
Stock: 65800

77. **The 31.st Reg.t [Sutlej] Testimonial. Erected in Canterbury Cathedral.**

Edward Richardson, Sculptor, Melbury Terrace, London. 1848. Etching. 225 x 140mm (8¾ x 5½"), large margins. £220

The memorial to the soldiers of the 31st (Huntingdonshire) Regiment killed at the Battle of Sobraon in 1846, during the First Anglo-Sikh War. Etched by Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 Richardson was commissioned to restore the effigies of the Knights Templar in the Temple church.
Stock: 65752

78. **The 31.st Reg.t [Sutlej] Testimonial. Erected in Canterbury Cathedral.**

Edward Richardson, Sculptor, Melbury Terrace, London. 1848. Etching. 225 x 140mm (8¾ x 5½"), with large margins. £220

The memorial to the soldiers of the 31st (Huntingdonshire) Regiment killed at the Battle of Sobraon in 1846, during the First Anglo-Sikh War. Etched by Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 Richardson was commissioned to restore the effigies of the Knights Templar in the Temple church.
Stock: 65750

79. **The 31.st Reg.t [Sutlej] Testimonial. Erected in Canterbury Cathedral.**

Edward Richardson, Sculptor, Melbury Terrace, London. 1848. Etching. 225 x 140mm (8¾ x 5½"), with large margins. £220

The memorial to the soldiers of the 31st (Huntingdonshire) Regiment killed at the Battle of Sobraon in 1846, during the First Anglo-Sikh War. Etched by Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 Richardson was commissioned to restore the effigies of the Knights Templar in the Temple church.
Stock: 65751

80. **To the Officers of the The 31.st Regiment, Erected in Canterbury Cathedral.**

Designed, Executed in Marble & Etched by Edward Richardson, Sculptor, 7 Melbury Terrace, London. 1848. Etching. 305 x 265mm (12 x 10½"). Tear entering plate at top taped. £260

The memorial to the soldiers of the 31st (Huntingdonshire) Regiment killed at the Battle of Sobraon in 1846, during the First Anglo-Sikh War.

Etched by Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 Richardson was commissioned to restore the effigies of the Knights Templar in the Temple church.
Stock: 65756

81. To the Officers of the 16th Queen's Lancers Erected in the Nave of Canterbury Cathedral. Aliwal. To the Memory of the Officers, Non-Commissioned Officers, and Privates above Inscribed, of the 16th Queens's Lancers, who fell in the Discharge of the their Duty, During the Campaign of the Sutlej, in the Years 1845, 1846.

Designed and Executed in Marble & Etched by Edward Richardson, Sculptor, Melbury Terrace, Blandford Square London. 1848. Leighton & Taylor, 19 Lamb's Conduit Street.

Tinted lithograph. Tear entering plate at top taped, some foxing. £240

Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 he was commissioned to restore the effigies of the Knights Templar in the Temple church.

Stock: 65757

82. To the Officers of the 16th Queen's Lancers Erected in the Nave of Canterbury Cathedral. Aliwal. To the Memory of the Officers, Non-Commissioned Officers, and Privates above Inscribed, of the 16th Queens's Lancers, who fell in the Discharge of the their Duty, During the Campaign of the Sutlej, in the Years 1845, 1846.

Designed and Executed in Marble & Etched by Edward Richardson, Sculptor, Melbury Terrace, Blandford Square London. 1848. Leighton & Taylor, 19 Lamb's Conduit Street.

Tinted lithograph. Hole in unprinted area on right. £260

Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 he was commissioned to restore the effigies of the Knights Templar in the Temple church.

Stock: 65759

83. The Broadfoot (Madras) Testimonial.

Designed, Executed in Marble & Etched by Edw.d Richardson, Sculptor, 7 Melbury Terrace, London. London, 1850.

Etching. 305 x 250mm (12 x 9¾"). Trimmed within plate top and bottom, slight soiling on right edge.

£280

The memorial to Major George Broadfoot (1807-45) in Madras Cathedral. A Scottish army officer in the 34th Madras Light Infantry of the East India Company, he was killed at the battle of Ferozeshah during the First Anglo-Sikh War.

Etched by Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 Richardson was commissioned to restore the effigies of the Knights Templar in the Temple church.
Stock: 65754

84. The "Dick" (Madras) Testimonial. Sacred to the memory of Maj.r Gen.l Sir Robert H.y Dick, K.C.B. _K.C.H. of Tullymet, N.B., K.C.B. K.C.H. &c. who, after a Brilliant Military Career in H.M.s 42nd Royal Highlanders...

Designed, Executed in Marble & Etched by Edw.d Richardson, Sculptor, 7 Melbury Terrace, London. 1850.

Etching. Sheet 230 x 150mm (9 x 6"). Trimmed within plate at sides. £220

The memorial to Major-General Sir Robert Henry Dick (1787-1846), still in St. George's Cathedral, Madras. It depicts a soldier of the 42nd Highlanders (Black Watch) leaning on a plinth listing the regiment's honours, a Sikh helmet at his feet.

Dick was a Scottish soldier who fought at Buçaco, Fuentes de Oñoro, and Salamanca during the Peninsular War, Quatre Bras and Waterloo, before being killed at Sobraon during the First Anglo-Sikh War.

Etched by Edward Richardson 1812-1869), a sculptor of church monuments and archaeologist who specialised in the restoration of medieval tombs. In 1842 Richardson was commissioned to restore the effigies of the Knights Templar in the Temple church. See 65927 for a portrait of Dick.

Stock: 65748



85. The Death of General Wolfe on the 13th Sep.r, 1759 at Quebec.

Painted by Edw.d Penny Professor of Painting to ye Royal Academy. Engrav'd by Rich.d Houston. London Printed for for Rob.t Sayer Map & Printseller No.53 in Fleet Street, Published as the Act directs 1st Jany. 1772.

Mezzotint, 18th century watermark. 500 x 430mm (19¾ x 17"). Tears and creases repaired. Small stain in image and into centre of title area. Repairs in sky. 3 repairs of loss at left side. £490

Scene depicting the death of General Wolfe (1727 - 1759), British Army officer known for his training reforms and, as a major general, remembered chiefly for his victory in 1759 over the French at the Battle of the Plains of Abraham in Quebec. He is supported by an officer, with Surgeon Adair kneeling on his other side, mopping his brow and a third standing behind, gesturing towards another who comes running, gun in hand, from the field with news of the fall of Quebec. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65878



86. **Napoleon. [Fac Simile d'un Dessin de Girodet-Trioson, fait d'après nature à la Chapelle de l'Empereur, le 8 Mars 1812.]**
8 Mars GTR [monogram of Anne-Louis Girodet-Trioson]. [G. Maile sc.] Published by R.G. Jones 34 Brewer Street Golden Square London October 1827. Scarce & fine proof mezzotint, before 'Fac Simile' inscription. 300 x 255mm (11¾ x 10") large margins. Unidentified collector's stamp in lower margin. £380
Double portrait of Napoleon, after a drawing by Anne-Louis Girodet-Trioson (1767-1824), who was closely associated with the emperor. He was commissioned to paint an allegory based on James Macpherson's Ossianic legends for Napoleon's country retreat at Malmaison, while Vivant Denon commissioned him to paint Napoleon receiving the keys to Vienna and the Revolt at Cairo (both now in Versailles). In 1812 he was commissioned to paint 36 portraits of Napoleon in his Coronation Robes for the Imperial Courts and had completed 26 by 1814. In 1815, the year of Napoleon's abdication for the final time, Girodet came into a considerable inheritance, after which his output decreased considerably. *Ex: Collection of The Hon. Christopher Lennox-Boyd. For Girodet's 'Napoleon receiving the keys to Vienna' see ref. 30836.*
Stock: 65689

87. **[The Annunciation.]**

Walter W. Burgess R.E. [signed in pencil]. [n.d., c.1890.]
Etching, very scarce 285 x 640mm (11¼ x 25¼"), with large margins. Mount burn. £360
A depiction of the Annunciation in the Pre-Raphaelite manner. On the reverse of the frame were labels translating the latin text and stating that the work was exhibited at the Royal Academy and Royal Society of Painter-Etchers. William Walter Burgess (1844 - 1908) annually exhibited his etchings at the Royal Academy from 1874 to 1903. Burgess was a full member of the Royal Engravers and such major museums as The British Museum and the Victoria and Albert Museum, London, include his etchings in their permanent collections.
Stock: 17391

88. **The Bass Island.**

F.Barlow delin. F. Place fec. I Bowles ex. [n.d. c. 1720]
Etching, sheet 225 x 335mm (9 x 13¼"). Laid on archival paper. Paper toned. Mount burn. Plate mark hard to distinguish. £160
A later state of plate 3 from 'Set of birds dedicated to Lord Maitland'.
A view of Bass Island, showing sea-birds with identifications of each bird in English, Latin and French in lower margin. *Hake: 92 III.*
Stock: 65962

89. **The Preaching of Knox Before the Lords of the Congregation, 10th June 1559.**

Engraving in line by George T. Doo., from a Picture by David Wilkie, Esq. R.A. [n.d., c.1832.]
Keyplate. Sheet: 275 x 420mm (11 x 16½"). Creased and folded. £130
A keyplate to David Wilkie's painting of John Knox preaching. The keyplate identifies the figures in the image while the text on the front of the item identifies the various proofs, subscribers proofs and their prices.
Stock: 66005

90. **Outside of a Castle. To Lady Charlotte Campbell, this print from the original Transparent Drawing by the Rev.d Ja.,s Hook, in Her Ladyship's collection, is humbly dedicated by her most Obed.t. Serv.t Edw.d Orme. Proof.**

[Engraved by Charles Turner.] Published & Sold June 1. 1798, by Edw.d Orme, Conduit Street, London. Where may be hand a Variety of Transparent Drawings & new Publications.
Coloured transparency, fine mezzotint with etching. 240 x 280mm (9½ x 11"). Varnish leeching into title and publication area. Small margins. £260
A moon-lit castle with a barge being punted under a bridge. The artist, James Hook (c. 1772 - 1828), became dean of Worcester in 1825. The owner of the original drawing, Lady Charlotte Susan Maria Campbell (1775-1861), became Lady Charlotte Bury after her second marriage. When the 'Diary illustrative of the Times of George IV' was published

anonymously in 1838 it was widely believed to be at least based on, if not the actual, diaries kept by her while Lady-in-Waiting to the Princess of Wales, later Queen Caroline. Described as 'filthy, shameless and execrable work' by the Monthly Review', no one has ever claimed authorship. See *Whitman* pg 286.
Stock: 65782

91. **Renatus Descartes. Nobillis Gallus Perroni Dominus summus Mathematicus & Philosophus.**

Pet: Schenk fec: et Amstelod: cum Priv: [n.d., c.1680.]
Fine & scarce mezzotint, 17th century watermark. 250 x 185mm (9¾ x 7¼"). Narrow margins. £650
Portrait of René Descartes (1596 - 1650), French philosopher, scientist, and mathematician, widely considered a seminal figure in the emergence of modern philosophy and science.
Stock: 66050

92. **Erasmus.**

[n.d., c.1700.]
Etching. Sheet 100 x 65mm (4 x 2½"). Trimmed and backed onto album paper. £65
Portrait of Desiderius Erasmus Roterodamus (c. 1466 - 1536), Dutch Christian humanist, Catholic priest and theologian, educationalist, satirist, and philosopher.
Stock: 65825



93. **Desiderius Erasmus Roterodamus. Qui Patriae lumen qui nostri gloria fech [...]**

Vorsterman sculptor D.D.: Hansus Holbenius pinxit.
Cum Privilegio Reg: [c.1625]
Engraving, sheet 215 x 145mm (8½ x 5¾"). Trimmed to plate. £360
Desiderius Erasmus (1466-1536), Dutch Renaissance humanist and a Catholic theologian. Erasmus prepared important new Latin and Greek editions of the New Testament, and also wrote *The Praise of Folly*, *Handbook of a Christian Knight*, *On Civility in Children*, *Copia: Foundations of the Abundant Style*, *Julius Exclusus*, and many other works. Erasmus lived through the Reformation period and he consistently

criticized some contemporary popular Christian beliefs. In relation to clerical abuses in the Church, Erasmus remained committed to reforming the Church from within. He also held to Catholic doctrines such as that of free will, which some Protestant Reformers rejected in favour of the doctrine of predestination. His middle road disappointed and even angered many Protestants, such as Martin Luther, as well as conservative Catholics.

One of the earliest of many prints reproducing the famous 1532 portrait of Erasmus by Hans Holbein the younger. Engraved by Lucas Vorsterman I (1595-1675), a favoured engraver of his contemporaries Rubens and Van Dyck. Despite his close relationship with Rubens (who was godfather to Vorsterman's eldest son), the engraver felt exploited by the famous painter. At one point Vorsterman made an attempt on Rubens' life, and subsequently moved to England, where he was employed by Charles I, Thomas Howard and the Earl of Pembroke to reproduce paintings from their collections. Howard was then the owner of this picture (one of many versions of the portrait that exist but one of the only ones believed to be painted by Holbein himself). The painting is now in the Metropolitan Museum of Art in New York. Published in the 'Iconographia' series of etchings after portraits by van Dyck, some of which van Dyck etched himself. *Hollstein 153 II of II*
Stock: 65764

94. **The Revd. T.R.Malthus. M.A. F.R.S. Professor of History & Political Economy at the East India College, and Author of an Essay on the principle of Population, &c, &c.**

Painted & Engraved by J.Linnell. London Published January 1st 1834 for John Linnell, Porchester Terrace, Bayswater by Dominic Colnaghi & Co. Pall Mall East. Mezzotint. 455 x 345mm (18 x 13½"), large margins. Mint. £580
Thomas Robert Malthus FRS (1766 - 1834), English economist, cleric, and scholar influential in the fields of political economy and demography. John Linnell (1792 - 1882) was one of the most highly regarded and successful artists of his day and formed an impressive network of connections through being very versatile and able to work in a number of mediums. He was William Blake's last patron and his daughter, Hannah, married Samuel Palmer. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65888

95. **The Effegies of Mr Perkins.**

J. Drapentier Sculpsit. [n.d. c.1682]
Engraving, sheet 120 x 70mm (4¾ x 2¾"). Trimmed to plate top and right. Tipped into album sheet. £160
Frontis to Perkin's, 'The Seaman's Guide.'
A bust portrait of the mathematician Peter Perkins (fl. 1600's), turned to the left, gazing at the viewer with a furrowed brow. He has shoulder-length curly hair and is wearing a cravat, all enclosed in an oval frame atop a pedestal.
Perkins was Mathematical master at Christ's Hospital.
Stock: 65727



96. **Jo. Winkelmann. Antiq. Pontif. et Prof. Graec. L. in Biblioth. Vatic.**

Angelica Kauffman dipin. e. inc. in Roma anno 1764. Fine etching, pt 18th century watermark; 215 x 160mm (8½ x 6¼"). Small margins. £550

A half-length portrait of Johann Joachim Winckelmann (1717-68), writing in a book with a quill. A German art historian and archaeologist, he was a pioneering Hellenist who first articulated the difference between Greek, Greco-Roman and Roman art, and also played a crucial role in the development of the discipline of art history.

Stock: 66051

97. **[Helena Beatson] Miss Beatson.**

C. Read pinx.t. J. Watson fecit. Published as the Act directs Jan.y 1768. Printed for Rob.t Sayer, N.º 53 in Fleet Street.

Mezzotint. 155 x 115mm (6 x 4½"). £160

Half-length portrait of Helena Beatson (1762-1839) wearing a turban and necklace, drawing a portrait of a woman and child with a pen.

The British Museum's example of the larger mezzotint identifies her as Catherine Read's niece. A gifted amateur artist, taught by her aunt, she exhibited at the Royal Academy in 1774 (aged twelve!) and accompanied Read to India, where she married Sir Charles Oakley, later governor of Madras. *Goodwin 55. Not in Chaloner Smith. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65867

98. **[Helena Beatson] [Miss Beatson.]**

[C. Read pinx.t. J. Watson fecit.] [Published as the Act directs Jan.y 1768. Printed for Rob.t Sayer, Map & Printseller, N.º 53 in Fleet Street.]

Mezzotint, proof before letters, 18th century watermark, inscription area uncleaned, working proof. 390 x 290mm (15¼ x 11½"). Missing right corner in title area. £230

Half-length portrait of Helena Beatson (1762-1839) wearing a turban and necklace, drawing a portrait of a woman and child with a pen.

The British Museum's example identifies her as Catherine Read's niece. A gifted amateur artist, taught

by her aunt, she exhibited at the Royal Academy in 1774 (aged twelve!) and accompanied Read to India, where she married Sir Charles Oakley, later governor of Madras. *Goodwin 54, i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65868

99. **M.r James Gillray.**

From a miniature painted by himself & Engraved by Cha.s Turner. London, Published April 19 1819 by G.Humphrey, 27 S.t James's Street.

Mezzotint. 300 x 395mm (12 x 15½"), with large margins. Trimmed just within plate, repaired tear on left. £280

A self-portrait of caricaturist and printmaker James Gillray (1757-1815). *Whitman 224, state i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65687

100. **M.r James Gillray.**

From a miniature painted by himself & Engraved by Cha.s Turner. London, Published April 19 1819 by G.Humphrey, 27 S.t James's Street.

Mezzotint. 300 x 395mm (12 x 15½"), with large margins. Folds in margins. £290

A self-portrait of caricaturist and printmaker James Gillray (1757-1815). *Whitman 224, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65688

101. **Hogarth. From an Original Portrait begun by Weltdon, And finished by Himself. Late in the Possession of the Rev.d M.r Townley.**

Charles Townley fecit. Published according to Act of Parliament June 1781 and Sold by C. Townley, Arlington Street, Piccadilly.

Mezzotint. 375 x 280mm (14¾ x 11"). Small margins. £380

A half-length self-portrait in oval of the artist William Hogarth (1697-1764), wearing a plain coat, a white cravat and tricorne over a shoulder-length wig. Other than this inscription, 'Weltdon' is unknown. *CS10. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65633

102. **Francis Le Pipe [in pencil]**

[Engraved by Edward Lutterell] [n.d. c.1690]

Rare mezzotint proof before letters, 240 x 185mm (9½ x 7¼"). Trimmed within plate. Slightly foxed. £260

Head and shoulders portrait of the English artist with Flemish ancestry, Francis Le Piper (1640-98), set within an oval. *CS 13. Russell: 13A. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65938

103. **Philippus Mercier. Armiger. Primarius Pictor et Bibliothecarius Serenssimi Walliae Principis.**

Ipse pinxit. I. Faber fecit 1735. Sold by I. Faber at the Golden Head in Bloomsbury Square.

Very fine mezzotint, 18th century watermark, 350 x 250mm (13¾ x 9¾"). Small margins. £320

Half-length portrait of artist Philippe Mercier (c. 1689-1760) facing left, shown painting at an easel with eyes looking toward the viewer; bookshelves in the background. Based on a self-portrait. *CS 239*.
Stock: 65914

104. **[Rembrandt Holding a Short Sword in a Sheath.] After the Original Picture, painted by Rembrandt, In the Collection of Henry Isaac Esq.r. No 9.**

Rembrandt Pinx.t J.G.Haid fecit. Published by J.Boydell, Engraver in Cheapside, 1765.
Mezzotint. 505 x 355mm (20 x 14"). Small margins.
£420

Portrait of Rembrandt Harmenszoon van Rijn (1606 - 1669), Dutch Golden Age painter, printmaker, and draughtsman. He wears a cap, a cloak and holds the handle of a sword which rest on his left arm.

Charrington 72 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65697

105. **[J.M.W.Turner.]**

[Engraved by Charles Wentworth Wass after John Linnell.] London Published April 17th 1873, by J.Nosedal, 109, Strand.

Extremely rare mixed-method engraving and mezzotint. Proof before letters. 500 x 380mm (19¾ x 15"). Large margins. Water-stain in lower left of plate, outside of image.
£290

Portrait of Joseph Mallord William Turner RA (1775 - 1851), English Romantic painter, printmaker and watercolourist. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66063

106. **Lucian the Satirist.**

W.Faithorne Sculp. [n.d., c.1830.]

Engraving. Sheet 160 x 105mm (6¼ x 4¼"). Trimmed and backed onto album paper.
£65

Portrait bust of Lucian of Samosata (c. 125 – after 180), Hellenized Syrian satirist, rhetorician and pamphleteer who is best known for his characteristic tongue-in-cheek style, with which he frequently ridiculed superstition, religious practices, and belief in the paranormal.

Stock: 65826

107. **Catherine Macaulay.**

Kath Read Pinx.t. J. Spilsbury fecit. Printed for Carington Bowles, Map & Printseller, in S.,t Pauls Church Yard, London [n.d., c.1764].

Fine mezzotint. 325 x 235mm (12¾ x 9¼"), with large margins. Slight damage in corner of inscription area, crease central diagonal, tear in bottom margin taped.
£360

Head and shoulders portrait on oval of Catherine Macaulay (1731-91), the historian and advocate of republicanism, surrounded by books. *CS: 29, only state. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65635

108. **[Julien Offrai de la Mettrie] Sous ces traits vifs, tu vois le Maitre / Des jeux, des Ris et des bons mots...**

G.F. Schmidt ad Vivum pingebat et Sculpebat. [n.d., 1757.]

Engraving. 255 x 190mm (10 x 7½"), with large margins.
£390

Half-length portrait of French physician and philosopher Julien Offrai de la Mettrie (1709-51), within a stone oval, books and quill on a shelf in the foreground.

As one of the earliest of the materialists of the French Enlightenment, he denied the existence of the soul and expounded hedonism. His views caused him to leave France to seek safety in Prussia, where he died after a gluttonous feast. Frederick the Great gave the funeral oration.

Stock: 65740



109. **Jean Jacques Rousseau. Vitam Impendere Vero.**

A. Ramsay Pinx.t. 1766. C. Corbutt [pseudonym of Richard Purcell] fecit.

Fine mezzotint. 355 x 255mm (14 x 10"), large margins, 18th century watermark.
£680

Half-length portrait of the philosopher Jean-Jacques Rousseau wearing fur hat and fur-lined coat, the Armenian costume he wore when he fled his native Switzerland to settle in Paris. This portrait was painted during his stay in England (January 1766 to May 1767).

The engraver was Richard Purcell, who used the pseudonym Corbutt when pirating the works of others, often for Robert Sayer, in this case one by David Martin.

Chaloner Smith was not a fan of Rousseau: in his entry for the Martin plate he writes Rousseau wrote "plays and novels" and "published other works of a quasi philosophical character". *CS 67, state i of ii.*

Stock: 65614

110. **John Seddon. When you behold this Face you look upon, The Great...**

Guliel: Faithorne delin: John Sturt Sculpsit. [n.d. c.1695]

Fine & rare engraving, 250 x 165mm (9¾ x 6½").

Small margins. £140

Frontispiece to Seddon's 'Pen-man's Paradise.'

Half length portrait of John Seddon (1644-1700) in an oval on a pedestal. On ribbon at top "Vive La Plume" and beneath on pedestal two lines by John Hubbard. Seddon has shoulder length hair, wearing jacket and cravat pinned at chest.

Seddon was an engraver, leading calligrapher of his day, and master of Sir John Johnson's Free Writing School in Priest's Court, Foster Lane.

Stock: 65753

111. **[Edmund Spenser. From the Original Picture at Brethby Park. To the County of Chesterfield I dedicate this Engraving of the "Poet of Poets" very respectfully and gratefully Alexander B. Grosart.]**

[Engraved by W. J. Alais. Printed by McQueen.]

[Private Plate engraved for Rev. A. B. Grosart

Blackburn. No. of Impressions. 18 Artist's Proofs. 32

Lettered Pr. 50 Prints.] [n.d., c.1830.]

Mezzotint, proof before letter, printed on chine collé.

370 x 295mm (14½ x 11½"), with large margins.

Spotting in edges of margins. £260

A portrait of Elizabethan poet Edmund Spenser (1553-1599), best known for his allegory of Elizabeth I's rule 'The Faerie Queene'. Ex: *Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65900

112. **The Reverend Doctor Jonathan Swift Dean of St Patrick's, Dublin.**

Markham Delin. Vanhaecken Sculp. London Printed for John Bowles at ye Black Horse in Cornhill According to Act of Parliament 25 Feb. 1741.

Mezzotint. 350 x 250mm (13¾ x 9¾"). Repaired wormhole bottom. £260

Jonathan Swift (1667-1745), seated in a library, holding a book. CS: 16, *unrecorded state between i & ii of iii.* Ex: *Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65837

113. **Mons.r de Voltaire.**

L.Sen delin.t. C.Corbutt [pseudonym of Richard Purcell] fec.t [London, Sayer?, c.1760.]

Mezzotint, 18th century watermark 355 x 250mm.

Trimmed to plate, vertical crease. £450

A portrait of philosopher François-Marie Arouet (21 November 1694 - 30 May 1778), better known by the pen name Voltaire, sitting at a table writing.

Corbutt was a pseudonym used by the Irish engraver Richard Purcell when plagiarising the work of others, usually for the publisher Robert Sayer. The original of this plate was engraved by Houston for John Bowles.

C.S. Purcell 73. Ex: *Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65611



114. **Mons.r de Voltaire.**

L. Sen, delin.t. Houston fec.t. London Printed for John Bowles. Price 1/6. [n.d., c.1770.]

Mezzotint. 350 x 250mm (13¾ x 9¾") very large margins. £480

A portrait of philosopher François-Marie Arouet (21 November 1694 - 30 May 1778), better known by the pen name Voltaire, sitting at a table writing. CS: 119.

Ex: *Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65613

115. **Mons.r de Voltaire. 65**

L.Sen delin.t. C.Corbutt [pseudonym of Richard Purcell] fec.t [London, Sayer?, c.1760.]

Mezzotint. 355 x 250mm, large margins. £490

A portrait of philosopher François-Marie Arouet (21 November 1694 - 30 May 1778), better known by the pen name Voltaire, sitting at a table writing.

Corbutt was a pseudonym used by the Irish engraver Richard Purcell when plagiarising the work of others, usually for the publisher Robert Sayer. The original of this plate was engraved by Houston for John Bowles.

C.S. Purcell 73. Ex: *Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65609

116. **Lady Mary Wortley Montague. From an enamel Miniature by zink in the possession of Charles Colville Esqr.**

A.Deveria del. Lith de Villain. [n.d., c.1800.] London published by Bull & Churton, 26, Holles St Cavendish Square.

Lithograph, in pencil verso "Exhibited at Popes Twickenham Lot 264 Aug 1888". Sheet 440 x 320mm (17¼ x 12½"). Crease in lower left corner. Bit messy. £280

Portrait of Lady Mary Wortley Montagu (1689-1762), English aristocrat, medical pioneer, writer, and poet.

Stock: 65874

117. **John Forbes of New Strathdon, Aberdeenshire, formerly of Bombay. Proof.**

Painted by J.J. Masquerier 1813. Engraved by W. Ward, A.R.A. Engraver to His Majesty, & to H.R.H. the Duke of York. London 1822. Mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate. £240

A half length portrait of Scot John Forbes (1743-1821), known as 'Bombay Jock', a Free Merchant in India. He founded 'Forbes & Company' in 1767, one of the oldest continuously operating firms in the world. He diversified into shipping & shipbuilding, and started a bank that, having become banker to the Government of Bombay, evolved into the State Bank of India.

In this state Forbes' jacket is fastened with one button instead of three formerly, and the name of the printer has been removed. *Frankau 123, ii & ii of ii. CS 37B. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iv of v.*

Stock: 65984

118. **John Forbes of New Strathdon, Aberdeenshire, formerly of Bombay. Proof.**

Painted by J.J. Masquerier 1813. Engraved by W. Ward, A.R.A. Engraver to His Majesty, & to H.R.H. the Duke of York. Printed by J. Fisher. London 1822. Mezzotint. 355 x 255mm (14 x 10"), with large margins. £320

A half length portrait of Scot John Forbes (1743-1821), known as 'Bombay Jock', a Free Merchant in India. He founded 'Forbes & Company' in 1767, one of the oldest continuously operating firms in the world. He diversified into shipping & shipbuilding, and started a bank that, having become banker to the Government of Bombay, evolved into the State Bank of India.

In this early state Forbes' jacket is fastened with three buttons. *Frankau 123, between i & ii of ii. CS 37B. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state ii of v.*

Stock: 65982

119. **John Forbes of New Strathdon, Aberdeenshire, formerly of Bombay. Proof.**

Painted by J.J. Masquerier 1813. Engraved by W. Ward, A.R.A. Engraver to His Majesty, & to H.R.H. the Duke of York. Printed by J. Fisher. London 1822. Mezzotint. 355 x 255mm (14 x 10"), with large margins. Tear in margin taped. Crease in left margin. £360

A half length portrait of Scot John Forbes (1743-1821), known as 'Bombay Jock', a Free Merchant in India. He founded 'Forbes & Company' in 1767, one of the oldest continuously operating firms in the world. He diversified into shipping & shipbuilding, and started a bank that, having become banker to the Government of Bombay, evolved into the State Bank of India.

In this early state Forbes' jacket is fastened with three buttons. *Frankau 123, between i & ii of ii. CS 37B. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state ii of v.*

Stock: 66008

120. **M. Tullius Cicero. Ex marmore antiquo. II.**

F. Faber fecit et Excud. Sold by Tho: Bowles next the Chapter House in S.t Pauls Church Yard [n.d., c.1710]. Mezzotint. 340 x 240mm (13½ x 9½"), with very large margins. Creasing at edges. £320

A portrait of Octavian (63BC-14), taken from a marble bust, sitting in a niche. The adopted son of Julius Caesar, he became the first Roman Emperor as Augustus Caesar.

From a series of twelve busts of the Twelve Caesars.

CS 19 II. Ex: Collection of The Hon. C. Lennox-Boyd. Stock: 65017

121. **Democritus Gelasinus Abderites. Ex marmore antiquo. h.**

P.P. Rubens Del.t. [engraved by John Faber snr.] Printed for, & Sold by Tho: Bowles next the Chapter House in S.t Pauls Church Y.d [n.d., c.1720]. Mezzotint, 18th century watermark, printed in brown. 355 x 250mm (14 x 9¾"). Narrow margins. Repaired tears. £220

A portrait of Greek philosopher Democritus (c.470 - 360BC), taken from a marble bust, sitting in a niche. One of twelve busts in the series 'Ancient Philosophers and Poets', probably originally published by Faber, but no earlier state is listed in Challoner Smith. *CS 2. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65007



122. **Homerus So called for his Blindness [...] Ex marmore antiquo. a.**

P.P. Rubens Del.t. [engraved by John Faber Sen.r.] Printed & Sold by Tho: Bowles next ye Chapter House S.t Pauls Church Yard, and John Bowles & Son in Cornhil [n.d., c.1753].

Fine mezzotint. 355 x 250mm (14 x 9¾"), large margins. Repaired tears in margins. Creasing. £360

A portrait of Greek poet Homer (c.8th century BC), taken from a marble bust, sitting in a niche.

One of twelve busts in the series 'Ancient Philosophers and Poets', probably originally published by Faber, but no earlier state is listed in Challoner Smith. Carington Bowles became partner in his father John's firm c. 1752. *CS 2. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65010

123. **Pythagoras. Ex marmore antiquo. b.**
P.P. Rubens Delin.t J. Faber fecit. Printed for & Sold by Tho: Bowles next ye Chapter House in S.t Pauls Church Yard. [n.d., c.1720].

Rare mezzotint, 355 x 255mm (14 x 10"), on 18th century watermarked paper. Thread margins. Light creasing top and right. Repaired wormhole £320

A portrait of Greek polymath Pythagoras of Samos (c. 570 - c. 495BC), taken from a marble bust, sitting in a niche.

One of twelve busts in the series 'Ancient Philosophers and Poets', probably originally published by Faber, but no earlier state is listed in Challoner Smith. *CS 2. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65014

124. **Lucius Annaeus Seneca. An excellent Stoick Philosopher [...] Ex Marmore Antiquo.**

P.P. Rubens Delin.t. J. Faber fecit. m. Printed for and Sold by Tho: Bowles nezxt ye Chapter House in S.t Pauls Church Yard.

Mezzotint, 355 x 255mm (14 x 10"), on 18th century watermarked paper. Repaired wormholes. Damaged. £220

A portrait of Roman Stoic philosopher Seneca the Younger (c.4BC - 65AD), taken from a marble bust in Rubens' own collection, sitting in a niche.

One of twelve busts in the series 'Ancient Philosophers and Poets', probably originally published by Faber, but no earlier state is listed in Challoner Smith. *CS 2.*

Stock: 64999

125. **Lucius Annaeus Seneca. An excellent Stoick Philosopher [...] Ex Marmore Antiquo.**

P.P. Rubens Delin.t. J. Faber fecit. m. Printed for and Sold by Tho: Bowles nezxt ye Chapter House in S.t Pauls Church Yard.

Mezzotint, printed in brown. 355 x 255mm (14 x 10"), 18th century watermarked paper. Narrow margins. £380

A portrait of Roman Stoic philosopher Seneca the Younger (c.4BC - 65AD), taken from a marble bust in Rubens' own collection, sitting in a niche.

One of twelve busts in the series 'Ancient Philosophers and Poets', probably originally published by Faber, but no earlier state is listed in Challoner Smith. *CS 2.*

Stock: 65004

126. **Socrates [Sophronisci filius Atheniensis.] Ex marmore antiquo. c,**

P.P. Rubens Del. J. Faber sen.r fecit. [Printed for & Sold by Tho: Bowles next ye Chapter House in S.t Pauls Church Yard.] [n.d., c.1720]

Rare mezzotint. Sheet 325 x 250mm (12¾ x 9¾").

Trimmed within plate, losing part of title and publication line at bottom. Title cut out and pasted on.

Central crease. £260

A portrait of Athenian philosopher Socrates (c.470 - 399BC), taken from a marble bust, sitting in a niche.

One of twelve busts in the series 'Ancient Philosophers and Poets', probably originally published by Faber, but no earlier state is listed in Challoner Smith. *CS 2. Ex:*

Collection of The Hon. C. Lennox-Boyd.

Stock: 65005

127. **Layton Smith. [&] Ink mss.**

J. Faber Fecit 1754.

Mezzotint. Plate: 330 x 225mm (13 x 9"). Trimmed to plate and secured to backing sheet at top, with ink mss. Loss on right margin centre. £190

A portrait of Layton Smith who was imprisoned in Fleet Prison for debt, while there, he vowed never to cut his hair until his release though unfortunately, he died there. *CS 332.*

Stock: 65883

128. **Layton Smith.**

J. Faber Fecit 1754.

Mezzotint. Plate: 330 x 225mm (13 x 9"). Thread margins. Brown staining in middle £190

A portrait of Layton Smith who was imprisoned in Fleet Prison for debt, while there, he vowed never to cut his hair until his release though, unfortunately, he died there. *CS 332. Ex: Collection of The Hon. C.*

Lennox-Boyd.

Stock: 65882



129. **[The Accountant.]**

[Rembrandt Pinxt. Humphrey fecit.] [n.d., c.1765.]

Rare proof mezzotint. 350 x 255mm (13¾ x 10").

Some time-staining and creasing. £520

Portrait of a man, standing behind a table on which there are books. He wears a jewelled cap and in his left hand he holds a pen. *Charrington 93 i of ii. Ex:*

Collection of The Hon. Christopher Lennox-Boyd. Ex: Collection Sir Joshua Reynolds (stamp)

Stock: 65737



Portrait of a Burgomaster, the Mayor of a Dutch, Flemish, German, Austrian or Swizz town. He wears a white ruff and a wide hat. *CS 147. Charrington 79 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65709

134. Cecilia.

P.S. del.t. L. C. Ruotte sculp. Se vend à Paris chez Chaise jeune M.d d'Estampes Rue Neuve des Petits Champs, vis à vis le Ministre des Finances, N.º 490. Stipple, printed in colours. Sheet 345 x 280mm (13½ x 11"). Trimmed into plate, some marking in image.

£230

A bust-length portrait of St. Cecilia, the patroness of music.

Stock: 65829

135. Night, Boy blowing Charcoal.

Schaleken Pinx.t. Ph. Corbut fecit. Printed for R. Sayer Map & Printseller in Fleet Street. [n.d. c.1760 but later impression]

Mezzotint, 150 x 110mm (6 x 4¼") Small left margin. £65

A boy blowing a flaming stick of charcoal in his left hand, while carrying a candle in a flat holder in the right hand. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65802

136. [Elizabeth Cooper.] [Beauty's Tribute.]

P.Lelly Eques pinx. W.Faithorne fec. [n.d., c.1690.] Rare mezzotint. 340 x 250mm (13½ x 10"). Trimmed close to plate. Some faint markings in image. £390

A kneeling boy, whose identity as African or Asian remains unclear, presents a girl with a bunch of grapes. This mezzotint is based on a late seventeenth-century painting by Sir Peter Lely of Elizabeth Cooper, daughter of an eminent London print publisher.

Slavery interest. *CS 7. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66066

137. [A Dutch Interior.]

[Rembrandt pinxit. J.McArdell fecit.] [n.d., c. 1760.] Mezzotint, 18th century watermark. 470 x 345mm (18½ x 13½"), large margins. £280

A large room, with two women seated in the centre. One woman reads a book and at the other woman's feet is a sleeping baby in a cradle. *Goodwin 212.*

Charrington 105 i of iii. Ex Collection of the Hon. Christopher Lennox-Boyd.

Stock: 65786

138. [Elizabeth Amy Graves.]

Painted by J.E. Collins. Engraved by Jas. Scott. [n.d., c.1860.]

Mezzotint. 230 x 180mm (9 x 7"). £160

A half-length portrait of a woman in a theatre box, with fan, bouquet and opera glasses on the ledge before her. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65904

130. [Achilles.]

Rembrandt Pinxt. J.G.Haid fecit. John Boydell excudit 1764.

Mezzotint, proof before title. 505 x 355mm (20 x 14"). Some time-staining and foxing. Small margins. £480

A half-length portrait of a young man in armour.

Profile to the left, a shield on his left arm and holding a lance in his right hand. *Charrington 67 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65735

131. Master.

R. Van Bleeck pinx.t. P.V.B. 1751.

Mezzotint. 300 x 205mm (11¾ x 8"). Narrow margins. £180

An oval portrait of a young boy in van Dyck costume. A pair to 'Miss'.

Engraved by Peter van Bleeck (c.1695-1764) after his father Richard (1670-c.1748). *CS 12. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65827

132. Miss. [&] Master.

R. Van Bleeck pinx.t. P.V.B. 1751.

Pair of mezzotints. 300 x 205mm (11¾ x 8"). Narrow margins. £380

Oval portraits of a young girl in a fur-trimmed robe and a lace collar and a young boy in van Dyck costume.

Engraved by Peter van Bleeck (c.1695-1764) after his father Richard (1670-c.1748). *CS 12 & 13. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65830

133. [The Burgomaster.]

[Rembrandt Pinxit. R.Houston fecit.] [n.d, c.1760.]

Mezzotint, proof before all letters, 18th century watermark. Sheet 350 x 250mm (13¾ x 9¾"). Creasing in upper left of image and faint foxing. Trimmed to platemark. £420

139. **The Right Hon.,ble Francis Greville, Earl of Warwick &c.,&c.,&c.**

Gainsborough Pinx.t. Watson Fecit. [n.d., c.1765.]
Fine & rare mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"). Mounted in album paper at sides.
£260

Half-length portrait in a round of Francis Greville (1719-73), wearing a velvet coat with tassels, star, right hand tucked inside waistcoat, cocked hat under left arm, powdered hair tied at the nape.
In 1759, he petitioned George II for the title Earl of Warwick when the last Earl of Warwick from the Rich family died. *CS: 151. Goodwin 169. Hone: 72. Ink stamp of the Collection of The Hon. Christopher Lennox-Boyd on reverse.*
Stock: 65866

140. **Miss Lascelles.**

[F. Cotes pinx.t. J. Watson fecit.] Sold by Ryland & Bryer, Engravers at the Kings Arms in Cornhill.]
Mezzotint. Sheet 355 x 255mm (14 x 10"), large margins.
£280
Frances Lascelles (1762-1817) as a child, petting a greyhound. She later married the Hon. John Douglas, son of James, 16th Earl of Morton. *CS 89, state ii of iii. Goodwin 156, iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iv of v.*
Stock: 65845

141. **[Miss Lascelles.]**

[F. Cotes pinx.t. J. Watson fecit.] [Sold by Ryland & Bryer, Engravers at the Kings Arms in Cornhill.]
Mezzotint, rare proof before all letters, inscription area uncleaned. Sheet 330 x 255mm (13 x 10"). Trimmed to plate on three sides and into inscription area at bottom, laid on paper.
£280
Frances Lascelles (1762-1817) as a child, petting a greyhound. She later married the Hon. John Douglas, son of James, 16th Earl of Morton. *CS 89, state i of iii. Goodwin 158, i of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state i of v.*
Stock: 65843

142. **A Newly discovered Star of the Greatest Magnitude.**

Painted in Enamel by J. Barrow. Engraved by G. Maile 34 Fred.k Place Hampstead R.d. [London Published Feb.y 14.th 1822 by J. Barrow Weston Place S.t Pancras.]
Mezzotint, printed in colours. Sheet 265 x 205mm (10½ x 8"). Trimmed within plate on three sides, losing publication line, notch in top edger, surface soiling.
£290

A star depicted as young woman with plumes in her hair, shining amid dark clouds and an inky blue night sky. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65626

143. **[A bearded man in a turban]**

[attributed to Bernard Lens II.] [n.d., c.1700.]
Mezzotint. Sheet 120 x 85mm (4¾ x 3¼"). Trimmed within plate, slight staining.
£220

A profile portrait in oval of a man in a feathered turban, full beard and emboidered coat. *BM: 1902,1011.7439.*
Stock: 65602

144. **[A Man with a Knife.] Done from an Original Picture in the Collection of John Blackwood Esq.r. 66**

Rembrandt Pinx.t. R. Houston Fecit. [n.d., c.1757.]
Mezzotint, with Collector's Mark. 350 x 250mm (13¾ x 9¾") large margins Some very faint marks across image.
£280
A man with one hand at his chin, the other holding a knife. *Charrington 82 iii of iii. C.S. 146. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65708

145. **[A Man with a Knife.]**

[Rembrandt Pinx.t.] Rich.d Houston Fecit. 1757.
Proof mezzotint. 355 x 250mm (14 x 9¾"), large margins on 3 sides.
£320
A man with one hand at his chin, the other holding a knife. *Charrington 82 ii of iii. CS 146. Ex: Collection of The Hon. Christopher Lennox-Boyd & Reuss Collection.*
Stock: 65706

146. **[A Man with a Knife.]**

[Rembrandt Pinx.t.] Rich.d Houston Fecit. 1757.
Mezzotint proof. 330 x 250mm (13 x 9¾"). Small margins. Trimmed at bottom.
£320
A man with one hand at his chin, the other holding a knife. *Charrington 82 ii of iii. CS 146. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65705



147. **The Miser.**

Ph.Mercier Pinx.t. Rich.d Houston Fecit. [n.d., c.1770.]
Printed for Rob.t Sayer, Maps & Printseller, opposite Fetter Lane, Fleet Street.
Very fine and rare mezzotint. 355 x 250mm (14 x 9¾"). Frame measures 535 x 425mm (21½ x 16¾").
Unexamined out of frame.
£450

Portrait of an old man (possibly Jewish) startled as he counts his money, glancing over his shoulder towards the open door on the right, clutching a money bag, reaching to gather up coins. An open treasure chest, padlock and key are on the table in front of him, a barred round window in the background.

Stock: 66039



148. The Usurer. With Rature Gripus hugs his Gold; Both Morn and Eve the Cash is told; The God his Soul admires, His Profits on the Table heap'd [...]

Vandermyn pinx. Wilson Fecit. [n.d., c.1770.] Printed for Rob.t Sayer opposite Fetter Lane, Fleetstreet. Very rare and fine mezzotint. 355 x 250mm (14 x 9¾"). Frame measures 535 x 425mm (21½ x 16¾"). Unexamined out of frame. £680

Portrait of a Jewish man, holding a bag of coins and looking down upon them. The title refers to an individual that lends money at an exorbitant rate.

Stock: 66041

149. The Usurer. Riches were first by Heav'n design'd, In Confidence to bless Mankind, But here's a Wretch so fond of Self, He'd starve Mankind to save himself.

[n.d., c.1770.] Printed for Carrington Bowles in St Pauls Church Yard London. Mezzotint. 350 x 250mm (13¾ x 9¾"). Frame measures 535 x 425mm (21½ x 16¾"). Unexamined out of frame. £680

Portrait of a Jewish man, holding a bag of coins and looking down upon them. The title refers to an individual that lends money at an exorbitant rate.

Stock: 66040

150. Lady Henrietta Mordaunt, only Daughter of Charles Earl of Peterborough & Monmouth, afterwards Dutchess of Gordon. From the Original Picture, in the Possession of Lord Adam Gordon.

Sir Peter Lely pinx.t. Ja.s Watson fecit. [n.d. c.1760.] Fine mezzotint, 18th century watermark. 390 x 285mm (15½ x 11¼"). Thread margins. £260

A full-length portrait of Henrietta Mordaunt (c.1688-1760), as a child with a dog pawing at her skirt.

She married General Alexander Gordon, 2nd Duke of Gordon, who fought with the Jacobites at Sheriffmuir in 1715 but managed to secure a pardon *CS: 105.*

Goodwin: 158. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65842

151. [Mrs. Musters.]

[Painted by George Romney. Engrav'd by James Walker.] Publish'd as the Act directs Novr. 1st. 1780 by J. Walker No.51 Great Portland Street.]

Mezzotint, fine impression, 18th century watermark, proof before letters. 355 x 270mm (14 x 10¾"). Tear in bottom margin repaired. £480

Sophia Catherine Musters (née Heywood) (1758-1819). The wife of John Musters of Colwick Hall, near Nottingham, Sophia was a noted beauty and was the subject of a portrait by Reynolds, now at Petworth.

Chaloner Smith: 10, i of ii, before inscription area cut off. Cross: 3. Horne: 85.i.

Stock: 65835

152. [Mrs. William Paulett.]

John Vanderbank Pinxt. John Faber Fecit. [Sold by I. Faber at the Golden Head in Bloomsbury Square.]

[n.d., c.1750.]

Mezzotint. Sheet 335 x 250mm (13¼ x 9¾"). Trimmed to image at top, into plate at sides and into inscription at bottom, losing publication line; large collector's blind stamp in inscription area. £140

Rare portrait of Mrs William Paulett, wife of the secretary to the Archbishop of York. *Chaloner Smith: 277, I. Ex Milne Cooper Collection & Morrison Collection.*

Stock: 65769

153. The Studious Philosopher. From the Original Picture Painted by Rembrandt, in the Collection of of his Grace the Duke of Devonshire, at Chiswick.

Rembrandt Pinxit. Charles Phillips fecit. John Boydell excudit 1766.

Fine mezzotint. 505 x 355mm (20 x 14"). Slight crease in right centre margin. Two marks in centre and crease on right edge of image. £360

Portrait of an old man, seated, his right hand on the arm of a chair and his left hand to his forehead. *CS6.*

Charrington 132 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd. Ex Collection Oettingen-Wallerstein.

Stock: 65583

154. [Ellen Power] The Lady and Spaniels. From the Original Picture by Sir Edwin Landseer R.A.

Painted by Sir Edwin Landseer, R.A. Engraved by W. T. Davy. London. Published June 20th 1851 by Thomas McLean, 26 Haymarket.

Mixed-method engraving. Sheet 365 x 405mm (14½ x 16"). Trimmed within plate, crease through inscription.

£380

Portrait of Miss Ellen Power, niece of Lady Blessington, lying on a pillow reading a letter, surrounded by three King Charles spaniels
Stock: 65701



155. **[Ellen Power] The Lady and Spaniels. From the Original Picture by Sir Edwin Landseer R.A.**

Painted by Sir Edwin Landseer, R.A. Engraved by W. T. Davy. London. Published June 20th 1851 by Thomas McLean, 26 Haymarket.

Mixed-method engraving on chine collé. 375 x 405mm (14¾ x 16"), very large margins. £490

Portrait of Miss Ellen Power, niece of Lady Blessington, lying on a pillow reading a letter, surrounded by three King Charles spaniels Ex: *Collection of The Hon. C. Lennox-Boyd.*
Stock: 65700

156. **[Jan Six.]**

[Rembrandt pinxt. R.Houston Fecit.] [n.d., c.1761.] Mezzotint proof, 325 x 250mm (12¾ x 10"),

Collector's Mark on verso. Some time-staining, foxing and creases. Trimmed, publication space missing. Small margins on 3 sides. £240

Full-length portrait of a Jan Six (1618-1700), art collector, magistrate and mayor of Amsterdam in 1691, with long curly hair leaning against a window sill reading a book. *Charrington 88 i of ii? Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65733

157. **[Jan Six.]**

[Rembrandt pinxt. R.Houston Fecit.] [n.d., c.1761.] Fine mezzotint, proof before all letters. 350 x 250mm (13¾ x 10"). Some time-staining. £380

Full-length portrait of a Jan Six (1618-1700), art collector, magistrate and mayor of Amsterdam in 1691, with long curly hair leaning against a window sill reading a book. *Charrington 88 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65734

158. **[Rembrandt's Father.]**

[Rembrandt pinx. J.Greenwood fecit.] [n.d., c.1760.] Mezzotint Proof before letters. 355 x 250mm (14 x 10"). Some foxing and creasing. Trimmed close to plate. £320

Head and shoulders of a bearded man with a wide-brimmed hat. *Charrington 60 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65739

159. **Rembrandt's Father. Done from an Original Painting by Rembrandt belonging to Willm Baillie Esqr.**

[Rembrandt pinx.] Jn. Greenwood fecit. Published by J.Boydell Engraver in Cheapside Jan.ry 1764. Fine mezzotint. 355 x 250mm (14 x 10"). Backed onto album paper. Faint creasing. Small margins. £360

Head and shoulders of a bearded man with a wide-brimmed hat. *CS 9 ii of ii. Charrington 60 ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65749

160. **Rembrandt's Mistress.**

Rembrandt Pinx.t J.G.Haid fecit. Published according to Act of Parliament, Oct.1, 1767 by Henry Parker, at No.82, in Cornhill London.

Mezzotint. 505 x 355mm (20 x 14"), with large margins on 3 sides. Faint creasing. £420

A portrait of 'Rembrandt's Mistress'. A young woman sits, her left hand on the arm of a chair and her right holding a letter. Her long hair flows over her shoulder, to the left is a mirror with a jewellery case in front of it. *Charrington 73 ii of ii. CS 8. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65699

161. **[Rembrandt's Mother.]**

Rembrandt Pinx.t J.G.Haid fecit. [J. Boydell exct. n.d., c.1764.]

Mezzotint, 18th century watermark. 505 x 355mm (20 x 14"). Creasing in upper left corner. Very faint foxing. Small margins. £420

A portrait of 'Rembrandt's Mother'. An elderly woman seated, she leans to the left and trims her finger nails with a pair of scissors. *Charrington 74 ii of iii. C.S. 9. Ex: Collection of The Hon. Christopher Lennox-Boyd. Ex Morrison Collection.*
Stock: 65698

162. **[Rebeccas Rushout] [A Lady and her Children.]**

Painted by D. Gardiner. Engraved by Tho.s Watson. Publish'd Jan.y 1st 1778. for T. Watson no.142 New Bond Street, & W. Dickinson, Henrietta Street, Covent Garden, London.

Mezzotint, proof before title. 485 x 525mm (19 x 20¾"). Framed. Unexamined out of frame. £1250

A superb impression of this group portrait of Lady Rebecca Rushout and her three eldest children by John Rushout, 1st Baron Northwick: Anne, Harriet, and John.

Anne, Harriet and a third sister, Elizabeth, were dubbed 'The Charming Sisters' by the artist Andrew Plimer (1763-1837). *CS: 31. Goodwin 32, state ii of iv.*
Stock: 59437

163. [William Campbell Skinner, *Ætat 5.*]

F. Cotes pinx.t. Ja.s Watson fecit. [n.d., c. 1765.]
Mezzotint, scratched letter proof before title, 18th century watermark. 330 x 230mm (13 x 9"). Trimmed to plate. £260

A half-length portrait of a young boy within a stonework window with a curtain.

Challoner Smith identifies the boy as the son of Lieutenant-General William Skinner (1700-80), Chief Royal Engineer from 1757 until his death); however General Skinner's only son, Captain William Campbell, was killed on Dominica in 1761. It is probable that this is a grandson: a William Campbell Skinner, captain of the Royal Engineers was killed in 1787. *Goodwin 48, i of ii. CS 130, i of ii. Ex: Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65864

164. [Master Smith] *The Nabob.*

Painted by J. Hoppner Esq.r R.A. Portrait Painter to the His R.H. the Prince of Wales. Engraved by W.m Ward, Mezzotinto Engraver to His R.H. the Duke of York.

Published Jan.y 1st 1805 by the Engraver 24

Buckingham Place Fitzroy Square.

Fine & rare mezzotint. 480 x 330mm (19 x 13").

Trimmed to plate. £360

Portrait of Master Smith, son of Scottish painter Charles Smith (1749-1824), who worked in India

1783-7 & 1800-11. *Frankau 263. CS 74. Ex:*

Collections of The Hon. C. Lennox-Boyd & Fritz Reiss (Lugt 2178).

Stock: 65987



165. [Master Smith] *The Nabob.*

Painted by J. Hoppner Esq.r R.A. Portrait Painter to the His R.H. the Prince of Wales. Engraved by W.m Ward, Mezzotinto Engraver to His R.H. the Duke of York.

Published Jan.y 1st 1805 by the Engraver 24

Buckingham Place Fitzroy Square.

Fine & rare mezzotint. 480 x 330mm (19 x 13").

Trimmed to plate, backed with paper. £400

Portrait of Master Smith, son of Scottish painter Charles Smith (1749-1824), who worked in India 1783-7 & 1800-11. *Frankau 263. CS 74. Ex:*

Collection of The Hon. C. Lennox-Boyd.

Stock: 65985

166. *A Snake in the Grass. Fann'd by the summers gentlest wind... R.B. Cooper.*

Painted by Sir Joshua Reynolds. Engrav'd by J.R. Smith. London Pub.d Sept.r 24, 1787 by J.R. Smith, N.º 31 King Street, Covent Garden.

Stipple, printed in brown, 18th century watermark. Sheet 320 x 250mm (12½ x 9¾"). Trimmed within plate, abrasions in unprinted area top right, crease top right. £260

A bare-breasted nymph reclines, her right arm raised to cover part of her face with her hand. To her left Cupid tugs on the sash of her dress; to the right is a snake.

Frankau 326, ii of ii, D'Oench 288, Hamilton p.158.

Stock: 65647

167. [Emily St Clare] *To Sir John Leicester Bart.t This Plate of The Dumb Alphabet from the [Original Picture in his Possession Is respectfully Dedicated by his very obliged Serv.t John Jeffryes.]*

J. Northcote R.A pinx.t. W.T. Annis sculp. London, Published 21 Aug.t 1801. by John Jeffryes, Clapham Road.

Mezzotint. Sheet 300 x 250mm (11¾ x 9¾").

Trimmed, losing part of title. £220

A half-length portrait of Emily St Clare (fl 1800-10) in gypsy costume, hands raised in front of her with thumbs and index fingers touching.

Emily was the mistress of John Fleming Leicester, 1st Baron de Tabley, before his marriage to Georgiana Maria Cottin in 1810; he commissioned several portraits of her, including at least three that were published. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65666

168. *Miss Anna Swan.*

W.m Thompson Pinx.t. J.Watson Fecit. London Printed for Henry Parker opposite Birchin Lane in Cornhill.

Fine mezzotint. 355 x 250mm (14 x 9¾") £260

Half-length portrait of a young woman, book in hand.

The second state of two, with the original dark background reworked to show a tree and fluted column. *CS: 139. Goodwin 41. Ex: Collection of The*

Hon. Christopher Lennox-Boyd.

Stock: 65865

169. *Van Tromp.*

Rembrandt Pinx. G.Graham Sculp. [n.d., c.1780.]

London Published according to the Act May 25 by Colnaghi & Co. No.132 Pall Mall.

Mezzotint. 380 x 280mm (15 x 11") very large margins. Some creasing and foxing. £280

Portrait of a man looking to the front, he wears a cap and a cloak over armour, fastened by a chain.

Charrington 93 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65738

170. The Lord of the Vineyard Paying his Labourers. Le Seigneur de la Vigne Payans ses Ouvriers.

Rembrandt pinxit. M.A.Picot Fecit. Published with Mr Boydell's Permission May 1771 by Picot & Delattre, PrintSellers St Martin's Lane. [but later] Mezzotint. 355 x 255mm (14 x 10"), very large margins. Some slight time-staining. £350

A man in a turban sits at a table, to his right is a clerk with an open book and to his left a man holds out a coin. *Charrington 139. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65758

171. [The Lord of the Vineyard.]

Rembrandt pinxit. J.Boydell Exc.t. Wm Pether fecit. 1766. Mezzotint proof before titkle. 505 x 405mm (20 x 16"), large margins. Faint foxing. Backed onto album paper. £390

A man in a turban sits at a table, to his right is a clerk with an open book and to his left a man holds out a coin. *Charrington 122. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65760



172. The Lord of the Vineyard paying his Labourers. From an Original Picture Painted by Rembrandt in the Collection of Henry Isaac Esq.r.

Rembrandt pinxit. J.Boydell Excudit. Will.m Pether fecit. Published according to Act of Parliament Feb 1st 1766, by J.Boydell Engraver, in Cheapside, London. Mezzotint. 505 x 405mm (20 x 16"), very large margins. £480

A man in a turban sits at a table, to his right is a clerk with an open book and to his left a man holds out a coin. *Charrington 122 iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65762



173. The Lord of the Vineyard paying his Labourers. From an Original Picture Painted by Rembrandt in the Collection of Henry Isaac Esq.r.

Rembrandt pinxit. J.Boydell Excudit. Will.m Pether fecit. Published according to Act of Parliament Feb 1st 1800, by J.Boydell Engraver, in Cheapside, London. Mezzotint, printed in colour, 505 x 405mm (20 x 16") on paper watermarked '1816.' £580

A man in a turban sits at a table, to his right is a clerk with an open book and to his left a man holds out a coin. Very fine colour printing. *Charrington 122 iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65765

174. Wood-Nymph. From a Picture in the Possession of Rich. Wyatt Esq.r.

Painted by S. Woodford. Engraved by J.R. Smith. London publish'd Feb.y 12th: 1787 by J.R. Smith N.º 31 King Street Covent Garden. Fine stipple, printed in brown. 250 x 200mm (9¾ x 8"). Small margins. £280

A half-length portrait of a peasant girl wearing a bonnet, carrying a bundle of firewood. A companion print to 'Shepherdess'. *Frankau 379. D'Oench 279. Collection J. Walker mezzotinter.*

Stock: 65649

175. Major General Mark Cubbon &c &c &c Commissioner for the Government of the Territories of His Highness the Maharaja of Mysore.

This portrait painted by F.C. Lewis, at Mysore 1845, & Engraved by F.C. Lewis, Esq.,re Sen.,r Engraver to the Queen is Executed by the desire & direction of the friends of General Cubbon. [n.d., c.1845.]

Mezzotint. Sheet 735 x 470mm (29 x 18½"). Trimmed within plate on three sides, almost to image at top, with part taped back on, tears in inscription area taped.

£480

A full length portrait of Mark Cubbon (1775-1861) in uniform, standing at a table with globe, papers and books including 'Mysore Papers'. An East India Company officer, he was Chief Commissioner of Mysore 1834-1861, his reforms and good administration ensured that the 1857 rebellion had almost no impact in the region. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65911

176. **[Sir Henry Montgomery Lawrence.]**
London, Published Decr. 3rd., 1866, by Henry Graves & Co., the Proprietors, Publishers to the Queen and T.R.H. the Prince and Princess of Wales 6 Pall Mall. Mezzotint, proof. 465 x 385mm (18¼ x 15¼"), large margins. Printseller's Association blindstamp. Small tears in margin. £380

Seated portrait of Brigadier-General Sir Henry Montgomery Lawrence (1806-57), an East India Company officer, surveyor and statesman, killed at the siege of Lucknow during the Indian Rebellion of 1857
Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65917

177. **[Sir Henry Montgomery Lawrence.]**
London, Published Decr. 3rd., 1866, by Henry Graves & Co., the Proprietors, Publishers to the Queen and T.R.H. the Prince and Princess of Wales 6 Pall Mall. Rare mezzotint, printed on chine collé. 465 x 385mm (18¼ x 15¼"), with large margins. Printseller's Association blindstamp. Spotting and staining, mainly in margins, short tear in bottom edge. £380

Seated portrait of Brigadier-General Sir Henry Montgomery Lawrence (1806-57), an East India Company officer, surveyor and statesman, killed at the siege of Lucknow during the Indian Rebellion of 1857
Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65919

178. **[Sir Henry Montgomery Lawrence.]**
London, Published Decr. 3rd., 1866, by Henry Graves & Co., the Proprietors, Publishers to the Queen and T.R.H. the Prince and Princess of Wales 6 Pall Mall. Rare mezzotint, printed on chine collé. 465 x 385mm (18¼ x 15¼"), with large margins. Printseller's Association blindstamp. Some staining, two small tears in edges. £380

Seated portrait of Brigadier-General Sir Henry Montgomery Lawrence (1806-57), an East India Company officer, surveyor and statesman, killed at the siege of Lucknow during the Indian Rebellion of 1857
Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65920

179. **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. 470 x 355mm (18½ x 14"), very large margins. Printer's crease, damp stain on right, some spotting. £320
Three-quarter length portrait of General James Stuart (c.1735-1793), 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 Seven Years' War, fighting at Louisbourg and Martinique, before joining the East India Company and serving during the Second Anglo-Mysore War.

Romney's oil is in the collection of the Scottish National Portrait Gallery (PG 1832) *Horne: 117, ii/ii. CS: 29. Ex: Collection of The Hon. Christopher Lennox-Boyd. Collector's stamp 'I F P' on reverse, not in Lugt.*
Stock: 65964



180. **Mark Isambard Brunel Esq.r F.R.S. Author of the Block Machinery in his Majesty's Dock Yard at Portsmouth, and of other eminent works belonging to the British Government, &c. &c. Whose public works will best attest his fame While private worth adds value to his name. Dedicated by permission to the R.t Hon.ble Lord Viscount Melville, First Lord of the Admiralty, &c. &c. &c. by his Lordship's most ob.t. & hum.ble s.t Chas Turner.**

Painted by James Northcote Esq.r R.A. Engraved by C.Turner. London. Pub.d. March 30th, 1815 by C.Turner, 50, Warren Street, Fitzroy Square. Mezzotint. 505 x 355mm (19¾ x 14"), very large margins. Repaired tear in right margin centre edge. £480

Three-quarter portrait of civil engineer Marc Isambard Brunel (1769-1849), seated, studying mechanical drawings, engraved from a painting now in the National Portrait Gallery (NPG 978).

His most most notable achievement was the Thames Tunnel. *Whitman 77, state ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65237



181. **Mark Isambard Brunel Esq.r F.R.S. Author of the Block Machinery in his Majesty's Dock Yard at Portsmouth, and of other eminent works belonging to the British Government, &c. &c. Whose public works will best attest his fame While private worth adds value to his name. Dedicated by permission to the R.t Hon.ble Lord Viscount Melville, First Lord of the Admiralty, &c. &c. &c. by his Lordship's most ob.t. & hum.ble s.t Cha.s Turner.**

Painted by James Northcote Esq.r R.A. Engraved by C.Turner. London. Pub.d. March 30th, 1815 by C.Turner, 50, Warren Street, Fitzroy Square. Fine mezzotint. 505 x 355mm (19¾ x 14"), very large margins. £620

Three-quarter portrait of civil engineer Marc Isambard Brunel (1769-1849), seated, studying mechanical drawings, engraved from a painting now in the National Portrait Gallery (NPG 978). *Whitman 77, state ii of iii. See Science Museum MS/0346/09 for ticket. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65238

182. **[Paulus Pontius.]**

Ant van Dyck pinx.t. Ja.s Watson fecit. [Publish'd by Ja.s Watson, N. 16, Craven Buildings, Drury Lane; & Hen.y Parker opposite Birchin Lane, Cornhill.] [n.d., c.1770.]

Mezzotint, scratch letter rare proof before publication line, inscription area not wholly cleaned. 355 x 255mm (14 x 10"). Slight creasing on bottom left. £280

Paulus Pontius (1603-58), Flemish engraver who worked with Rubens and van Dyck in Antwerp. *CS 119, state i of iii. Goodwin: 47 i of iii. Ex: The collection of the Hon. C. Lennox-Boyd.*

Stock: 65860

183. **Richard Thompson.**

G. Soust pinxit. F. Place fecit. I. Smith excudit [n.d., c.1680.]

Mezzotint, 18th century watermark. 265 x 210mm (10½ x 12¼"). Trimmed to plate. £130

A head and shoulders portrait in oval of printseller, auctioneer and dealer Richard Thompson (d.1693). *CS 13, iii of iii.*

Stock: 65781

184. **[Jan Pieterszoon Zomer] Dit's Vader Zomer, die den lof der Konst verbreyd...**

A: Boone pinx: 1715. N: Verkolje fec: et Exc: 1717.

Mezzotint, 18th century watermark. 325 x 250mm (12¾ x 9¾"). Trimmed within plate, paper tab over image top right, creasing. £140

A half-length portrait in oval of Dutch print dealer and collector Jan Pieterszoon Zomer (1641-1724), seated before books, holding a print (although in this 2nd state the print is blank). His print collection numbered over 30,000, including many Rembrandt etchings. *Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65777

185. **Sir Henry Blosset K.t. Chief Justice of Bengal.**

Painted by J. Jackson Esq.r R.A. _ Engraved by W.Ward A.R.A. Engraver to His Majesty the Duke of York. [n.d., c.1822.]

Mezzotint. 360 x 255 (14¼ x 10"), large margins. £260

A half-length portrait of Sir Robert Henry Blosset (1776-1823). He was appointed Chief Justice of the Supreme Court at Calcutta in 1821, and received the customary knighthood in 1822, but died within a few months, at the age of 4 and was buried in St John's Church, Calcutta. *CS 10, ii of ii. Russell 10, iii of iii. Frankau 32, ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65990

186. **Sir Henry Blosset K.t. Chief Justice of Bengal. Proof.**

Painted by J. Jackson Esq.r R.A. _ Engraved by W.Ward A.R.A. Engraver to His Majesty the Duke of York. [n.d., c.1822.]

Mezzotint. 360 x 255 (14¼ x 10"), large margins on 3 sides. Narrow bottom margin. £260

A half-length portrait of Sir Robert Henry Blosset (1776-1823). He was appointed Chief Justice of the Supreme Court at Calcutta in 1821, and received the customary knighthood in 1822, but died within a few months, at the age of 4 and was buried in St John's Church, Calcutta. *CS 10, i of ii. Russell 10, ii of iii. Frankau 32, i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 65988

187. **[The Right Hon.ble The Earl of Elgin and Kincardine, K.T., G.C.B.] Truly Yours Elgin & Kincardine [facsimile signature]**

[Painted by F Grant, R.A. Engraved by James Faed.] [London, Published June 7.th 1864, by Henry Graves & C.º the Proprietors, Publishers to the Queen _6 Pall Mall.]

Mezzotint, proof before title, 795 x 505mm (31¼ x 20"). Printseller's Association blindstamp, limited edition of 125 in proof state. Tears entering unprinted area of plate, edges chipped and soiled. £220

Full-length portrait of colonial administrator and diplomat James Bruce (1811-63), 8th Earl of Elgin and 12th Earl of Kincardine. He was the Governor General of the Province of Canada, a High Commissioner in charge of opening trade links with the Chinese and Japanese, and Viceroy of India. *Ex: Collection of The Hon. Christopher Lennox-Boyd, his state ii of iii.*
Stock: 65910



188. **[The Right Hon.ble The Earl of Elgin and Kincardine, K.T., G.C.B.]**

[Painted by F Grant, R.A. Engraved by James Faed.]
[London, Published June 7.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen_6 Pall Mall.]

Mezzotint, proof before letters, printed on chine collé. 795 x 505mm (31¼ x 20"). Printseller's Association blindstamp, limited edition of 125 in proof state. Trimmed to chine collé top and bottom, edges chipped, spotted and stained. Unidentified collector's stamp on reverse. £320

Full-length portrait of colonial administrator and diplomat James Bruce (1811-63), 8th Earl of Elgin and 12th Earl of Kincardine. He was the Governor General of the Province of Canada, a High Commissioner in charge of opening trade links with the Chinese and Japanese, and Viceroy of India. *Ex: Collection of The Hon. Christopher Lennox-Boyd, his state i of iii.*
Stock: 65909

189. **The Right Hon.ble The Earl of Elgin and Kincardine, K.T., G.C.B.**

Painted by F Grant, R.A. Engraved by James Faed. London, Published June 7.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen_6 Pall Mall.

Mezzotint. 795 x 505mm (31¼ x 20"). Tear entering plate at bottom. Small margins. £320
Full-length portrait of colonial administrator and diplomat James Bruce (1811-63), 8th Earl of Elgin and

12th Earl of Kincardine. He was the Governor General of the Province of Canada, a High Commissioner in charge of opening trade links with the Chinese and Japanese, and Viceroy of India. *Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*
Stock: 65907

190. **The Right Hon.ble The Earl of Elgin and Kincardine, K.T., G.C.B.**

Painted by F Grant, R.A. Engraved by James Faed. London, Published June 7.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen_6 Pall Mall.

Mezzotint, 795 x 505mm (31¼ x 20"). A few small stains. Small margins. £360

Full-length portrait of colonial administrator and diplomat James Bruce (1811-63), 8th Earl of Elgin and 12th Earl of Kincardine. He was the Governor General of the Province of Canada, a High Commissioner in charge of opening trade links with the Chinese and Japanese, and Viceroy of India. *Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*
Stock: 65932

191. **[The Hon.ble Jonathan Duncan, late Governor of Bombay.]**

[Painted by I. J. Masquerier, from a portrait taken in Bengal 1792. Engraved by W.m Ward, A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York.] [London 1823.]

Mezzotint, proof before letters. 355 x 250mm (14 x 9¾"), with large margins. £260

Half-length portrait of Jonathan Duncan (1756-1811), Governor of Bombay from 1795 until his death. *CS 33, before i of ii. Russell i of iii. Frankau 98. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65994

192. **[Sir Robert McClure.]**

Painted by S.Pearce. Engraved by J.Scott. London Published by Henry Graves & Comp.y February 15th 1856. Printsellers to the Queen_6 Pall Mall.

Very fine mezzotint, 545 x 415mm (21½ x 16¼"), large margins. £720

Portrait of Vice-Admiral Sir Robert John Le Mesurier McClure CB (1807 - 1873), Irish explorer who explored the Arctic. In 1854 he traversed the Northwest Passage by boat and sledge, and was the first to circumnavigate the Americas.

Stock: 65879

193. **[His Excellency the late Sir Ralph James Woodford Bart Governor and Commander in Chief of the Island of Trinidad.]**

From a Copy by H. Howard Esqr. R.A. of the Whole Length Portrait by Sir Thomas Lawrence, P.R.A. &c. &c. Engraved by C. Turner Esqr. A.R.A. Engraver in Ordinary to His Majesty. London, Published June 4th. 1829 by Mr. Shaw, 72, George Street, Euston Square.

Mezzotint, proof before title, 19th century watermark. 380 x 300mm (15 x 11¾"), large margins. £350

A half-length portrait in uniform of Sir Ralph James Woodford (1784-1828), the longest-serving Governor of Trinidad, 1813-28. *Whitman: 623, i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65713

194. **[His Excellency the late Sir Ralph James Woodford Bar.t Governor and Commander in Chief of the Island of Trinidad.]**

From a Copy by H. Howard Esqr. R.A. of the Whole Length Portrait by Sir Thomas Lawrence, P.R.A. &c. &c. Engraved by C. Turner Esqr. A.R.A. Engraver in Ordinary to His Majesty. London, Published June 4th. 1829 by Mr. Shaw, 72, George Street, Euston Square.

Mezzotint, proof before title, 380 x 300mm (15 x 11¾"), very large margins, on 19th century watermarked paper. Bit dusty. £350

A half-length portrait in uniform of Sir Ralph James Woodford (1784-1828), the longest-serving Governor of Trinidad, 1813-28. *Whitman: 623, i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65712



195. **[His Excellency the late Sir Ralph James Woodford Bar.t Governor and Commander in Chief of the Island of Trinidad.]**

From a Copy by H. Howard Esqr. R.A. of the Whole Length Portrait by Sir Thomas Lawrence, P.R.A. &c. &c. Engraved by C. Turner Esqr. A.R.A. Engraver in Ordinary to His Majesty. London, Published June 4th. 1829 by Mr. Shaw, 72, George Street, Euston Square.

Mezzotint, proof before title. 380 x 300mm (15 x 11¾"), with large margins. Some wear to edges of margins, printer's crease in inscription area. £390

A half-length portrait in uniform of Sir Ralph James Woodford (1784-1828), the longest-serving Governor

of Trinidad, 1813-28. *Whitman: 623, i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65714

196. **Little Nell. Charles Dickens's Old Curiosity Shop.**

Painted by Florence Graham. Engraved by E. Slocombe. London Published November 1..st 1888 by Buck & Reid, 173, New Bond Street London W. New York M. Knoedler & C.º
Mezzotint. 505 x 380mm (19¾ x 15"), with large margins. Paper toned, edges chipped. £260
Little Nell seated in the Old Curiosity Shop.
Stock: 65902

197. **[Little Nell. Charles Dickens's Old Curiosity Shop.]**

Florence Graham. Edward Slocombe [pencil signatures]. London Published November 1..st 1888 by Buck & Reid, 173, New Bond Street London W. New York M. Knoedler & C.º
Mezzotint, proof before title, limited edition of 200 signed by the artist and engraver in pencil, Printseller's Association blindstamp, printed on parchment. 505 x 380mm (19¾ x 15"), with large margins. Mint. £380
Little Nell seated in the Old Curiosity Shop.
Stock: 65903

198. **Count de Guines, the French Ambassador.**

Publish'd 11th Oct 1774 by P. Lion Goodge Street No 26. Oxford Road, London.
Very rare and fine mezzotint. Sheet 550 x 350mm (20 x 13¾"). Trimmed to plate and false margins added., £280

Adrien-Louis de Bonnières, comte then duc de Guines (1735-1806), favourite of Louis XVI and Marie Antoinette. He was French ambassador at London, until the French aid to the American colonies led to a diplomatic breach. *CS ENA III 78. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65823

199. **[Richard Dickinson] Rich.d Dickison Behold the Governor of Scarborough Spaw / The Uglyest Fisz you ever Saw / Yet when you View the Beauty of his Mind / In him a Second Esop you may find**

Sold by John Bowles [?Printseller in] Cheapside, London [n.d., c.1720.].
A very scarce mezzotint, Sheet 220 x 150mm (8¾ x 6"). Trimmed to image. £340
Caricature of Richard Dickinson (1669 - 1738), a shoe-cleaner and ginger-bread vendor who used the money he accumulated to build facilities for visitors to Scarborough, North Yorkshire, who came to drink the waters. Dickinson had enlarged extremities, and he may have suffered from acromegaly. *Russell: English Mezzotint Portraits and their states: Catalogue of Corrections of and Additions to Chaloner Smith's "British Mezzotinto Portraits", 32a.*
Stock: 64355



200. **[John Graham of Claverhouse] The Viscount Dundee.**

[R. Williams fe. [n.d., c.1700.]
Rare mezzotint, sheet 340 x 235mm (13½ x 9¼").
Trimmed within plate, affecting inscription lower left.
Tipped into album paper. £450
Half-length portrait in oval of John Graham (1648-89),
7th of Claverhouse, 1st Viscount Dundee, in wig and
armour. He led the 1689 Jacobite rebellion but was
killed at the Battle of Killiecrankie, a Jacobite victory.
Sharpe 392. CS: 20, "only 2 known".
Stock: 65773

201. **[James Francis Edward Stuart] The Prince of Wales.**

[engraved by William Vincent.] [London: John
Boydell, c.1800.]
Mezzotint. 210 x 160mm (8¼ x 5½"), on wove paper.
Trimmed to image, mounted in album paper at edges.
£320

A portrait of James Francis Edward Stuart as an infant,
being crowned by two angels. First published c.1688.
*CS 11, state iii of iii, without Vincent's name. Sharpe
75. Ex: Collection of The Hon. Christopher Lennox-
Boyd.*
Stock: 65621

202. **[James Francis Edward Stuart] The Prince of Wales.**

[engraved by William Vincent.] [London: John
Boydell, c.1800.]
Mezzotint. 210 x 160mm (8¼ x 5½"), on wove paper,
large margins on 3 sides. Trimmed to plate at bottom.
£320

A portrait of James Francis Edward Stuart as an infant,
being crowned by two angels. First published c.1688.
*CS 11, state iii of iii, without Vincent's name. Sharpe
75.*
Stock: 65619

203. **[James Francis Edward Stuart] The Prince of Wales.**

[engraved by William Vincent.] [London: John
Boydell, c.1800.]
Mezzotint. 210 x 160mm (8¼ x 5½"), on wove paper.
Narrow margins. £320
A portrait of James Francis Edward Stuart as an infant,
being crowned by two angels. First published c.1688.
*CS 11, state iii of iii, without Vincent's name. Sharpe
75. Ex: Collection of The Hon. Christopher Lennox-
Boyd.*
Stock: 65615

204. **Lieut. Gen. James Stuart. Commander in Chief of his Majesty's Forces at Madras & Col. of the 72 Regt of Foot.**

Painted by Thomas Lawrence Esq. R.A. Principal
Painter to His Majesty. Engraved by George Clint.
Published by G. Clint Mar 1. 1802 N.º 4 Hind Co.t
Fleet St.t.
Mezzotint, open letter state. 510 x 355mm (20 x 14"),
with large margins. Some spotting. £320
Three-quarter length portrait of General James Stuart
(1741-1815), in uniform, hand resting on his sword. He
served in the American War of Independence,
commanded the centre column in the assault on
Serangapatam in 1792 and captured Ceylon in 1796.
*O'Donoghue 1. Ex: Collection of The Hon. Christopher
Lennox-Boyd, his state i of iii.*
Stock: 66009

205. **Lieut. Gen. James Stuart. Commander in Chief of his Majesty's Forces at Madras & Col. of the 72 Regt of Foot.**

Painted by Thomas Lawrence Esq. R.A. Principal
Painter to His Majesty. Engraved by George Clint.
Published by G. Clint Mar 1. 1802 N.º 4 Hind Co.t
Fleet St.t.
Mezzotint, closed letter state. 510 x 355mm (20 x 14"),
with large margins. Crack in margin taped, some
surface abrasion, backed with paper. £320
Three-quarter length portrait of General James Stuart
(1741-1815), in uniform, hand resting on his sword. He
served in the American War of Independence,
commanded the centre column in the assault on
Serangapatam in 1792 and captured Ceylon in 1796.
*O'Donoghue 1. Ex: Collection of The Hon. Christopher
Lennox-Boyd, his state iii of iii.*
Stock: 66013

206. **[Colin Campbell] Lieut. General Lord Clyde, G.C.B.**

Painted by H.W. Phillips. Engraved by G. Zobel.
London, Published June 20th 1856, by J. Mitchell,
Bookseller and Publisher to the Queen, and by Special
appointment to the Emperor Napoleon III.
Mezzotint 555 x 430mm (21¾ x 14"), large margins.
Laid on board, paper toned. '16th Colonel Coldstream
Gards 1860 to 1863' added in pencil. £280
Half-length portrait of Colin Campbell (1792-1863),
who served in the Crimea 1854-5 and was
Commander-in-Chief during the 1857 Indian
Rebellion.

This example is a later state, with the title altered to 'Lord Clyde' (ennobled 3 August 1858).

After Henry Wyndham Phillips (1820-68). *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65915

207. **Lieu.t General Sir Colin Campbell, G.C.B.**

Painted by H.W. Phillips. Engraved by G. Zobel.
London, Published June 20th 1856, by J. Mitchell, Bookseller and Publisher to the Queen, and by Special appointment to the Emperor Napoleon III.
Mezzotint. 555 x 430mm (21¾ x 14"), large margins.
Tear in left taped, one entering plate. £320
Half-length portrait of Colin Campbell (1792-1863), who served in the Crimea 1854-5 and was Commander-in-Chief during the 1857 Indian Rebellion.

After Henry Wyndham Phillips (1820-68). *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65913

208. **[Field Marshal Lord Seaton, G.C.M.G., K.M.T., K.T.S. K.S.t G. Colonel of the 2nd Life Guards _ Colonel in Chief of the Rifle Brigade, Governor General and Commander of the Forces in British North America, Lord High Commissioner of the Ionian Islands, and Commander of the Forces in Ireland.]**

[Painted by G.W. Fisher. Engraved by James Scott.]
London, Published April 11th. 1864, by Henry Graves & Co. the Proprietors, Publishers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title, printed in chine collé.
725 x 450mm (28½ x 17¾"), with large margins.
Printseller's Association blindstamp, limited edition of 125 in proof state. £280
Full-length portrait of John Colborne (1778-1863), in dress uniform. He saw service in the Helder campaign (1799), Egypt (1801), Peninsular War (1808-14) and Waterloo (1815). He was Lieutenant Governor of Guernsey (1825), Lieutenant Governor of Upper Canada (1828-36), and Commander-in-Chief of the forces in Ireland. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65935

209. **Statue in Honour of Marquis Cornwallis. Dedicated by Permission to the Hon.,ble Court of Directors of the East India Company, & likewise respectfully Inscribed to the Gentlemen of Bengal, by whom this Group is erected, is by their most obliged & odedient Serv.,t George Dawe. Proof.**

Painted & Engraved by G. Dawe. London, Publish'd May 30, 1803 by G. Dawe, N.º 44 Wells Street Oxford Street.

Extremely rare mezzotint. 710 x 535mm (28 x 21").
Repaired tears, large portrait laid on archival tissue. £680

A 8' statue of Charles Cornwallis (1738-1805), dressed as a Roman soldier, standing on a pedestal flanked by



figures of Fortitude & Prudence. Commissioned by the residents of Calcutta, designed by John Bacon senior and completed by his son John Bacon junior, it is now in the Victoria Memorial, Kolkata, India.
Governor-General of India (1786-1793), Charles Cornwallis became famous for his reforming administration. He established the Cornwallis (or Bengal) code for stamping out corruption and pioneered a more professional, salaried civil service. His improvements had valuable long-term consequences for the effective government of India. *CS 2a (additions).* *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65897

210. **The Right Honourable John Earl of Stair, Viscount Dalrymple, Lord Glenluce & Stranraer, Colonel of the Royal Regiment of North British Dragoons, Governour of Minorca, Knight of the most Ancient Order of the Thistle, one of His Majesty's most Honourable Privy Council, Field Marshal and Commander in Chief of His Majesty's Forces in South Britain.**

A. Ramsay Pinx.t. I. Faber Fecit Price 2s. Sold by Faber at the Golden Head Bloomsbury Square. [n.d. c.1735]

Rare mezzotint, sheet 350 x 240mm (13¾ x 9½").
Trimmed to plate and tipped into album paper at edges. £190

Three-quarter portrait of Scottish diplomat and army officer, John Dalrymple, 2nd Earl of Stair (1673-1747), leaning on truncheon beside hat on stone tablet, his right hand on hip. He wears a breastplate and long wig. Against a landscape with foliage. Menorca interest. *CS 335 I of II*
Stock: 65779

211. **Godart, Gr. v. Athlone.**

Pet. Schenk fec: et exc: Amst. cum privil: ord: Holl: et West Frisiae 1703.

Scarce mezzotint sheet 280 x 180mm (11 x 7½").

Trimmed to plate and laid on album paper. Some foxing and glue stains. £230

Half-length portrait of Godart van Ginkel (1630-1703) in an oval against a landscape, wearing armour and a long curly wig.

A Dutch general created 1st Earl of Athlone for his part in the pacification of Ireland after the Glorious Revolution.

Stock: 65772



212. **[Lieutenant General Sir James Hope Grant, G.C.G. Commander in Chief of the Army at Madras]**

Painted by Francis Grant, R.A. Engraved by James Scott. London, Published May 26th. 1863, by Henry Graves & Co. the Proprietors, Publishers to the Queen. 6 Pall Mall.

Mezzotint, proof before title, printed on chine collé, with facsimile signature. 750 x 555mm (29½ x 21¾"), with large margins. Printseller's Association blindstamp, limited edition of 125 in proof state. £460 A full-length portrait of Sir James Hope Grant (1808-75), in uniform, standing by a gun, the walls of Peking in the distance.

Grant served in the First Opium War, the First Anglo-Sikh War and the Indian Rebellion of 1857. In the Second Opium War he commanded the British land forces. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65934

213. **[Lieutenant General Sir James Hope Grant, G.C.G. Commander in Chief of the Army at Madras]**

Painted by Francis Grant, R.A. Engraved by James Scott. London, Published May 26th. 1863, by Henry Graves & Co. the Proprietors, Publishers to the Queen. 6 Pall Mall.

Mezzotint, proof before title, printed on chine collé, with facsimile signature. 750 x 555mm (29½ x 21¾"),

with large margins. Printseller's Association blindstamp, limited edition of 125 in proof state. £460 A full-length portrait of Sir James Hope Grant (1808-75), in uniform, standing by a gun, the walls of Peking in the distance.

Grant served in the First Opium War, the First Anglo-Sikh War and the Indian Rebellion of 1857. In the Second Opium War he commanded the British land forces. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65933

214. **[The Right Hon.ble Viscount Hardinge, G.C.B., P.C.]**

[Painted by F. Grant R.A. Engraved by J. Faed.]

[London Published November 1st 1851 by Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East _ Publishers to Her Majesty.]

Mezzotint, proof before letters, printed on chine collé. 410 x 320mm (16 x 12½"), large margins. Faint staining on right. £260

Henry Hardinge (1785-1856), 1st Viscount Hardinge, a field marshal, Governor-general of India (1844-8) and the commander-in-chief of the British Army during the Crimean War. He is wearing the star of the Bath, and the sword which Napoleon wore at Waterloo, presented to him by the Duke of Wellington at the Great Review of the Allied Army in 1816. He hides one cuff: he lost his left hand to a shot at the Battle of Ligny on 16 June 1815, which prevented him fighting at Waterloo two days later. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65923

215. **[The Right Hon.ble Viscount Hardinge, G.C.B., P.C.]**

[Painted by F. Grant R.A. Engraved by J. Faed.]

[London Published November 1st 1851 by Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East _ Publishers to Her Majesty.]

Fine mezzotint, proof before letters, printed on chine collé. 410 x 320mm (16 x 12½") large margins £320 Henry Hardinge (1785-1856), 1st Viscount Hardinge, a field marshal, Governor-general of India (1844-8) and the commander-in-chief of the British Army during the Crimean War. He is wearing the star of the Bath, and the sword which Napoleon wore at Waterloo, presented to him by the Duke of Wellington at the Great Review of the Allied Army in 1816. He hides one cuff: he lost his left hand to a shot at the Battle of Ligny on 16 June 1815, which prevented him fighting at Waterloo two days later. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65924

216. **The Hon.ble Rob.t Monckton, Major General Governor of New York and Colonel of His Majesty's 17.th Reg.t of Foot**

[n.d, c.1765.]

Very rare mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. Slight crease on right. £950

A three-quarter portrait of Robert Monckton (1726 - 1782), in uniform, with a cannon's muzzle. One of the most prominent British officers to take part in the Seven Years' War in America (acting as second-in-command to Wolfe at Quebec), he was appointed Colonel of the 17th Regiment of Foot in 1760 and was Governor of the Province of New York 1762-3. *CS ENA III 113, not in BM or NPG.*

Stock: 65641



217. **[Francis Rawdon Hastings] Right Hon.ble Earl of Moira. Commander in Chief of His Majesty's Forces in North Britain &c. &c. &c. From the original picture in the possession of His Royal Highness the Prince of Wales.**

Painted by Jn.o Hoppner R.A. Portrait Painter to H.R.H. the Prince of Wales. Engraved by Jn.o Young Engraver in Mezzotinto to H.R.H. the Prince of Wales. London July 15 1805, Published by the Engraver, No 65 Upper Charlotte Street, Fitzroy Square; and in Edinburgh, by W.m Walker, Buccheugh Rents, and D. McIntosh, No 15, St Andrews Street.

Mezzotint, printed in colour and hand-finished. 665 x 415mm (26¼ x 16¼"), large margins. Long tear on right, crack in top platemark and small tears in inscription area all taped. £680

Fine full-length portrait of Francis Rawdon Hastings (1754-1826), first Marquess of Hastings and second Earl of Moira, in uniform. 'North Britain' (or Scotland) was one of the military districts created on the outbreak of the French Revolutionary Wars.

Rawdon served in the American Revolutionary war, fighting at Lexington, Concord, Bunker Hill and Hobkirk Hill. He later served as Governor-General of India (1813-23). *CS 54, state ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65965

218. **[Rembrandt as an Officer of State.] From the Original Picture Painted by Rembrandt, In the Collection of the Right Hon.ble the Earl of Besborough to whom this plate is most humbly Dedicated, by His Lordship's most Obliged and most Obedient Humble Servant. _ J.Boydell.**

Rembrandt Pinxt. Wm Pether fecit. Published according to Act of Parliament, by J.Boydell Engraver in Cheapside, Nov.r. 1st 1764.

Mezzotint. 505 x 355mm (20 x 14"). Small margins.

£480

Portrait of Rembrandt, looking slightly to the left. He wears a hat with a black fetacher in the front and a white feather on the brim. His right arm leans on a pillar and he holds a large sword. *CS 38. Charrington 125 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65589

219. **Frederick Duke of Schonberg. Marquis of Harwich, Earle of Brantford, Baron of Tays, Gen. ll of all his Ma.ties Forces, Master Gen. ll of his Ma.ties Ordnance, One of his Ma.ties most hono.ble Privy Council, Knight of y.e most noble Order of the Garter, Count of y.e Holy Empire, & Mertola, Grandee of Portugal, Gen. ll of y.e Elector of Brandenburgs Forces, Stadtholder of Prussia. &c.**

G. Kneller pinx. G.H. [Gerard Hoet] fecit. Carolus Allard, Excud: cum privil: Ordin: Holl: et West-frisiae [n.d. c.1690].

Fine & scarce mezzotint with separate title plate, ink stamp verso. Total 370 x 250mm (14½ x 9¾").

Trimmed to plate.

£480

Full-length portrait on horseback of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black servant on right holding a helmet. Schomberg was a Marshal of France and a general in the English and Portuguese army. He was killed at the Battle of the Boyne in 1690.

A copy of John Smith's mezzotint (CS 227). Slavery item. *Ex: Collections of The Hon. Christopher Lennox-Boyd & Edward Rose Tunno (1794-1863), Lugt L902.*

Stock: 66054

220. **Sr Francis Veer Colonel et Gouverneur Oostende.**

[The Hague: Aert Meuris, n.d., 1621.]

Etching with engraving. 165 x 120mm (6½ x 4¾").

Tipped onto album paper on right margins.

£65

A head and shoulders portrait of Elizabethan Sir Francis Vere (c.1560-1609), fighting in the Netherlands during both the Anglo-Spanish War This print, celebrating his successful defence of Ostend in 1601, comes from Phillipe Fleming's 'Oostende Vermaerde, gheweldighe, lanckduyrighe, ende Bloedighe Belegheringhe...'

Stock: 65797

221. **J. Pleyel From an Original Picture in the Possession of J. Bland**

T. Hardy Pinx.t. W. Nutter Sculp.t. London. Publish'd as the Act directs May 15 1793 by J. Bland No.45 Holborn

Stipple sheet, 260 x 185mm (10¼ x 7¼"). Trimmed within plate. £160

Ignaz Josef Pleyel (1757-1831), composer, publisher and piano maker. Pleyel's compositions enjoyed enormous popularity during his lifetime in Europe and North America (a Pleyel Society was founded in Nantucket, Massachusetts in 1822). Pleyel accepted an invitation to conduct the Professional Concert in London, and stayed there from December 1791 until May 1792. In London, his concerts vied with a concurrent series by Haydn- the two composers expressed mutual admiration, dining together, performing each other's music and attending each other's concerts. *O'D I*

Stock: 65776

222. **Mr. Rauzzini.**

J. Hutchison Pinx.t. R. Hancock Sculp.t. Bath Publish'd as the Act directs Feb.y 1.st 1800.

Stipple, sheet 265 x 205mm (10½ x 8"). Trimmed. £160

Venanzio Rauzzini (1746-1810), Italian castrato, composer, pianist and singing teacher, for whom Mozart composed the motet 'Exsultate Jubilate' in 1773. He performed in London from 1774 until his retirement from the stage in 1778. He settled in Bath in 1780, becoming Director of the New Assembly Room Concerts the following year. He continued to promote concerts until his death, after which he was buried in Bath Abbey.

Stock: 65775

223. **Napoleon.**

Painted by Count D'Orsay. Engraved by C.E. Wagstaff. Printed by M.cQueen. London Published June 10, 1847, for the Proprietor, by Robert Jennings, 62, Cheapside.

Scarce mixed-method engraving. 475 x 350mm (18¾ x 13¾"). Trimmed to plate, marks in borders. £320

Three-quarter length portrait of Napoleon, wearing dress uniform with sash and decorations, his right hand tucked into his jacket, his left holding his hat against his hip. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65696

224. **Lord George Anson Admiraal Van Groot Brittanje.**

J. Wandelaar effig ad viv. J. Houbraken Sculp. te Amsterdam bu P. Fouquet Junior. [n.d c.1751]

Rare engraving, 210 x 165mm (8¼ x 6½"). Thread margins. Some very light foxing. £180

Half length portrait of Admiral George Anson, 1st Baron Anson (1697-1762), wearing admiral's jacket, short wig and set within an oval. A naval reformer, distinguished Royal Navy officer and politician. He sailed around the world (1740-44) during the War of Jenkins' Ear attacking the Spanish in the Pacific,

burning Payta in Peru, and capturing a treasure galleon full of silver. Worth half a million pounds, 32 wagons were needed to take the silver to the Tower of London. After Dutch draughtsman and etcher Jan Wandelaar (1690-1759) and engraved by Jacob Houbraken (1698-1780) a Dutch engraver who specialised in portraits, he also collected and dealt in Rembrandt etchings.

Stock: 65939



225. **[Fitzroy] Augustus Henry Duke of Grafton.**

Pompeio Battoni pinx.t 1762. James Watson fecit. Mezzotint, 18th century watermark. 360 x 270mm (14¼ x 10¾"). Trimmed at bottom, thread margins elsewhere. £220

Half-length oval portrait of politician Augustus Henry Fitzroy (1735-1811), 3rd Duke of Grafton, against a country landscape. He wears a braid-trimmed coat and holds a staff over his shoulder. He served as Prime Minister 1768-70, *CS 63, only state.Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65856

226. **Sir Harbord Harbord Bart. Many Years one of the Representatives for the City of Norwich.**

Painted by Tho.s Gainsborough Esqr. R.A. Engraved by John Raphael Smith. London Publish'd Feb.y 2 1783 by JR.Smith N.83 Oxford Street.

Mezzotint. 640 x 395mm (25¼ x 15½"). Very small margins. Slight crease across centre of image and one short repaired tear in title area. £290

Full-length portrait of Harbord Harbord, 1st Baron Suffield (1734 - 1810), known as Sir Harbord Harbord, Bt, between 1770 and 1786, British landowner and politician who sat in the House of Commons from 1756 to 1784 when he was raised to the peerage as Baron Suffield. *CS 71. Fr 162. Horne 37. D'O 212. iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd & Sir Thomas Lawrence.*

Stock: 66018

227. **Henry Duke of Norfolk, Earle Marshall of England, Earle of Arundell, Surry, Norfolk, & Norwich...**

Becket fe: & ex: [n.d., c.1685.]

Fine mezzotint 340 x 250mm (13½ x 9¾"). Small margins. £280

A head and shoulders portrait in oval identified by Challoner Smith and the British Museum as Henry Howard (1655-1701), 7th Duke of Norfolk, in long wig, armour and lace cravat. However it is more likely to be his father the 6th Duke, also Henry (1628-84). *CS* 77, ii of iii.

Stock: 65834



228. **[Charles Jenkinson] The Right Honourable Charles, Lord Hawkesbury, Chancellor of the Duchy and County Palatine of Lancaster; one of His Majesty;s most Honourable Privy Council. President of the Committee of Council for Trade & Plantations, and Clerk of the Pells in Ireland, LLD &c &c &c.**

G. Romney Pinxit. J. Murphy Sculp.t. London. Publish'd March 19.th 1788 by I. Murphy N.º 4, Air Street Piccadilly.

Mezzotint. 460 x 355mm (18¼ x 14"). Repaired tears in outer margins. Title printed on separate plate. £480

A near-full length portrait of Charles Jenkinson (1729-1808), holding a snuffbox, seated by a table with books, one lettered "Report on Commercial Intercourse with America", and papers referring to the encouragement of navigation, and Greenland whale and Newfoundland fisheries.

In May 1796 he became Earl of Liverpool. *Horne: 66. CS: 6.*

Stock: 65707

229. **[The Right Honourable Charles, Lord Hawkesbury, Chancellor of the Duchy and County Palatine of Lancaster; one of His Majesty;s most Honourable Privy Council. President of the Committee of Council for Trade & Plantations, and Clerk of the Pells in Ireland, LLD &c &c &c.]**

[G. Romney Pinxit. J. Murphy Sculp.t.] [London. Publish'd March 19th. 1788 by I. Murphy No 4, Air Street Piccadilly.]

Rare mezzotint, proof before all letters . Plate 460 x 355mm (18¼ x 14"). Repaired tears in title area. £480
Portrait, three-quarter length, sitting, directed to the left, facing and looking to the front, holding a snuff box in his left hand, beside him is a table with books, one lettered "Report on Commercial Intercourse with America", and papers referring to the encouragement of navigation, and Greenland whale and Newfoundland fisheries.

Charles Jenkinson, 1st Earl of Liverpool (1729-1808), Lord Hawkesbury, was a British statesman who served as a Lord of the Admiralty, a Lord of the Treasury, a Privy Councillor, Vice Treasurer of Ireland, Master of the Mint, Secretary at War, President of the Board of Trade, and Chancellor of the Duchy of Lancaster. The Hawkesbury River in New South Wales, Australia, and Hawkesbury, Ontario, Canada were named after him.

Horne: 66. CS: 6.Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 65219

230. **Sir John Sebright Bar.t M.P.**

Drawn on Stone by Weld Taylor. Printed by Graf and Soret. [n.d., c.1830.]

Lithograph. Sheet 365 x 285mm (14¼ x 11¼"). Toning and creasing at top. Bit messy. £260

A half-length portrait of politician and agricultural innovator Sir John Saunders Sebright (1767-1846), 7th Baronet.

In his 1809 pamphlet 'The Art of Improving the Breeds of Domestic Animals', he wrote 'the weak and the unhealthy do not live to propagate their infirmities'. This made an impression on Charles Darwin, who cited Sebright in both 'On the Origin of Species' and 'The Descent of Man'.

Stock: 65840

231. **The Right Hono.ble Charles Earle of Derby Lord Stanley and Strange of Knockin Baron of wee ton Viscount Kinton Lord Mohun Burnell Bassett and Lacy Lord Leuientenant of the Countyes Pall atyne of Lancaster and Chester and the City and the County of Chester Chamberlaine of Chester vice Admirall of the aforesaid Countyes Lord of Man and the Isles. &c.**

A. Blooteling fecit et ex. [n.d. c.1680.]

Fine & rare mezzotint, 345 x 255mm (13½ x 10"), with margins. On 18th century watermarked paper. Paper slightly toned. £280

A bust portrait of Charles Stanley (1628-1672), the 8th Earl of Derby. He largely kept his distance from the English Civil War and was unsuccessful in petitioning for his father, James Stanley's life upon his capture in 1651. Despite his father's disrepute and execution, Charles managed to retain his family's land and served as the mayor of Liverpool (1666-67). *Wesseley no. 13; CS K II of II.*

Stock: 65804

232. The Right Hono.ble Charles Earle of Derby Lord Stanley and Strange of Knockin Baron of wee ton Viscount Kinton Lord Mohun Burnell Bassett and Lacy Lord Leuietenant of the Countyes Pall atyne of Lancaster and Chester and the City and the County of Chester Chamberlaine of Chester vice Admirall of the aforesaid Countyes Lord of Man and the Isles. &c.

A. Blooteling fecit et ex. [n.d. c.1680.]

Fine & rare mezzotint, 345 x 255mm (13½ x 10").

Thread margins. Laid down on conservation paper.

Slight crease in the centre where once folded. £320

A bust portrait of Charles Stanley (1628-1672), the 8th Earl of Derby. He largely kept his distance from the English Civil War and was unsuccessful in petitioning for his father, James Stanley's life upon his capture in 1651. Despite his father's disrepute and execution, Charles managed to retain his family's land and served as the mayor of Liverpool (1666-67). *Wesseley no. 13; CS K II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: **65803**

233. S.r George Vandeput, Baronet.

T. Ryley Fecit [after Thomas Hudson]. Sold by T.

Ryley, in Elme Court, N3, Middle Temple [n.d.,

c.1750].

Rare mezzotint, 18th century watermark. 355 x 255mm

(14 x 10"). Narrow margins, crease. £240

A half length portrait of Huguenot Sir George Vandeput (1729-1784), a losing candidate in the 1749 Westminster by-election. *CS12.*

Stock: **65783**

234. Nil Admirali. Major John Wildman.

[after Wenceslaus Hollar.] Pub.d by W.Richardson

Castle Street, Leicester Fields.

Etching with hand colour. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed into plate at sides, oxidation of colour.

£140

A head and shoulders portrait of soldier and Republican agitator John Wildman (c.1621-1693), in an oval frame of palms, wearing collar and gown, landscape with church behind.

A civilian adviser to the New Model Army, he agitated against Charles I and Oliver Cromwell, and was sent to prison with John Lilburne and was released. He survived the Restoration because of his opposition to Cromwell but was sent to prison in 1661 for complicity in republican plots against the government. In 1683 he was committed to the Tower of London for complicity in the Rye House Plot; in 1685 he fled to the Netherlands when he was accused of involvement in the Monmouth Rebellion. Returning with William III he was made Postmaster General but was sacked after reports that he was intriguing with the Jacobites. *See Pennington 1697 for Hollar's original.*

Stock: **65793**

235. Mr. J.D. Powles. [in pencil]

[Painted by I. Jackson Esqr. R.A. Engraved by W. Ward, A.R.A. Engraver to his Majesty, & to H.R.H. the Duke of York.] [n.d. c.1800. 'Private print' inscribed lower left.]

Mezzotint, unfinished touched proof before letters 355 x 250mm (14 x 9¾") Hair touched up in pencil. Creasing and foxing within plate but not image. Small margins. £320

A portrait of John Diston Powles (c.1787 – 1867), administrative reformer and company promoter.

Powles, Brothers & Co. was a London-based firm established by John Diston Powles in partnership with two brothers, engaged in business activities involving Latin America. In the mid-1820s Powles was heavily involved in the promotion of South American mining companies, and enlisted a young Benjamin Disraeli (1804 –81) to write pamphlets promoting these mines. *F. 225. CS69A. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: **65885**



236. [Mrs Montagu.] [Elizabeth Montague.]

Painted by Sr Joshua Reynolds. Engraved by J.R.Smith. Published April 10th 1776 by J.R.Smith No.10 Batemans Buildings Soho Square London.

Very fine mezzotint. 505 x 355mm (20 x 14"), with large margins. Ink stamp of collector Mrs. E.M.

Hamilton, London on reverse. £620

Portrait of Elizabeth Montague (née Robinson; 1718 - 1800), British social reformer, patron of the arts, salonnière, literary critic and writer, who helped to organise and lead the Blue Stockings Society. *CS 112. Fr 246. Hamilton p.120. D'O 71. Ex: Collection of The Hon. Christopher Lennox-Boyd & Mrs. E. M. Hamilton.*

Stock: **66019**



237. **[A Jew Rabbi.]**

[Rembrandt Pinxt. J.Boydell Exc.t. Wm Pether Sculp.t. 1778.] [Published Feb.y 2d 1778 by John Boydell Engraver in Cheapside London.]

Mezzotint, proof before all letters; 505 x 355mm (20 x 14"). Very small margins. £480

Portrait of Isaac ben Judah Abarbanel (1437 - 1508), commonly referred to as Abarbanel, a Portuguese Jewish statesman, philosopher, Bible commentator, and financier. *Charrington 119. ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65578

238. **A Jew Rabbi. From one of the most Capital Pictures ever Painted by Rembrandt: In the Collection of his Grace the Duke of Devonshire.**

Rembrandt Pinxit. Wm Pether Sculpsit. John Boydell excudit 1778. Published Feb.y 2d 1778 by John Boydell Engraver in Cheapside London.

Mezzotint. 505 x 355mm (20 x 14"), very large margins, large 18th century watermark. £480

Portrait of Isaac ben Judah Abarbanel (1437 - 1508), commonly referred to as Abarbanel, a Portuguese Jewish statesman, philosopher, Bible commentator, and financier. *Charrington 119. iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65577

239. **[A Jew Rabbi.]**

[Engraved by William Pether after Rembrandt van Rijn.] [Published by John Boydell, n.d., c.1764.]

Mezzotint proof before letters. 510 x 355mm (20 x 14"). Some foxing and time-staining. Thread margins. Margins reinforced £480

First plate portrait of Isaac ben Judah Abarbanel (1437 - 1508), commonly referred to as Abarbanel, a Portuguese Jewish statesman, philosopher, Bible commentator, and financier.

He wears a white turban and a mantle attached on breast by rich gold clasps, his hands held in front. *CS 39. Charrington 118 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd & Oettingen-Wallerstein.*

Stock: 65586

240. **[A Jew Rabbi.]**

[Engraved by William Pether after Rembrandt van Rijn.] [Published by John Boydell, n.d., c.1764.]

Mezzotint. 510 x 355mm (20 x 14"). Trimmed close to plate at sides. £480

First plate portrait of Isaac ben Judah Abarbanel (1437 - 1508), commonly referred to as Abarbanel, a Portuguese Jewish statesman, philosopher, Bible commentator, and financier.

He wears a white turban and a mantle attached on breast by rich gold clasps, his hands held in front. *CS 39. Charrington 118 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd & collectors mark.*

Stock: 65587

241. **[A Jew Rabbi.]**

[Engraved by William Pether after Rembrandt van Rijn.] [Published by John Boydell, n.d., c.1764.]

Mezzotint. 510 x 355mm (20 x 14"). Thread margins. £480

First plate portrait of Isaac ben Judah Abarbanel (1437 - 1508), commonly referred to as Abarbanel, a Portuguese Jewish statesman, philosopher, Bible commentator, and financier.

He wears a white turban and a mantle attached on breast by rich gold clasps, his hands held in front. *CS 39. Charrington 118 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65588

242. **[Regnier Hansloe an Anabaptist Minister, and His Wife.]**

Rembrandt Pinxit. Josiah Boydell delint & Sculpsit. Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Mezzotint proof before title, 530 x 445mm (21 x 17½"), with large margins, on 18th century watermarked paper. Some faint foxing. Repaired tear at bottom centre going into image. £260

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. *Anslo. Charrington 33 ii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65617

243. **Regnier Hansloe an Anabaptist Minister, and His Wife. From the Original Picture in the Collection of Sir Lawrence Dundas Bart.**

Rembrandt Pinxit. Josiah Boydell delint & Sculpsit.

Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Mezzotint. 525 x 440mm (20¾ x 17¼"). Trimmed close to image. £320

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. Anslo. *Charrington 33 iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65612

244. **[Regnier Hansloe an Anabaptist Minister, and His Wife.]**

Rembrandt Pinxit. Josiah Boydell delint & Sculptsit. Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Mezzotint, with unknown Collector's Mark. 530 x 445mm (21 x 17½"), large margins. Crease across upper right corner. £420

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. Anslo. *CS 3. Charrington 33 iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65620

245. **Regnier Hansloe an Anabaptist Minister, and His Wife. From the Original Picture in the Collection of Sir Lawrence Dundas Bart.**

Rembrandt Pinxit. Josiah Boydell delint & Sculptsit. Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Very fine mezzotint, 530 x 445mm (21 x 17½"), on 18th century watermarked paper.. Small margins. Some minor foxing. £420

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. Anslo. *CS3 vii of viii. Charrington 33 iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd. Ex: Oettingen-Wallerstein Collection.*

Stock: 65608

246. **[Regnier Hansloe an Anabaptist Minister, and His Wife.]**

Rembrandt Pinxit. Josiah Boydell delint & Sculptsit. Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Mezzotint proof before title, 530 x 445mm (21 x 17½"), with large margins, on 18th century watermarked paper. Some faint foxing. Two small tears in margins. £480

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. Anslo. *CS 3. Charrington 33 ii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65616



247. **[Regnier Hansloe an Anabaptist Minister, and His Wife.]**

Rembrandt Pinxit. Josiah Boydell delint & Sculptsit. Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Mezzotint proof before title, 530 x 445mm (21 x 17½"), with large margins, on 18th century watermarked paper. £490

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. Anslo. *Charrington 33 ii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65610

248. **[Regnier Hansloe an Anabaptist Minister, and His Wife.]**

Rembrandt Pinxit. Josiah Boydell delint & Sculptsit. Published May 1st 1781 by John Boydell Engraver in Cheapside London.

Mezzotint proof before title, 530 x 445mm (21 x 17½"). Trimmed to plate lower bottom. Small margins on 3 sides. £520

Double portrait of Cornelis Claesz Anslo (1592 - 1646), Dutch Mennonite minister and his wife Aeltje Schooten. The minister wears a hat, his right-hand outstretched as he speaks earnestly to his wife who is sitting on the left.

Anslo was born in Amsterdam as the fourth son of the Norwegian born Dutch cloth merchant Claes Claesz. Anslo. *CS 1 Uncleaned inbetween i & ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65618

249. **The most Rev.d Father in God his Grace Doctor Hugh Boulter Lord Archbishop of Armagh Primate & Metropolitan of all Ireland and one of the Lords Justices of the said Kingdom.**

[After Michael Dahl] Sold by I.on Brooks at S.r Isaac Newton's head on Cork Hill Dublin.
Rare mezzotint, sheet 355 x 255mm (14 x 10").
Trimmed and laid on album paper. £260
Three-quarter length seated portrait of Hugh Boulter (1672-1742).
Boulter wears clerical robes, bands, and a chin-length wig, he gazes at the viewer with his right elbow resting on the arm of his chair and his left hand resting on the enormous volume balanced on his knee.
Irish interest and Dublin publication. *CS 15 III of IV.*
Stock: 65767

250. **Joannes Calvinus, Noviodunensis Theologus.**

P. Schen fe: et en. c. Privil. [n.d. c.1700]
Very rare mezzotint, 140 x 95mm (5½ x 3¾")
Trimmed to platemark. £260
Half-length portrait of Jean (John) Calvin (1509-64) theologian of the French reformation, in an oval frame, with full beard and wearing cap, fur-lined coat and reading a book.
Stock: 65770

251. **[The R.t Rev.d Edward Fowler Lord Bishop of Gloucester...]**

[G. Kneller Baronets pinx.] [J. Smith fec. et ex. 1717.]
Mezzotint rare proof before letters. Sheet 340 x 250mm (13½ x 9¾"). Trimmed to image top and left, into plate right and bottom, old ink mss in inscription area. Laid on album sheet at edges. £140
Three-quarter seated portrait of Edward Fowler (1632-1714), Bishop of Gloucester. *CS 91, state i of ii.*
Stock: 65774

252. **[Judas returning the Thirty Pieces of Silver to the Chief Priest and Elders.]**

[Painted by Rembrandt. Engraved by R.Dunkarton.]
[Publish'd Jany 1 1791, by B.B.Evan, Poultry London.]
Mezzotint. 595 x 480mm (23½ x 19"), large margins.
Slightly creased. £320
View of an interior, the High Priest sits in the centre, on the right are five Elders and to the left is a secretary. Kneeling in the lower left of the image is Judas, the money at his side on the floor. *Charrington 46 i of iii.*
Ex: Collection of the Hon. Christopher Lennox-Boyd.
Stock: 65819

253. **[Judas returning the Thirty Pieces of Silver to the Chief Priest and Elders.]**

Painted by Rembrandt. Engraved by R.Dunkarton.
Publish'd Jany 1 1791, by B.B.Evan, Poultry London.
Mezzotint, 18th century watermark, 590 x 480mm (23¼ x 19"), large margins. £380
View of an interior, the High Priest sits in the centre, on the right are five Elders and to the left is a secretary. Kneeling in the lower left of the image is Judas, the money at his side on the floor. *Charrington 46 ii of iii.*

Ex: Collection of the Hon. Christopher Lennox-Boyd & Marquis of Bute, Lugt (stamp) 352A
Stock: 65818



254. **Judas returning the Thirty Pieces of Silver to the Chief Priest and Elders. From the original Picture in the possession of F.Fanfhowe Esq, to whom this Plate is respectfully inscribed by his much obliged and very obedient Servant. B.B.Evans.**

Painted by Rembrandt. Engraved by R.Dunkarton.
Publish'd Jany 1 1791, by B.B.Evan, Poultry London.
Fine mezzotint. 590 x 480mm (23¼ x 19"). Small margins. £420
View of an interior, the High Priest sits in the centre, on the right are five Elders and to the left is a secretary. Kneeling in the lower left of the image is Judas, the money at his side on the floor. *Charrington 46 iii of iii.*
From the Oettingen-Wallerstein Collection. Ex: Collection of the Hon. Christopher Lennox-Boyd.
Stock: 65817

255. **Rev.d Mr Madan & Rev.d Mr De Coetlogon.**

George James pinx.t. James Watson fecit. [Publish'd according to Act of Parliament April 15th 1774.]
Rare mezzotint, 18th century watermark; Sheet 560 x 385mm (22 x 15¼"). Trimmed into image on three sides, into title at bottom, losing publication line, mounted in album paper at edges. £380
Martin Madan (1726-90), Methodist clergyman and barrister, with Charles Edward De Coetlogon (1746-1820, his assistant chaplain, apparently debating the Gospel of St John).
Madan is best known for his collection of Methodist music, 'Psalms and Hymns extracted from various Authors' (1760) and 'Thelyphthora, or A Treatise on Female Ruin', in which he advocated polygamy as a means of "removing or lessening the causes of seduction". The latter caused some controversy: one angry response was the 'Anti-Thelyphthora' by William Cowper, Madan's first cousin.
De Coetlogon, author of 'The Temple of Truth : Or the Best System of Reason, Philosophy, Virtue and Morals, Analytically Arranged' (1807) became Vicar of Godstone in 1794. *CS ii of ii; Goodwin 98, ii of ii.*
Stock: 65869

256. **Henricus Sacheverell S.T.P. Collegy Magdalen: Oxõn Socius.**

A. Russell pinx. 1710. I. Smith fec.
Fine mezzotint, sheet 350 x 250mm (13¾ x 9¾").
Trimmed and tipped into album paper at edges. £180
Henry Sacheverell (1674-1724) was an English High Church clergyman and politician. He came to fame when preacher at St Saviour's, Southwark. His famous sermons on the church in danger from the neglect of the Whig ministry to keep guard over its interests were preached, the one at Derby on 15 August 1709, the other at St Paul's Cathedral on 5 November 1709. They were immediately reprinted, the latter being dedicated to the lord mayor and the former to the author's kinsman, George Sacheverell who was high sheriff of Derbyshire that year, and, as the passions of the whole British population were at this period keenly exercised between the rival factions of Whig and Tory; Sacheverell's arguments on behalf of the church which supplied the Tories with most of their support made him their idol. *CS:219 II of II. In the NPG. W: 220.*
Stock: 65780



257. **[The Tribute Money.] From the Original in the Collection of John Blackwood Esqr.**

Rembrandt pinxt. Js.McArdell fecit. [n.d., c.1760.]
Mezzotint. 500 x 405mm (19¾ x 16"). Creases through left of image. £180
Interior view of a Temple. In front of an arch is Christ, he is surrounded by men, one holds out a coin for him. *Goodwin 215 iv of iv. Charrington 110 iv of iv. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 65814

258. **[The Tribute Money.]**

Rembrandt pinxit. Js.McArdell fecit. [n.d., c.1760.]
Mezzotint proof, 18th century watermark. 505 x 405mm (20 x 16"). Small margins. £220
Interior view of a Temple. In front of an arch is Christ, he is surrounded by men, one holds out a coin for him. *Goodwin 215 ii of iv. Charrington 110 ii of iv. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 65815

259. **[The Tribute Money.]**

Rembrandt pinxt. J.McArdell fecit. [n.d., c.1760.]
Very fine mezzotint, 18th century watermark. 505 x 405mm (20 x 16"), large margins. £380

Interior view of the Temple. In front of an arch is Christ, he is surrounded by men, one holds out a coin for him. *Goodwin 215 ii of iv. Charrington 110 ii of iv. Ex: Collection of the Hon. Christopher Lennox-Boyd & Marquis of Bute.*
Stock: 65813

260. **S. Thomas Cantuariensis. Sol, 279.**

[n.d. c.1800's]
Engraving, Trimmed and laid onto album paper. £80
Full length portrait of Thomas Becket (1118-70) as Saint Thomas of Canterbury set against a barren landscape. He wears his robes of office. He holds his right hand in a sign of blessing and holds a cross shaped staff in the other.
Stock: 65755

261. **S.te Cécile.**

Blaizot del.t. Henry sculp. Déposé à la Direction de l'Imp.te et de la la Lib.te. A Paris, Chez Nöel, Rue S.t Jacques N.º 16 [n.d., c.1825].
Stipple, printed in colours. 295 x 230mm (11½ x 9"), large margins. Worm holes in title area filled. £260
A full-length portrait of Saint Cecilia, Roman Christian virgin martyr and patron saint of music and musicians, sitting at an organ, music book in hand. In the clouds behind are winged cherubs with book and instruments.
Stock: 65828

262. **[Untitled portrait of the Magdalen]**

[Rupertus D.G.C.P.D.B. Princeps Imperij Animi gratia lusit. M. Merian pinxit.] [n.d., c.1657.]
Scarce mezzotint. Sheet 195 x 155mm (7¾ x 6¼").
Trimmed into image, losing etched inscriptions. £650
A half-length portrait of the penitent Mary Magdalen, looking upwards, her hands folded in prayer. Mezzotinted by Prince Rupert of the Rhine (1619-82), grandson of James I and a Royalist cavalry commander during the English Civil War, one of the earliest 17th century mezzotinters. *Ex: Collection of The Hon. Christopher Lennox-Boyd. Provenance Nostell Priory. CS 3. (Earliest specimen). Le Blanc 9*
Stock: 66049

263. **[To His Grace the Duke of Somerset This Portrait of Michael Faraday Esqr F.R.S. M.R.I. F.G.S. Corr. Mem. Royal Acad. Sciences Paris &c. &c. is by Permission dedicated by His Graces most humble & obliged Serv.ts Colnagni, Son & Co.]**

Painted by H.W. Pickersgill Esqr R.A. Engraved by Samuel Cousins. London Published Feb.y 1st 1830 by Colnagi Son & Co. Printsellers to the King, Pall Mall East.
Mezzotint, proof before title. 375 x 280mm (14¾ x 11"), large margins. £320
A half-length portrait of a youthful Michael Faraday (1791-1867), a chemist & physicist whose work on electricity provided the foundation of modern electrical applications. *Whitman 59, i of iii. Ex Collection of the Hon. Christopher Lennox-Boyd. Wellcome 948-6. See [Ref: 34329] for full titled version.*
Stock: 65634

264. **D.nus Hans Sloane Baronettus Collegii Regii Medicorum Londinensiu, & Regniæ Societatis Præses, &c.**

T. Murray pinx. J. Faber fecit. Sold by Robert Sayer at ye Golden Buck near St Dunstons Church Fleet Street. Mezzotint. 350 x 245mm (13¾ x 9¾"). Trimmed to image on three sides, into plate at bottom, laid on an album paper. £230

Head and shoulders portrait in oval of Sir Hans Sloane (1660-1753), in long wig and lace cravat.

In 1716 he was appointed physician-general to the army; in 1727 he became President of the Royal Society. His collection and library formed the nucleus of the British Museum. *Wellcome: 2750-1; CS 328, ii of ii.*

Stock: 65785

265. **The Honourable George Baillie Esq.r of Jerriswood - one of the Lords Commissioners of the Treasury.**

G. Kneller 1718/19 Pinx. A.V. Heacken fecit. [n.d., c.1742.]

Fine mezzotint, 18th century watermark; 355 x 250mm (14 x 9¾"), large margins. £360

Half-length portrait in oval of George Baillie (1664-1738), M.P., a director of the 'Company of Scotland Trading to Africa and the Indies' and thus one of the first subscribers to the Darien Scheme, and a supporter of the Act of Union treaty that compensated the company for its losses.

The accounts of his house, Mellerstain, for 1742 lists the expenses of a copper plate portrait paid for by his widow. *CS i of ii. See BM 1933,0623.52 for the accounts.*

Stock: 65839



266. **William III. Viscount Courtenay, 1809.**

R. Cosway, Esq.r R.A. Pinxit. J. Murphy Sculpsit. Mezzotint, 18th century watermark 655 x 500mm (25¾ x 19¾"). Trimmed into plate, restoration to tears and folds. £490

A full-length portrait of William Courtenay (c.1768-1835), standing by a balustrade and steps leading to an ornamental garden, in the masquerade dress he wore to his coming-of-age ball at Powderham Castle in 1789. In 1784 Courtenay was embroiled in a scandal when his pre-adulthood homosexual relationship with novelist William Beckford was discovered. Both men were forced to live abroad, although this did not prevent Courtenay successfully petitioning to revive the dormant title of Earl of Devon, after which he became 9th Earl. *Whitman: 144, stating that Charles Turner engraved the plate for Murphy. CS Murphy 3.* Stock: 65711

267. **Claude Champion Crespigny Esq.r.**

Painted and Engraved by J.R.SMITH &. Published by him July 1.1804, at No.4 King Street Covent Garden, London, & at R.ACKERMANN's, No. 101 Strand. Very rare mezzotint. 655 x 455mm (25¾ x 18"). Some damage to margins. £420

Portrait of Claude Champion Crespigny (1734-1818) 1st Baronet Champion Crespigny. The Champion de Crespigny Baronetcy, of Champion Lodge, Camberwell, in the County of Surrey, was a title in the Baronetage of the United Kingdom, created on 31 October 1805 for Claude Champion de Crespigny. *CS 46. Fr 98. D'O 390. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66016

268. **In constant Industry (deserving Praise) Honest Will: Crouch has Spent his youthfull Days. He pious Bounties, undistinguish'd gave; Intomb'd the *Princess, and reliev'd the Slave. Age he undaunted bears, nor fears decay; Since Art preserves, what Time would take away. *She call'd the German Princess.**

N. Tucker pinx. 1725. P. Pelham fecit.

Rare mezzotint, 18th century watermark. Sheet 300 x 210mm (11¾ x 8¼"). Trimmed to image on three sides, into plate at bottom. £220

A half-length portrait of William Crouch (d. after 1725), philanthropist, wearing a plain greatcoat with a broad collar.

The engraver, Peter Pelham, emigrated to Boston in 1727, becoming America's first mezzotinter. In 1748 he married John Singleton Copley's mother. *CS: 14, only state. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65631

269. **In constant Industry (deserving Praise) Honest Will: Crouch has Spent his youthfull Days. He pious Bounties, undistinguish'd gave; Intomb'd the *Princess, and reliev'd the Slave. Age he undaunted bears, nor fears decay; Since Art preserves, what Time would take away. *She call'd the German Princess.**

N. Tucker pinx. 1725. P. Pelham fecit.

Rare mezzotint, 18th century watermark. 300 x 210mm (11¾ x 8¼"). Thread margins, slight damage in inscription area. £280

A half-length portrait of William Crouch (d. after 1725), philanthropist, wearing a plain greatcoat with a broad collar.

The engraver, Peter Pelham, emigrated to Boston in 1727, becoming America's first mezzotinter. In 1748 he married John Singleton Copley's mother. *CS: 14, only state.*

Stock: 65630

270. The Right Hon:ble Lady Susan O'Brien.

F. Cotes Pinx.t. James Watson Fecit. Publish'd According to Act of Parliament May 20 1772 by James Watson, N.º 45. little Queen Anne Street, and B., Clowes, N.º Gutter Lane, Cheapside.

Mezzotint, 18th century watermark, 380 x 280mm (15 x 11"). Trimmed within plate. £240

A half-length portrait in oval of Susan Fox-Strangways (1743-1827), cousin of Charles James Fox, who eloped and married Irish actor and playwright William O'Brien, after which the couple lived in New York for six years. *Goodwin: 88, iii of iv; CS 108, iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65848



271. John Gregory Esq. Treasurer of the Whig Club, Instituted 1784.

[Engraved by John Rubens Smith.] From the Original Picture by I.R.Smith. [n.d., c.1790.] Published as the Act directs, by W.Austin, at Brighton & London. Mezzotint. 655 x 450mm (25¾ x 17¾"). Some foxing. Faint water mark on lower right. Small margins. £380

Portrait of John Gregory (1745 - 1813), commissioner of taxes and treasurer of the Whig Club. *CS 79. Fr 158. D'O not in. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

272. The Right Hon:ble the Lord Grey.

P. Lellij Eques Pinxit. Sold by Alex: Browne at yew blew Ballcony in little Queen street. [n.d c.1695] Scarce mezzotint, 335 x 235mm (13¼ x 9¼"). Trimmed and tipped into album sheet. Small loss at the bottom. Foxing. £260

Three-quarter length portrait of a standing figure, wearing a wig, cravat, and cloak; a square pillar on the left.

The portrait seems most probably to be of Ford Grey, Earl of Tankerville (1655-1701), however various individuals have been proposed, including Thomas Lord Grey (d. 1657), the parliamentarian and regicide, Thomas Grey, 2nd Earl of Stamford (1653-1720), and Ralph, 2nd Lord Grey of Werke (d. 1675). *CS 11 II.*

Turner B.15 II.

Stock: 65912

273. [Lady Grey] [in pencil]

P. Lelly Pinx:t Phil. Corbutt fecit. [Printed for Robt. Sayer Map and Printseller fleet street] [n.d. c.1748] Mezzotint, 18th century watermark; 325 x 230mm (12¾ x 9¼"). Trimmed and tipped into album paper.

£220

Three-quarter length seated portrait of Lady Mary Grey (fl.1680-1719). She holds a shepherd's crook and a lamb is positioned beside her, with rocks behind her and a distant landscape in the background.

Since this item is trimmed before the publication line we can't tell if this is a re-issue by Sayer (ie. after 1748) of a plate originally issued in the 1680s by Alexander Browne. *CS12. Turner B16 IV of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64940

274. The Right Hon:ble the Lady Grey.

P. Lelly Eques Pinxit. Sold by Tho: Bakewell next y.e Horn Tavern in Fleet Street. Remov'd against Birchin Lane in Cornhill. [n.d. c.1740]

Fine mezzotint, 18th century watermark; sheet 330 x 230mm (13 x 9"). Trimmed to plate. Taped into mount at top. £240

Three-quarter length seated portrait of Lady Mary Grey (fl.1680-1719). She holds a shepherds crook and a lamb is positioned beside her, with rocks behind her and a distant landscape in the background.

Originally published by Alexander Browne circa 1690. *CS12. Simon Turner B16 III of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64949

275. Joseph Gulston Esq. of Ealing Grove Middlesex.

H.D. Hamilton Pinx.t. James Watson Fecit. [n.d., c.1776.]

Mezzotint, 18th century watermark; 395 x 295mm (15½ x 11½"). Thread margins with a few nicks. £240

A half-length portrait in oval of Joseph Gulston (1745-1786). In 1766 Josphe inherited a large fortune as well as houses in Hertfordshire, Middlesex and Soho Square. He spent his fortune on prints, books and works of art: his collection was so large that the sale of the items lasted 40 days in 1786. *CS: 68 i of ii; Goodwin: 109 I of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse.*

Stock: 65855

276. Maria Countess of Coventry. Humbly dedicated to her Grace, the Duchess of Argyll.

C: Read pinx.t. J: Finlayson fec:t. Published May 15.th 1771, & Sold by M:r Finlayson, Orange Street Leicester Fields.

Mezzotint, sheet 500 x 355mm (19¾ x 14). Trimmed to plate. Creasing on right at top. £380

Attractive image showing half-length Portrait of Maria (Gunning), Countess of Coventry (1733 -60) in an oval frame, directed to the right and looking straight ahead. Her hair falls across her left shoulder, and she wears a string of pearls across her chest.

A famous beauty, she was the first wife of George Coventry, 6th Earl of Coventry. She died at 27 from lead and mercury poisoning, absorbed from her makeup. *CS 4 II.*

Stock: 65198

277. The Right Hon.ble Charles Hamilton Viscount Binning Eldest Son of the Right Honourable Thomas Earl of Haddington and Knight Mareschal of Scotland.

Jon.n Richardson pinx.t 1722. A.V. Heacken fecit. [n.d., c.1725.]

Fine mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. Crease in edge of inscription area on right. £260

Half-length portrait in oval of Charles Hamilton (1697-1732), wearing pale wig and velvet suit. It was painted the year he was elected MP for St Germans in Cornwall, a seat he held until 1727. In 1731 he settled in Naples because of his health, but he died the following year. His son, Thomas Hamilton, became 7th Earl of Haddington in 1735. *CS 2.*

Stock: 65838

278. [Emma Hamilton as Nature.] From the Original Picture in the possession of T. L. Parker Esq.r.

Painted by G. Romney. Engraved by Henry Meyer. [n.d., c.1800.

Very fine mezzotint, 18th century watermark. 355 x 255mm (14 x 10"), with large margins. £480

A half-length portrait of Emma Hart, later Emma Hamilton, dog under her arm.

Before her marriage to Sir William Hamilton, Emma was George Romney's favourite muse. She is now remembered as Admiral Nelson's mistress. *Horne 42.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 64755

279. [A Jew.]

[After Rembrandt. Engraved by S.W.Reynolds.] [n.d., c.1840.]

Very rare unfinished proof mezzotint. 505 x 350mm (20 x 13¾"). upper margin taped into mount. £320

Portrait of a seated man, he is directed to the right but looks to the front. He wears a wide fur cap and both hands hold a stick to his right side. *W: 432Charrington 151. Ex: Collection of The Hon. Christopher Lennox-Boyd & Reuss Collection.*

Stock: 66015

280. Jewess.

Rembrandt pinx.t. C.Corbitt fecit. [n.d., c.1760.]

Printed for John Bowles, at the Black Horse in Cornhill.

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

Portrait of a young woman with long curling hair. An ornament with pearls and feathers is in her hair and she wears a pearl necklace and earrings. *Charrington 145.*

Ex Collection of the Hon. Christopher Lennox-Boyd.

Stock: 65680



281. Jewess.

Rembrandt pinx.t. C.Corbitt fecit. [n.d., c.1760.]

Printed for John Bowles, at the Black Horse in Cornhill. Price 7 5/6.

Mezzotint. 355 x 250mm (14 x 9¾"), with large margins. Creasing on right corner of image in margins. Printer's crease on left middle. £360

Portrait of a young woman with long curling hair. An ornament with pearls and feathers is in her hair and she wears a pearl necklace and earrings. *Charrington 145.*

Ex Collection of the Hon. Christopher Lennox-Boyd.

Stock: 65683

282. [John Fleming, Lord de Tabley.]

[after Sir Joshua Reynolds, James Northcote and John Simpson.] [London, Published July 1, 1829, by M. Colnaghi, 23, Cockspur Street, Charing Cross.]

Mezzotint very rare proof before letters. 705 x 480mm (27¾ x 19"). Slight mount burn. £320

Full-length portrait of Sir John Fleming Leicester (1762-1827), 1st Lord de Tabley, in peer's robes. It was incomplete when Joshua Reynolds died in 1792, so it was finished by his pupil, James Northcote. According to the Tabley House Collection (owned by the University of Manchester) the painting was reworked

in 1826 (a year before Leicester's death) by John Simpson. This mezzotint, engraved after Leicester had died, is by an unknown engraver. *Not in Hamilton*.
Stock: 65901

283. [Charles Lennox, 5th Duke] Charles, Duke of Richmond &c. 1778.

G. Rommet Pinx.t. J. Watson Fecit. Publish'd according to Act of Parliament Dec.r 21:st 1778.

Mezzotint, scratched letter proof, 18th century watermark. 380 x 280mm (15 x 11"). Narrow margins, some foxing. £280

A half-length seated portrait in profile of Charles Lennox (1735-1806), within a rectangular frame, wearing dark coat, ruffles and his hair tied with ribbon, a tree behind.

This example is an overlooked state between i & ii, still with the scratched letter title but with the plain cuffs altered to lace. See BM 1902,1011.6495 for another example of this state, listed as i.

The original oil is in the National Portrait Gallery (NPG 4877). *Goodwin 119, unlisted state between state i & ii of iii. CS 110, between state i & ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd, between his i & ii of iv. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse.*

Stock: 65851

284. The most Noble John Duke of Montagu, Marquess of Monthermer...

M. Dahl pinx. J Faber junior fecit. Printed for and Sold by Thos. Bowles Print and Map Seller next the Chapter House in St. Pauls Church Yard London [n.d., c.1750]. Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins. £260

Half-length portrait of John Montagu (1690-1749), 2nd Duke of Montagu, in armour, battle scene behind.

A member of the acclaimed Kit Kat Club and a founding governor of the Foundling Hospital. *CS: 245, state iii of iii.*

Stock: 65722

285. Charles Napier Esq.r.

J. Sommer Pinx. J. Smith fec: et ex: [n.d., c.1700.] Fine mezzotint, 350 x 255mm (13¾ x 10"), on 18th century watermarked paper. Small margins. £280

Sir Charles Napier (d.1743), second Baronet, in armour, his hand resting on his helmet carried by a black page. A battle rages behind.

The portrait was apparently painted to celebrate his acquisition of his title; despite the allusions to military greatness he is best remembered for selling the family estate at Puncknowle, held by the Napier family for three centuries, and disappearing into obscurity. It is not known if he had an heir to the baronetcy Slavery item. *CS 189, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66053

286. Charles Napier Esq.r.

J. Sommer Pinx. J. Smith fec: et ex: [n.d., c.1700.] Mezzotint. 350 x 255mm (13¾ x 10"). Trimmed to plate. £280

Sir Charles Napier (c.1673-1743), second Baronet, in armour, his hand resting on his helmet carried by a black page. A battle rages behind.

The portrait was apparently painted to celebrate his acquisition of his title; despite the allusions to military greatness he is best remembered for selling the family estate at Puncknowle, held by the Napier family for three centuries, and disappearing into obscurity. It is not known if he had an heir to the baronetcy. Slavery interest. *CS 189, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66052



287. [Woman with Riding Whip.] In her love darting Eyes awakes the Fires, Immortal Gifts! to kindle soft desires. _ From limb to limb an Majestick sheds, And the pure Ivory o'er her Bosom spreads.[...]

Jos.Vanhaecken pinx. Alex.Vanhaeken fe. [n.d., c.1740.] Sold by Alex Vanhaeken at the Golden Head in Little Russel Street, the Northside of St.George's Church Bloomsbury.

Mezzotint, 18th century watermark, on verso in pencil "Mrs Byron" 455 x 300mm (18 x 12"). Small repaired tears in margins and top right corner. Small margins. £480

Portrait of a woman wearing riding dress, standing in front of a tree and brambles. She is pointing to her right with a whip hanging from the wrist. Lettered below the image are ten lines of verse from Pope's translation of Homer's Odyssey. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65876

288. **Rembrandts - Sister. [or Aged Lady.]
Done from a Picture of Rembrandts in Mr.
Vernons Possession.**

Rembrandt pinxt. C.Phillips fecit. [n.d., c.1760.]
Rare mezzotint on india paper. 215 x 160mm (8½ x
6¼"). Backed onto album paper at corners. Trimmed
into bottom of plate. Crease across upper image. Small
margins on 3 sides. £260

Portrait of Rembrandt's sister or an old lady, glancing
towards the viewer, her hands in a large muff, wearing
a dark veil and cloak and a white shawl crossed over
her breast. *CS 8. Charrington 129 ii of ii. Ex:
Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65590

289. **[Portrait of a Man.]**

Done from an Original Picture Painted by Rembrandt,
by B.Richards. Printed for Jn Spilsbury, Engraver, &
Map & Print Seller, in Russel Court, Covent Garden,
Sepr 5th 1766. 2

Mezzotint, 18th century watermark; 330 x 225mm (13
x 8¾"). Trimmed close to plate. Small tear into lower
left image. £280

A half-length portrait of a man looking to the front. He
wears a large hat, a wide white collar with tassels
under. *Charrington 155 ii of ii. CS 52 ii of ii. Ex
Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 65676



290. **[Portrait of a Man.]**

[Painted by Rembrandt, by B.Richards.] [Printed for Jn
Spilsbury, Engraver, & Map & Print Seller, in Russel
Court, Covent Garden, Sepr 5th 1766.]

Mezzotint, proof before letters. Sheet 330 x 225mm
(13 x 8¾"), on 18th century watermarked paper.
Trimmed close to plate. Crease across lower right of
image. Slight loss top right corner. £360

A half-length portrait of a man looking to the front. He
wears a large hat, a wide white collar with tassels
under. *Charrington 155 i of ii. CS 52 i of ii. Ex
Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 65672

291. **[A Young Man at a Curtain.] From the
Original Picture, Painted by Rembrandt; In
the Collection of the Right Honourable the
Earl of Lincoln.**

Rembrandt Pinxit. Wm. Pether fecit. J.Boydell Excudit
1767.

Mezzotint. 505 x 355mm (20 x 14"). Foxing. £460
A half-length portrait of a young man, looking to the
front. He wears a velvet cap and a jewelled chain, in
his right hand he holds a roll of paper and his left hand
holds back a curtain. *Charrington 128. Ex: Collection
of The Hon. Christopher Lennox-Boyd & Oettingen-
Wallerstein.*
Stock: 65591

292. **[Rembrandt's Mother.]**

Rembrandt pinxt. Ja.s McArdell fecit. [n.d., c.1760.]
Fine mezzotint proof before title, 355 x 250mm (14 x
9¾"), with large margins, on 18th century watermarked
paper. Damage to upper centre of publication space
below image and on lower right in image. Small lower
margin. £90

Portrait of an old woman wearing a large cloak,
reading a book. *CS 150. Goodwin 118. Charrington
108 ii of iii. Ex: Collection of the Hon. Christopher
Lennox-Boyd.*
Stock: 65812

293. **Rembrandt's Mother. Done by Ja.s
McArdell from a Capital Picture of
Rembrandt in ye Collection of Mr Edward
Scarlett Optician to his Majesty.**

[Rembrandt pinxit. J.McArdell sculp.] [n.d., c.1760.]
Sold at the Golden Head Covent Garden.
Mezzotint. 355 x 250mm (14 x 9¾"). Small margins.
£280

Portrait of an old woman wearing a large cloak,
reading a book. *CS 150. Goodwin. 118. Charrington
108 iii of iii. Ex: Collection of the Hon. Christopher
Lennox-Boyd.*
Stock: 65811

294. **Rembrandt's Mother. Done by Ja.s
McArdell from a Capital Picture of
Rembrandt in ye Collection of Mr Edward
Scarlett Optician to his Majesty.**

[Rembrandt pinxit. J.McArdell sculp.] [n.d., c.1760.]
Sold at the Golden Head Covent Garden.
Fine hand-coloured mezzotint, 355 x 250mm (14 x
9¾"), very large margins, on 18th century watermarked
paper. Faint foxing and creasing. £380
Portrait of an old woman wearing a large cloak,
reading a book. *CS 150. Goodwin 118. Charrington
108 iii of iii. Ex: Collection of the Hon. Christopher
Lennox-Boyd.*
Stock: 65810

295. **Mrs Sandys.**

Cotes Pinxt. Corbutt Fecit. London, Printed for Rob.t Sayer; Printseller, near Serjeants Inn, Fleet Street. [n.d. c.1756]

Rare mezzotint, 18th century watermark, 355 x 250mm (14 x 9¾"). Thread margins. £290

Portrait of Mrs. Sandby shown seated three-quarter length facing to the right, with bobbin and thread resting in her lap. She turns to face the viewer, adorned with pearl earrings and dressed in a satin gown featuring lace cuffs and decorative ribbons.

One in the British Museum has an ink note 'Miss Trumbull wife of Col. Sandys, 2d Son of D Sandys.' This could possibly be Martin Sandys (baptised 24 November 1729, Ombersley – 26 December 1768), Colonel, Equerry to the Duke of Cumberland. Ex: *Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65908

296. **The Earle of Derby.**

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.]

Mezzotint, 17th century watermark, 340 x 245mm (13½ x 9½"). Trimmed to plate. Some damage. £130
William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS 13 III. Blackett-Ord T 28 III of III.* Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65809

297. **The Earle of Derby.**

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.]

Rare mezzotint, 340 x 245mm (13½ x 9½"). Trimmed to plate and tipped into album paper. £180

William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS 13. Turner T 28 II of III.*

Stock: 65884

298. **The Earle of Derby.**

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.]

Mezzotint, 17th century watermark, 340 x 245mm (13½ x 9½"). Small margins. Some foxing. £220

William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS 13 III. Blackett-Ord T 28 III of III.* Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65808

299. **The Earle of Derby.**

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.]

Mezzotint, 340 x 245mm (13½ x 9½"). Trimmed to plate. £260

William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS 13 II. Blackett-Ord T 28 II of III.* Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65806

300. **The Earle of Derby.**

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.]

Fine mezzotint, 340 x 245mm (13½ x 9½"). Thread margins. Some very light foxing. £350

William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS 13 II. Blackett-Ord T 28 II of III.* Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65807



301. **[The Earle of Derby.]**

[P. Lely pinxit.] [R.Tompson excudit.] [n.d., c.1670.]

Fine mezzotint proof before letters. 340 x 245mm (13½ x 9½"). Collector's ink stamp on reverse, 'E.M.H.', Mrs. E. M. Hamilton. Thread margins. £480

William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS 13 I. Blackett-Ord T 28 I of III.* Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65805

302. **Rembrandt's Wife in the Character of a Jew Bride. From the Original Picture Painted by Rembrandt, In the collection of the Right Hon.ble William Henry Fortescue.**

[After Rembrandt.] Will.m Pether fecit. Published according to Act of Parliament by J.Boydell Engraver, in Cheapside London, 1763.

Mezzotint. 300 x 275mm (15½ x 10¾") large margins. Some creasing and foxing in margins. £380

Portrait of Saskia Van Uylenburg (1612 - 1642), wife of Rembrandt van Rijn.

Saskia and Rembrandt were engaged on 5 June 1633, a year later Rembrandt asked permission to marry in Sint Annaparochie. On 2 July 1634 the couple married.

Charrington 126 iii of iii. CS 30. Ex *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65667



303. [Rembrandt's Wife in the Character of a Jew Bride.][Saskia]

[After Rembrandt. Engraved by William Pether.] [n.d., c.1763. Published by John Boydell.]

Mezzotint, proof before all letters. 395 x 275mm (15½ x 10¾"), large margins. £480

Portrait of Saskia Van Uylenburg (1612 - 1642), wife of Rembrandt van Rijn.

Saskia and Rembrandt were engaged on 5 June 1633, a year later Rembrandt asked permission to marry in Sint Annaparochie. On 2 July 1634 the couple married.

Charrington 126 i of iii. CS 30. Ex Collection of the Hon. Christopher Lennox-Boyd & Bute Collection.

Stock: 65665

304. To the King's Most Excellent Majesty This Portrait of The R.ht Hon.ble George Pitt Lord Rivers is, by Gracious Permission, Dedicated by His Majesty's most devoted and faithful Subject and Servant, Martin Henry Colnaghi.

Painted by J. Agasse. Engraved by J. Porter. Dixon, Printer. Published May 9, 1827, by M. Colnaghi, 23 Cockspur Street, London.

Mezzotint, 490 x 370mm (19¼ x 14½"), with margins, on 19th century watermarked paper. Repaired tear entering plate on right centre edge. £480

A portrait of politician and diplomat Lord Rivers (1751-1828) standing in landscape with two greyhounds at his feet and otters behind. He was created Baron Rivers of Stratfieldsaye in Southampton on 20th May 1776. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 64972

305. Mrs Reid in the Character of a Sultana.

R.E.Pine pinx.t. W.Dickinson fecit. [n.d., c.1773.]

Printed for Carington Bowles, at his Map & Print Warehouse, No.69 in St.Pauls Church Yard. Published as the Act directs [..].

Rare mezzotint. 355 x 250mm (14 x 10"). Some faint foxing. £290

Portrait of Mrs Reid, the actress, in costume seated at table holding a cup, she is looking over her shoulder at a black maid standing behind her. Slavery interest *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66064

306. [Mrs Reid in the Character of a Sultana.]

[R.E.Pine pinx.t. W.Dickinson fecit.] [n.d., c.1770.]

Mezzotint proof before letters. 355 x 250mm (14 x 10"). Trimmed into plate. Some damage in upper left of image. Small tear upper right. £360

Portrait of Mrs Reid, the actress, in costume seated at table holding a cup, she is looking over her shoulder at a black maid standing behind her. *CS 68 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66065

307. Mrs Robinson.

Englehart pinx.t R. Stanier sculp.t. Publish'd Jan.y 1. 1788 by Toree & C.o N.o 132 Pall Mall. [But later]

Stipple in brown, 175 x 150mm (7 x 6"), with large margins. £160

Portrait of Mary Robinson (1756 or 1758? - 1800), known as 'Perdita'; writer, actress and mistress of the future George IV. Half-length portrait in an oval, wearing feathered hat with large brim, tied under her chin; curtain behind and landscape beyond at left.

Mary Robinson was also known as Perdita after playing that role in Shakespeare's *A Winter's Tale* in 1779. It was during a performance of this play that she attracted the notice of the young Prince of Wales, later King George IV. Her affair with him ended amidst much publicity in 1781: she threatened to publish the prince's letters and, in exchange for returning them, she was rewarded with £5000 and a small annuity. She subsequently earned her living through writing, publishing poems for *The Oracle* (1790-3) and the *Morning Post* (1797-1800), as well as plays, pamphlets, translations, miscellaneous journalism, autobiography, and several novels.

Stock: 65784

308. [Rembrandt's Frame-Maker.]

Rembrandt pinx. Dixon Fecit. [n.d, c.1769.]

Mezzotint. 505 x 355mm (20 x 14"). Very small margins. Some faint time-staining. £360

Portrait of Hermann Doomer (1595 - 1650), a Dutch Golden Age furniture and frame-maker.

Born in Anrath, near Venlo, he married Baertje Martens in 1618. He ran a successful business in ebony-veneer furniture and frames in the Kalverstraat, Gasthuismolensteeg and Hartenstraat. By 1625 Doomer already played a prominent role within the group of Amsterdam ebony workers. *Charrington 44. i of iii. CS 40. Ex: Collection of The Hon. Christopher Lennox-Boyd & Bute Collection.*

Stock: 65585

309. **James Fraser, Aged 67.**

Drawn by Dighton. Engraved by William Poole, 1807. Very rare etching and engraving, sheet 415 x 320mm (16¼ x 12½)". Tears going into decorative border on right. Right corner missing. £320

Portrait, full-length seated to left with crossed legs, smiling towards the viewer with his elbows on the arms of his chair, holding a paper labelled 'A Plan for reconciling the difference between the Masters & Journeymen Bookbinders', wearing a dark jacket open over a pale double-breasted waistcoat, cravat, short wig and buckled shoes; a table covered with an inkstand, books labelled 'Memoirs of Mr Pitt', 'Estimates of Bookbinders' and 'Anecdotes of Lord Nelson', spectacles, the 'Oracle' for May 28 1802 containing an article clearly headed 'Mr Pitt's Birth Day', a letter addressed to 'Mr James Fraser Book Binder Frontier Court St Martin's Lane' and a paper labelled 'The Pilot that weathered the Storm'.

James Fraser (1740-after 1802) was a booker binder in London. See NPG: D38422.

Stock: 65787



310. **[The Herring Seller.] La Marchande D'Harengs. D'apres le Tableau Original, qui se trouve dans la Collection de Monsieur G.Crawfurd, de Rotterdam.**

Peint par G.Metzu. Grave par C.H.Hodges. [n.d., c.1803.] a Amsterdam, chez l'Auteur, sur le Keizersgragt.

Very rare mezzotint. 580 x 455mm (22¾ x 18"), large margins. Foxed. £390

Portrait of an elderly woman, selling herrings from a round dish set on a table formed of a board on a barrel, outside a cottage, taking money from a woman who stands on the right. Ex Collection of the Hon.

Christopher Lennox-Boyd.

Stock: 65650

311. **Mr. Fred. Horniman.**

Tom Merry. del et lith. Supplement to the St. Stephen's Review, February 21st, 1891.

Tinted lithograph. Sheet 265 x 245mm (10½ x 8¾"). Some toning of paper. £95

A full-length slightly caricatured portrait of Frederick John Horniman (1835-1906), Quaker tea trader, M.P.

for Penryn and Falmouth from 1895 until 1906, and founder of the Horniman Museum.

Stock: 65763

312. **Be it Remembered, That by Steady Perserverance John Lewis, Brewer, at Richmond Surry, the Right to a Free Passage through Richmond Park was recovered & established by the Laws of his Country (not withstanding very strongly opposed) after being upwards of twenty Years withheld from the People.**

Painted by T. Stewart. Engraved by R. Field. Published Jan.y 18 1793 by Henry Stanley, Richmond. & M.r Bell's Bookseller. N.º 148 Oxford Street. Rare mezzotint. 380 x 265mm (15 x 10½"), large margins. £360

A half-length ortrait of John Lewis (1713-1792), Richmond resident who owned a brewery near the Thames close to where Terrace Gardens now are. Seated facing the viewer, he holds a stick in his right hand, wearing a dark coat open over a pale double-breasted waistcoat, white cravat and broad-brimmed hat over a chin-length wig.

In 1758 Lewis became a celebrity when he re-established the freedom for public to walk through Richmond Park, through a legal case against Princess Amelia. The Park reopened on 12th May 1758 when ladder style gates were fixed to Ham & Sheen gates in front of a vast gathering of local people. The painting by Stewart, a pupil of Sir Joshua Reynolds, currently hangs in the Reference Library at the Old Town Hall, Richmond; it was also the basis for the plaque of Lewis that stands at Sheen Gate. This was Field's only mezzotint. Chaloner Smith 1, ii of ii, without a chair and new title.

Stock: 65841

313. **[A Man Mending a Pen.] Done from an Original Picture in the Collection of John Blackwood Esq.r.**

Rembrandt pinxt. R.Houston Fecit. [n.d., c.1760.] Sold by Rd. Sayer at Charing Cross, London.

Mezzotint. 355 x 250mm (14 x 10"), large margins. Some time-staining and crease down centre of image. £240

Interior showing a window and a man wearing a flat cap is sat at a table mending a pen. Charrington 83 ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65732

314. **[A Man Mending a Pen.]**

[Rembrandt pinxt. R.Houston fecit.] [n.d., c.1760.]

Mezzotint proof. Sheet 355 x 250mm (14 x 10"). Trimmed close to plate. Small hole in lower right of publication area. £290

Interior showing a window and a man wearing a flat cap is sat at a table mending a pen. Charrington 83 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65731

315. **Rembrandt's Frame Maker. Done from an Original Picture in the Collection of his Grace the Duke of Ancaster; to whom this plate is most humbly Inscrib'd by his Grace's, most dutiful & Obedt Servt.**

Rembrandt pinxt. Dixon fecit. Publish'd According to Act July 7 1769 by J.Wesson in Litchfield Street St.Anns Soho.

Mezzotint. 505 x 355mm (20 x 14"), large margins. £480

Portrait of Herman Doomer or Hermann Dommers (1595 - 1650), Dutch Golden Age furniture and frame-maker. *Charrington 44 ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 65816

316. **[The Ship-Builder and His Wife.] De Scheeps Bouwmeester.**

Rembrandt, Pinx 1633. C.H.Hodges, Sculps. Amst. 1802. Uitgegeeren by E.Maaskamp, te Amsterdam. C.H.Hodges en E.Maaskamp.

Mezzotint. Sheet 555 x 435mm (22 x 17"). Trimmed into plate. Some marks in image. £320

Portrait of Jan Rijcksen (1562 - 1637) and his wife Griet Jans Rijcksen. Rijcksen was a shareholder in the Dutch East India Company.

On the table are papers, a ruler, and ink pot and pen, under his left hand is a plan and in his right a pair of compasses. He looks over his left shoulder towards his wife who is handing him a paper with her right hand.

Charrington 78 vi of vi. Ex Collection of the Hon.

Christopher Lennox-Boyd.

Stock: 65643

317. **[The Ship-Builder and His Wife.] De Scheeps Bouwmeester.**

Rembrandt, Pinx 1633. C.H.Hodges, Sculps. Amst. 1802. Uitgegeeren by E.Maaskamp, te Amsterdam. C.H.Hodges en E.Maaskamp.

Mezzotint. Sheet 555 x 435mm (22 x 17"). Time-stained and some foxing. Small margins. £380

Portrait of Jan Rijcksen (1562 - 1637) and his wife Griet Jans Rijcksen. Rijcksen was a shareholder in the Dutch East India Company.

On the table are papers, a ruler, and ink pot and pen, under his left hand is a plan and in his right a pair of compasses. He looks over his left shoulder towards his wife who is handing him a paper with her right hand.

Charrington 78 vi of vi. Ex Collection of the Hon.

Christopher Lennox-Boyd.

Stock: 65644

318. **[The Ship-Builder and His Wife.] [De Scheeps Bouwmeester.]**

Rembrandt, Pinx 1633. C.H.Hodges, Sculps. Amst. 1802. [Uitgegeeren by E.Maaskamp, te Amsterdam. C.H.Hodges en E.Maaskamp.]

Mezzotint proof before title. Sheet 560 x 440mm (22 x 17¼"). On verso "Collection de Tableaux St Petersburg" P. Delaroff stamp. Some creasing. Trimmed into lower plate. £520

Portrait of Jan Rijcksen (1562 - 1637) and his wife Griet Jans Rijcksen. Rijcksen was a shareholder in the Dutch East India Company.

On the table are papers, a ruler, and ink pot and pen, under his left hand is a plan and in his right a pair of compasses. He looks over his left shoulder towards his wife who is handing him a paper with her right hand.

Charrington 78 iii of vi. Ex Collection of the Hon.

Christopher Lennox-Boyd. Ex. Coll: I.F.P.

Stock: 65648



319. **[The Ship-Builder and His Wife.] De Scheeps Bouwmeester.**

Rembrandt, Pinx 1633. C.H.Hodges, Sculps. Amst. 1802. Uitgegeeren by E.Maaskamp, te Amsterdam. C.H.Hodges en E.Maaskamp.

Mezzotint, very fine printed colour. 545 x 435mm (21½ x 17"). Marks in upper image. Margins restored, cracks in plate taped. £650

Portrait of Jan Rijcksen (1562 - 1637) and his wife Griet Jans Rijcksen. Rijcksen was a shareholder in the Dutch East India Company.

On the table are papers, a ruler, and ink pot and pen, under his left hand is a plan and in his right a pair of compasses. He looks over his left shoulder towards his wife who is handing him a paper with her right hand.

Charrington 78 vi of vi. Ex Collection of the Hon.

Christopher Lennox-Boyd.

Stock: 65639

320. **[The Staalmeesters or The Syndics of the Clothmakers.]**

Rembrandt pinxt. R.Houston fecit. London Printed for R.Sayer & J.Bennett No.53 Fleet Street as the Act directs 18 August 1774.

Rare mezzotint. 515 x 455mm (20¼ x 18"). Some time-staining. Some tears in upper margin close to plate. £450

Interior of a room with five men; Jacob van Loon(1595 - 1674), Volckert Jansz (1610 - 1661), Willem van Doeyenburg (1616 -1687), Aernout van der Mye (b.1625) and Jochem de Neve(1626 - 1681) around a table with a rich Persian table-cloth, the men wearing dark jackets with white collars and high hats, an attendant, Frans Hendricksz Bel (1629 - 1701) standing beyond at centre. *Charrington 90 ii of iii. Ex:*

Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65730

321. **Serenissima Carolina. D.G Mag: Brit: Fran: et Hib: Regina.**

Amiconi Pinx. A. Vanhaeken Fecit. 1736. Sold by T. Jefferys in the Strand and W. Herbert on London Bridge.

Mezzotint, 18th century watermark 355 x 250 (14 x 10"), large margins on 3 sides. Faint crease in upper right corner, narrow margin at bottom. £260

Portrait of Caroline of Brandenburg-Ansbach (1683 - 1737), Queen of Great Britain and Ireland and Electress of Hanover from 11 June 1727 until her death in 1737 as the wife of King George II. CS 3.

O'Donoghue 347/3. E

Stock: 65836



322. **His Royal Highness George Prince of Wales, and Prince Frederick.**

C. Read pinxt. J. Watson fecit. [Sold by Ryland & Bryer, Engraver & Printseller, at the Kings Arms Cornhill.] [n.d., 1765].

Fine mezzotint. Sheet 355 x 255mm (14 x 10").

Trimmed into plate, laid on card at corners. £350

Portrait of the future George IV and Prince Frederick as young children, standing three-quarter length side by side. George holds a wand decorated with berries and leaves; Frederick strokes the ear of a large dog. CS:61, ii of iii ; Goodwin 148, ii of iii. Ex: *Collection of The Hon. Christopher Lennox-Boyd, his state ii of iv.*

Stock: 65870

323. **Serenissima et Potentissima Anna D.G. Angliæ Scotiæ Franciæ et Hiberniæ Regina &c. Inaugurata XXIII.o die Aprilis Anno 1702.**

G. Kneller Pinx: W: Emmett fec: Sold at his house in New Street [n.d. c.1714.]

Very scarce mezzotint, sheet 350 x 250mm (13¾ x 9¾"), on 18th century watermarked paper. Trimmed left and right. Cockling in corners where previously glued to backing sheet. Some staining. £260

Portrait of Queen Anne 1665-1714), half-length in an oval, wearing small crown, pearl necklace, ermine-lined robes with jewels, with the 'Great George' of the Order of the Garter.

In 1707 Anne signed the Act of Union, creating the Kingdom of Great Britain; here England and Scotland are still separate kingdoms. CS: 1. *O' Donoghue 26. Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65778

324. **Carolus Rex primus.**

[n.d. c.1685]

Mezzotint, sheet 105 x 75mm (4¼ x 3). Trimmed within plate. £130

Bust portrait of Charles I (1600-49), set within an oval, wearing a breastplate, a ribbon, and the Order of the Garter (George). Ex: *Collection of The Hon. Christopher Lennox-Boyd. Not in CS or BM Cat.*

Stock: 65937

325. **[Charles II]**

Engraving on vellum, sheet 235 x 140mm (9¾ x 5½").

Trimmed and tipped into album sheet. £180

Portrait half-length facing front slightly turned to right, wearing long curly wig, lace cravat and scarf tied over left shoulder with George; within oval. King Charles II (1630-1685) led as King of England, Scotland, and Ireland from 1660 until his death.

Stock: 65998

326. **[Charles II & Catherine of Braganza.] CAROLVS II DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REGINA etc./ CATHARINA DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REGINA etc.**

[London, England: Printed for Thomas Passinger at the Three Bibles on London Bridge and Thomas Sawbridge at the Three Flower de Lucas in Little-Brittain.][n.d. c.1685]

Very rare engraving. 155 x 90mm (6 x 3½"). Trimmed and backed onto album paper. £280

Double portrait of King Charles II (1630-85) and Catherine of Braganza (1638-1705) who married on the 21st May 1662.

Plate XIV from William Salmon's (1644-1713), 'Polygraphice, or, the Arts of Drawing, Engraving, Etching, Limning, Painting, Washing, Varnishing, Gilding, Colouring, Dying, Beautifying and Perfuming.' With engravings by Frederick Hendrick Van Hove (c.1628-98), Thomas Cross (fl.1644-82) and William Sherwin (c.1645-1709).

Stock: 65979

327. **[Mary I of Scotland.] The most excellent Princesse Mary. Queene of Scotland and Dowager of France.**

[William Marshall? or Frederick Hendrik van Hove?] [n.d., c.1650.]

Engraving. Sheet 115 x 70mm (4½ x 2¾"). Trimmed and backed onto album paper. £85

Portrait of Mary, Queen of Scots (1542 - 1587), also known as Mary Stuart or Mary I of Scotland. Queen of

Scotland from 14 December 1542 until her forced abdication in 1567.

Possibly by William Marshall (fl. 1617–1649) was a British engraver and illustrator, mostly known for his allegorical portrait of King Charles I of England as a Christian martyr, which was published as the frontispiece to the *Eikon Basilike*. Or by Frederick Hendrick Van Hove (c.1628-98) who was born in The Hague and trained under F. Bouttats in Antwerp. He later returned to his hometown to work as a draughtsman and engraver. Around 1692, he relocated to London, where he spent the final years of his career. Stock: 65973

328. **[William III]**

Engraving on vellum, sheet 235 x 140mm (9¼ x 5½"). Trimmed and tipped into album sheet. £140
Portrait of King Willaim III (1650-1702) half-length facing front slightly turned to left, wearing long curly wig, lace cravat and sash; within oval. Stock: 66004

329. **Henricus.VIII.D.G. Ang. Fr. & Hiberniæ Rex. FD.**

H. Holbein Pinxit. J. Faber Sen.r Fecit & Exc.d [n.d., c.1715].
Mezzotint, 260 x 200mm (10¼ x 8"), with large margins, on 18th century watermarked paper. £280
Half-length portrait in oval of Henry VIII, one of the set of twenty-one plates of Protestant reformers. *CS 58, i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.* Stock: 65629



330. **The Du'ellists. Now Sir!!!**

Painted by T. Blake. Engraved by C. Turner. London Published March 24, 1828 by C. Turner, 50, Warren Street, Fitzroy Square, Mefs.rs Colnaghi & Son, Pall Mall East, & Mefs.rs Moon Boys & Graves, Pall Mall. Rare mezzotint. 360 x 355mm (14¼ x 14"). Trimmed close to lower plate. Slight creasing bottom right. £280

Five monkeys gather, two of which hold pistols and engage in a duel. In the lower right of the image is a fallen sign which reads "Rubbish may be shot here by order of the [...]". Stock: 65877

331. **[Sir William Browne] Fuscus-Eques Medicus Rhetor Dux atque-Poeta!**

TO 1771

Etching, 255 x 175mm (10 x 7"). Small margins. Tears in top margin going into the plate. Slight foxing. Glued to backing sheet. £220

Caricature of Sir William Browne (1692-1774), physician. Browne was known for his eccentricities (he was also caricatured by Samuel Foote in 'The Devil on Two Sticks') but nonetheless became president of the College of Physicians in 1765-6 and earned a fortune. Etched by Thomas Orde-Powlett (1746-1807), politician also known for his etched caricatures (mostly of Cambridge celebrities) which were published by his drawing-master, the well-known printmaker James Bretherton. *BM Satires 4833.* Stock: 65657

332. **Hans Buling, a Mountebank of great Notoriety who frequently exhibited in Covent Garden. From a Delft Plate on the back of which are the inetials B.S. 1750.**

I.R. Cruikshank fecit. [n.d c.1820]

Etching and aquatint, 255 x 240mm (10 x 9½"). Thread margins. £130

Full-length portrait of Hans Buling (fl. 1670's), a Dutch mountebank, turned slightly to the left. He holds a piece of paper in one hand and, with the other, grasps the chain of a small, clothed monkey. He is dressed in petticoat breeches, a doublet with a ruff at the neck, and a cloak draped over his shoulders. A broad-brimmed hat rests on his head. Behind him, a harlequin peeks out from behind a curtain, while a chest sits at his feet. The rim of the plate is adorned with playing card motifs. *O'Donoghue 1908-25 3. Ricky Jay Collection.* Stock: 65893

333. **Hans Buling, a Mountebank of great Notoriety who frequently exhibited in Covent Garden. From a Delft Plate on the back of which are the inetials B.S. 1750.**

I.R. Cruikshank fecit. [n.d c.1820]

Etching and aquatint, 255 x 240mm (10 x 9½"). Thread margins. Tipped into album sheet. Foxed. £130

Full-length portrait of Hans Buling (fl. 1670's), a Dutch mountebank, turned slightly to the left. He holds a piece of paper in one hand and, with the other, grasps the chain of a small, clothed monkey. He is dressed in petticoat breeches, a doublet with a ruff at the neck, and a cloak draped over his shoulders. A broad-brimmed hat rests on his head. Behind him, a harlequin peeks out from behind a curtain, while a chest sits at his feet. The rim of the plate is adorned with playing card motifs. *O'Donoghue 1908-25 3. Ricky Jay Collection.* Stock: 65894

334. **Hans Buling, a Mountebank of great Notoriety who frequently exhibited in Covent Garden. From a Delft Plate on the back of which are the initials B.S. 1750.**

I.R. Cruikshank fecit. [n.d c.1820]

Coloured etching and aquatint, 255 x 240mm (10 x 9½"). Thread margins. Tears in left entering plate.

£260

Full-length portrait of Hans Buling (fl. 1670's), a Dutch mountebank, turned slightly to the left. He holds a piece of paper in one hand and, with the other, grasps the chain of a small, clothed monkey. He is dressed in petticoat breeches, a doublet with a ruff at the neck, and a cloak draped over his shoulders. A broad-brimmed hat rests on his head. Behind him, a harlequin peeks out from behind a curtain, while a chest sits at his feet. The rim of the plate is adorned with playing card motifs. *O'Donoghue 1908-25 3. Ricky Jay Collection.*

Stock: 65892

335. **The Illiterate Macaroni. of 21 Learning his A.B.C.**

[Engraved by Matthew Darly.] [Pub accordg to Act by MDarly Strand July 1st 1772.]

Etching. Sheet 165 x 110mm (6½ x 4¾"). Trimmed and backed onto album paper. £140

Full-length portrait of an unintelligent young gentleman, peering through a glass at a child's alphabet book. He has a very large club of hair with strands protruding over his forehead under a small hat. *BM Satires 4652.*

Stock: 65824

336. **Que je suis enchante de vous voir!**

W.B[unbury]. del & scul.

Etching sheet 275 x 195mm (10¾ x 7¾"). Trimmed to platemark at top. Glued to backing sheet. Some light staining £180

Caricature of a fashionable Frenchman, standing in profile with a long wig, stick and snuff-box, holding his hand to his heart. *BM Satire 4754. See reference 1078.*

Stock: 65656

337. **The Walking Stationer. Memorandum books a penny a piece of the Poor blind. God bless you pity the Blind.**

P. Sandby del.t. sculp. 1760.

Etching. Sheet 210 x 150mm (8¼ x 6"). Framed. Trimmed to image on three sides. Unexamined out of frame. £260

An old blind man carrying a basket full of books, being guided by a young boy.

Plate 6 of 'Twelve London Cries done from the Life, Part 1st'. *Ex Collection: Sarah Baynton-Williams.*

Stock: 58495



338. **A Hint to the Husbands, or the Dresser, properly Dressed.**

London Printed for R.Sayer & J.Bennett, No.53 Fleet Street as the Act directs 25 Jan.y 1777.

Fine coloured mezzotint. 350 x 250mm (13¾ x 9¾"). Frame 420 x 320mm (16½ x 12½"). Unexamined out of frame. £750

A satirical scene depicting a lady sits at her dressing-table, while a hair-dresser attends to her elaborate coiffure. She turns round in astonishment towards her husband, who has entered from an open door and threatens the hairdresser with uplifted riding-whip and clenched fist. He is in riding-dress. A maidservant enters behind him holding two fingers above her master's head to indicate that he is a cuckolded husband. The lady's hair is dressed in the elaborate fashion of the period, a pyramid with curls, decorated with pearls, and an enormous head-dress of feathers. She wears a lace-trimmed wrapper over her low-cut dress. In her right hand is a brush or pencil for the complexion; the other is outstretched in alarm. The hairdresser, who wears an enormous toupet wig, with side-curls and large looped club, is smoothing her hair with a comb. *BM 5467*

Stock: 66045

339. **Slight of Hand by a Monkey. Or the Lady's Head Unloaded.**

Printed for Carington Bowles, at his Map & Print Warehouse, No.69 in St Pauls Church Yard, London. Published as the Act directs, 25 Oct.r 1776.

Fine coloured mezzotint. 350 x 250mm (13¾ x 9¾"). Frame 420 x 320mm (16½ x 12½"). Unexamined out of frame. £750

A satirical scene depicting a monkey on a wall in the upper left snatching a huge wig from the head of a female macaroni revealing her to be almost bald, to the delight of a passing butcher's boy and a man picking pears who looks over the wall. *BM 4546*

Stock: 66042

340. **The Enraged Macaroni.**

Phil Dawe inv.t et fecit. Published July 13th 1773.
Printed for John Bowles, at No.13 in Cornhill.
Fine coloured mezzotint. 350 x 250mm (13¾ x 9¾").
Frame 420 x 320mm (16½ x 12½"). Unexamined out
of frame. £750

A satirical scene depicting a Billingsgate fishwoman thrusting a fish in the face of a macaroni who is about to draw his sword in reaction, while another woman, leaning out of the window of a grog shop behind them, is cutting off his long queue. Meanwhile, the macaroni's pet dog steals a fish from the fishwoman's basket *BM -Not in.*

Stock: 66043

341. **The Blooming Peach and Shriveled Apple. Or Amorous Notions at Fourscore.**

Printed for Carington Bowles, Map & Printseller,
No.69 in St Pauls Church Yard, London. Published as
the Act directs 2nd Jan.y 1773.

Fine coloured mezzotint. 350 x 250mm (13¾ x 9¾").
Frame 420 x 320mm (16½ x 12½"). Unexamined out
of frame. £750

A satirical scene depicting an elderly man on the left seizes the arm of a young woman, possibly a prostitute, who pulls away. *BM 4526.*

Stock: 66046



342. **An Exhibition of Wild Beasts. Or the Macaroni in Distress.**

London Printed for R.Sayer & J.Bennett, No.53 Fleet
Street as the Act directs 10 Octo.r 1774.
Coloured mezzotint. 355 x 250mm (14 x 9¾"). Frame
420 x 320mm (16½ x 12½"). Unexamined out of
frame. £1800

A satirical scene depicting an elderly couple and a child visiting a menagerie are amused to see a monkey seizing the long queue of a macaroni while it seizes its own tail. The monkey is chained as are a bear and a wolf; a peacock and a bird are in cages. One of the finest of 18th century drolls. *BM 4620.*

Stock: 66044

343. **The Macaroni Shoe Maker, taking his Mundy's Ride. 20.**

Publish'd according to Act, Octr. 12, 1772, by M.Darly,
39, Strand.

Etching sheet 180 x 255mm (7 x 10"). Trimmed to
plate, 18th century watermark. 1 corner loss, 2 brown
spots. £120

A man, probably intended for the fashionable shoe maker Mundy, with a long tail of hair holding a lady's shoe on horseback; a walker on the road with hat and stick waves him on his way.

From an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates. *BM Satires: 4637. See also reference 14084.*

Stock: 65655

344. **An Undertakers Visit.**

R Newton. T. Tegg 111 Cheapside [n.d. c.1807.]
Hand-coloured etching. Sheet 245 x 335mm (9¾ x
13¼") Trimmed within plate losing title. £140

A satirical scene in which an undertaker, bearing coffin, presenting himself before rotund figure smoking pipe, sitting in chair. *Alexander: 309.*

Stock: 65659

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

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

Hand coloured etching, 270 x 400mm (10½ x 15¾"),
large margins. Paper slightly toned. £240

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

Stock: 65889

346. **[The South Sea Scheme.] This Monument was Erected in Memory of the Desruction of the City by the South Sea in 1720.**

W. Hogarth Inven.t et sculp.t. [n.d., c.1760.]
Rare etching with engraving. 260 x 330mm (6¼ x 9").
Trimmed into plate at top, top edge notched. Very light
creasing. £480

A satire on the financial scandal of the South Sea Bubble, set in a composite scene of the City of London, with the Guildhall, St Paul's Cathedral and the Monument. A crowd is gathered around a merry-go-round, on which ride a prostitute, a clergyman, a shoe-black, an old crone and a Scottish nobleman. On the left the Devil hacks the limbs of Fortune, while leaders of all religions play at pitch and hustle. In the foreground a man is broken on the wheel.

The image is often considered the first Editorial cartoon. Paulson says, "the one original Bubble print by an English artist." *BM Satires 1722; Paulson 43, state 8 of 8 (7 dated 1751).*

Stock: 66057

347. **Les Croyables au tripot.**

[engraved by Salvatore Tresca.] [[n.d., c.1797.]
Rare stipple. Sheet: 335 x 375mm (13¼ x 14¾").
Trimmed. Nicks to edges. Crease right centre. £320
A scene showing three young gamblers in exaggerated
costume with overlarge lapels and cravats. *Ricky Jay*
Collection.
Stock: 65890



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

Painted by Sir E. Landseer, R.A. Engraved by Thomas Landseer. London, Published Dec. 1. 1860 by A.J. Isaacs, 56, Bishopsgate St. Within.
Mixed method engraving. 685 x 725mm (27 x 28½"), large margins. Part of dedication weakly inked, laid on backing paper. Tear in top just touching plate. Light creasing. £550

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

Originally published by Thomas McLean in 1843.
Stock: 57968

349. **Jack's Home.**

Drawn on Stone by J. Cawse. Printed by C. Hullamandel. London. Pub: by Rodwell and Martin; New Bond St: 1823.
Very rare lithograph, sheet 345 x 450mm (13¾ x 17¾")
£170

A man sitting on a chair next to a bundle stares lovingly at a woman about to put food on the table. A balding gentleman smokes a pipe sitting opposite him; most likely the young man's parents welcoming thier son back from a life at sea.

Stock: 65930

350. **Tom Tack's Ghost. I Courted Polly of Spithead, / And ax'd her to be married; / At first she was most cruel kind [...]** 38

[by Charles Williams.] London, Pub. by T. Tegg 111 Cheapside, Feb. 7 1808

Etching with hand-colouring, 270 x 200mm (10¾ x 8"). Trimmed within the plate. Some very light staining. £190

Etching illustrating a popular song (the words to which printed below) in which a sailor recounts how he shot Tom Tack, a rival for his love Polly, only to be tormented by his ghost. As the illustration shows, the 'ghost' was Tom Tack, not dead but wearing a white sheet to disguise himself. *BM Satires 11154.*

Stock: 65668

351. **The State Waggoner, and John Bull. Or_ The Waggon too much for the Donkeys.**

J.s Gillray det & fec. Published March 14th 1804 by H.Humphrey, 27 St James's Street, London.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Bottom right hand corner missing.

Unexamined out of frame. £250

A satirical scene depicting the British government as a broken-down wagon labeled "British State Waggon 1804" stuck in a muddy ditch and pulled ineffectively by eight asses. Prime Minister Henry Addington is shown helplessly pleading for help from John Bull, the embodiment of the British public, who stands confidently armed as a volunteer.

John Bull mocks Addington for relying on poor cattle and points to a group of powerful but idle political horses with human heads, representing prominent political figures like Fox, Pitt, Sheridan, Grenville, and others. These figures are portrayed as either affectionately distracted, asleep, or feuding.

Meanwhile, the overloaded wagon carries a corrupt and mismanaged state burden: taxes, pensions, sinecures, secret funds, and a leaky treasury. *BM Satire 10232.*

Stock: 66032

352. **The Feast of Reason, & the flow of Soul. _i;e_ The Wits of the Age, setting the Table in a roar.**

J.s G.y inv. & fect. Pub.d Feb.y 4th 1797 by H.Humphrey, New Bond St.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Unexamined out of frame. Time stained. £320

A satirical scene depicting John Courtenay (right), as the Chairman of a Tavern Club, sits at the head of an oblong table, in profile to the left, smoking. He says to George Hanger, who faces him at the foot of the table: "I say, Georgey how do Things look now?"

Hanger answers: "Ax my Grandmother's Muff, pray do!"

On Hanger's right sits Charles James Fox, leaning back in his chair, registering extravagant amusement and saying "O charming! - charming!" Opposite Fox sits Richard Brinsley Sheridan, clasping a decanter of 'Brandy' in one hand, a glass in the other. He says, with a sly smile, "Excellent! - damme Georgey, Excellent."

Next him, and on Courtenay's right, sits M. A. Taylor, flourishing his pipe and saying, "Bravo! the best Thing I ever heard said, damme." *BM Satire 8984*

Stock: 66026



353. Bruin in his Boat. Or_ The Manager in Distress.

J.s Gillray fec.t. Pub.d June 20th 1806 by H.Humphrey 27 St James's Street.

Coloured etching 385 x 305mm (15 x 12"). Frame measures 530 x 455mm (21 x 18"). Slightly time stained. Unexamined out of frame. £650

A satirical scene depicting Henry Dundas, Viscount Melville, defending himself successfully against impeachment efforts led by Samuel Whitbread. Melville stands confidently on the "Rock of Innocence" under the divine protection of Justice, firing symbolic cannons of "Truth" and "Reason" (named Adam and Plomer) at the sinking warship "The Impeachment", which has already struck the "Rocks of Honor and Justice."

In the foreground, Whitbread is shown as a despairing bear aboard the flimsy brewing vessel "The Vanity-Cooler", patched with failed reports and driven by "Popular Clamour", a broken oar. His cause is portrayed as futile, despite the weak support of fluttering "winds" (Stanhope, Wilberforce, and Derby) trying to steer him to safety.

Meanwhile, opposition figures like Sidmouth and Lauderdale flounder in the water, Sidmouth clinging to a goose coop labeled with a scratched-out reference to Charles James Fox and Downing Street, and Lauderdale reaching for a barrel of "East India Roupees."

Above, rays from a rising sun labeled "Posterity" form a pyramid with the name "Pitt" at its base. *BM Satire 10576.*

Stock: 66033

354. Visiting the Sick.

J.s Gillray fec.t. Pub.d July 28th 1806 by H.Humphrey 27 St James Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Unexamined out of frame. £580

A satirical scene depicting Charles James Fox surrounded by exaggerated figures from politics and

society. He lies in a grand chair, rejecting religious and political advice in favor of a drink. Mrs. Fitzherbert urges confession, while Bishop O'Beirne begs for Catholic emancipation. The Prince of Wales calls for wine, mocking spiritual remedies.

Richard Brinsley Sheridan scoffs at reform, and other politicians mourn theatrically or plot their next move. The Grenvilles and Sidmouth coldly prepare to take over.

Around Fox are symbols of political failure; broken dice and a urinal marked "Peace Negotiations" highlighting the chaos and opportunism surrounding his death. *BM Satire 10589.*

Stock: 66027

355. The Republican-Hercules defending his Country.

J.s G.y inv & fec.t. Pub.d Feb.y 19th 1797 by H.Humphrey, Bond Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Time stained.

Unexamined out of frame. £680

A satirical scene depicting Charles James Fox as a colossal Hercules, hairy and savage, bestrides the English Channel, supporting between the toes of his right foot the flag of 'Libertas'; his left foot is planted near a castle on a cliff flying the Union Jack. He wears a fox's skin over his shoulders, the head forming a cap, with a ragged coat and breeches. His arms and legs are bare; the large brush of his fox's skin almost sweeps the Channel. He flourishes his 'Whig-Club' above his head, saying, "Invade the Country, hay? - let them come, - thats all! - Zounds, where are they? - I wish I could see 'em here, thats all! - ay! ay! only let them come, - that's all!!!"

The channel is filled with a fleet of men-of-war with ship's boats in the foreground, all making from France to England, and drawn by strings which Fox holds in his left hand. *BM Satire 8987.*

Stock: 66030

356. "The Friend of the People," and his Petty New-Tax-Gatherer, paying John Bull a visit.

J.s Gillray inv & fec.t. Pub.d May 28th 1806 by H.Humphrey, 27 St James's Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Unexamined out of frame. £680

A satirical scene depicting Charles James Fox and Lord Henry Petty standing at the door of a ramshackle tenement house; a distressed family look down at them from an open casement window over the door. Petty's hand is on the knocker; he holds a large open book and shouts "Taxes! Taxes! Taxes!" Behind his ear a pen. The book, on which Fox puts both hands, is inscribed:

'New Taxes, Property Tax 10 per Cent, Small Beer Tax, Tax on Servant Maids, Iron tax, new Malt Tax, new Window Tax, new Stamp Tax, Hats, Salt, Tobacco, Shoes, Shirts, stock[.].'

The angry John, holds open the window to shout down: "Taxes? - Taxes? - Taxes? - why how am I to get

Money to pay them all? - I shall very soon have neither a House, nor Hole to put my head in."

In the upper windows of the prosperous shop are piles of moneybags inscribed 'Pension' and 'Sinecure'. *BM Satire 10571.*

Stock: 66029



357. [William Wyndham Grenville] **The Bear and his Leader. "What tho' Iam Obligated to Dance a Bear, a Man may be a Gentleman for all that.,_ My bear ever dances to the Genteelst of Tunes."**

J.Gillray fec.t. Pub.d May 19th 1806 by H.Humphrey 27 St James Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Unexamined out of frame. Slightly time stained. £520

A satirical scene depicting William Wyndham Grenville displaying a dancing bear whilst exclaiming "don't be afraid of my Bear Ladies & Gentlemen! I have tamed & muzzled him, & reformed his Habits." In Grenvilles pocket is a bag of treats labelled 'Rewards for Obedient Bears' and in his right hand he holds a long staff which reads "Cudgel for Disobedient Bears". The dancing 'bear' is Charles James Fox who faces Grenville, behind him is a monkey with the head of Lord Henry Petty who wears the gown of the Chancellor of the Exchequer and holds a fools gap with bells.

On the left is Henry Addington, 1st Viscount Sidmouth who plays a violin, surrounded by music sheets. He plays 'God save the King' and he is wearing a cocked hat, bag-wig, and Windsor uniform, with tattered breeches, and a foot projecting through a remnant of boot, his right knee rests on a wooden leg or stump.

BM Satire 10566.

Stock: 66023

358. **The Loss of the Faro Bank! Or The Rook's Pigeon'd_ "When Greek meets Greek, then comes the tag of War!"**

J.s Gillray inv & fec.t. Pub'd Feb.y 2nd 1797 by H.Humphrey New Bond Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Unexamined out of frame. £320

A satirical scene depicting Lady Buckinghamshire is shocked at her gambling table as her husband bursts in,

shouting that the bank has been robbed and they're ruined. He rushes off to report it, vowing to catch the thief. She's stunned, saying she locked the money up herself and blames the loss on allowing suspicious guests into the house. She laments the loss of £700 without even getting to deal a hand.

Around her, the guests react in alarm. Mrs. Concannon says her gold snuffbox was stolen the night before.

Lady Archer angrily adds that someone was pickpocketed at her house recently. Charles James Fox, trying to stay unnoticed, and Richard Brinsley Sheridan does the same. Behind them, George Hanger threatens to fight anyone who dares come near him.

The scene ends with the line: "When Greek meets Greek, then comes the tug of war!" *BM Satire 9078.*

Stock: 66036

359. **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, 250 x 360mm (9¾ x 14¼").

Trimmed within plate, to just outside coloured border.

£240

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. See reference 63727 for an untrimmed version.*

Stock: 65662

360. **Malagrida driving post.**

J.s G.y inv & f. Pub.d March 16th by H.Humphrey Bond Street.

Coloured etching 335 x 240mm (13¼ x 9½"). Frame measures 460 x 365mm (18 x 14¼"). Slightly time stained. Unexamined out of frame. £360

A satirical scene depicting Lord Lansdowne racing in a coach toward power, eagerly calling for speed, while opposition figures chase after him, hoping to join. Meanwhile, William Pitt and his allies flee in a runaway coach, overwhelmed. A dove flies overhead, hinting at a possible peaceful change. *BM Satire 10979.*

Stock: 66035

361. **Delicious Dreams! Castles in the Air!_ Glorious Prospects!**

J.s Gillray inv & fec.t. Publish'd April 10th 1808 by H.Humphrey 27 St.James Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Unexamined out of frame. £680

A satirical scene depicting five key British Cabinet members asleep around a table. The table is covered with drink, and the ministers; William, 3rd Duke of Portland, Robert Banks Jenkinson, Spencer Perceval, Robert Stewart, and George Canning are portrayed as physically and mentally disengaged, lost in a shared dream. Their dream, floating above them in clouds, shows Britannia victorious in a chariot, with a chained and defeated Napoleon, subdued Russia, and other captive monarchs, followed by cheering crowds under a tattered Union Jack. *BM Satire 10979*.

Stock: 66034

362. **Broad-Bottom Drones storming the Hive. Wasps, Hornets & Bumble Bees, joining the Attack.**

J.s Gillray inv & fec.t. London Publish'd May 2nd 1808 by H.Humphrey, St James's Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 485 x 385mm (19 x 15¼"). Slightly time stained. Unexamined out of frame. £490

A satirical scene depicting the body of Sidmouth terminating in a clyster-pipe inscribed 'Cysteria Ministeria'. Above him flies the head of Fitzpatrick between wings inscribed 'Hedge Lane' and 'Chick Lane'. Amongst the group are George Hanger, Lauderdale, Erskine, Moira, Grattan, Ellenborough, Sheridan, Grafton, Lord Holland, and Lord Spencer. The domesticated bees of the hive are much smaller, notably Canning is flying down towards an alarmed Petty. Behind him is Perceval and above is Castlereigh. *BM Satire 10984*.

Stock: 66037

363. **Contemplations Upon a Coronet.**

J.s G.y inv & fec.t. Pub.d March 20th 1797 by H.Humphrey, Bond Street & St James Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Unexamined out of frame. £390

A satirical scene depicting Miss Farren (Elizabeth Farren, Countess of Derby) sitting at her dressing table, admiring a nobleman's coronet perched on a wig stand shaped like Lord Derby's head. At her feet lies an open book titled Tabby's Farewell to the Green Room, near it is a torn paper: 'Elegy to the Memory of an Unfortunate Lady. How Lov'd how valued once avails thee not To whom Related or by whom Begot.' Behind Miss Farren are the closed curtains of an ornate bed, whose valance is decorated with the cap of Libertas and the words 'Vive la Egalite'. On the wall hangs a 'Map of the Road from Strolling Lane to Derbyshire Peak'; the places, from S. to N., are: 'Strolling Lane', 'Beggary Corner', 'Servility Place', 'Old Drury Common', 'Affectation Lane', 'Insolence Green', 'Fool-Catching Alley', 'Derbyshire Peak viz Devils Ar.'

A jewel-box, bottles, &c, are on the dressing-table, some inscribed: 'Bloom de Ninon', 'For Bad Teeth', 'Cosmetick', 'For the Breath'. *BM Satires 9074*.

Stock: 66028

364. **Wiley Forresters en Chasse.**

[by Thomas Howell Jones?] London pub.d S.W. Fores 41 Piccadilly May 13, 1828.

Hand coloured etching, J. Whatman 1828, 250 x 355mm (9¾ x 14"). Small margins. Hole in left margin. Surface dirt. Staining. Tear at bottom going into the plate taped. £160

Three scenes, with the same young woman, identified as Isabelle Forester (1805-58), dealing with three suitors. On the left she accepts an elderly man, who kneels at her feet kissing her hand, surrounded by large bags of money; in the center she rejects a hook-nosed suitor saying it is 'not apt to join January and May'; and to the right she expresses her preference for a dashing officer. The British Museum example has contemporary annotation identifying the suitors as 'J. Biddulph', 'Lord Apsley' and 'Captain Destin', with a note that the plate was suppressed. Forester was a noted beauty and flirt, who jilted Lord Apsley without giving a reason in 1825 and jilted Mr. Biddulph (who she accepts here). She then married George Anson (1797-1857) in 1830. *BM Satires 15595*.

Stock: 65663



365. **Ecclesiastical and Political, state of the Nation.**

[James Gillray inv & fec.t.] Published June 2nd 1780 by W.[...] Printseller [...].

Coloured etching 345 x 250mm (13½ x 9¾"). Frame measures 485 x 385mm (19 x 15¼"). Publisher's name burnished from plate. Laid down. Unexamined out of frame. £750

A satirical scene depicting George III guiding a plough which is drawn by a snorting bull, he is blindfolded and wears a crown and the garter ribbon, from his pocket hangs a fragment of "Magna Charta". Lord North rides on the bull, urging him forward with a whip, attached to his shoulders is a knapsack or bundle inscribed "Ways & Means". Another man goads the bull with a spear. A Scot in highland dress, probably Gordon, tugs violently at the bull's harness, trying to pull it back; two other men who have been

tugging at the bull have fallen to the ground and the wig of one has fallen off.

The bull is advancing towards the "River Tweed" on the farther side of which are a large thistle and some fir trees on a hill.

In the foreground lies a sleeping bishop, his head on his hand, holding a crozier, and leaning on a book and a "Map of Bishoprick". Behind him and the king a Jesuit, a Catholic priest, and a monk are sowing in the ground which has been already ploughed. Above their heads the Pope is seated on clouds which are supported by a swarm of demons and imps. He wears his triple crown, a royal crown is suspended over his head; in his right hand is a crozier to which are attached keys, in his left hand is a sheaf of thunderbolts. At his side is an inverted cornucopia, pouring out documents inscribed "Absolutions", "Persecutions", "Releases from Purgatory", "Pardons for Money", "Excommunications", "Curses on Heriticks", "Indulgences", "Bulls", "Confessions". Truth, an almost nude female figure, stands upon clouds (right) surrounded by a glory of rays; on her breast is a face surrounded by rays. She holds up a large scroll inscribed "40000 English Protestants massacred in Ireland 1641 Protestants burnt at Smithfield in the reign of Queen Mary. Gunpowder Plot or an attempt to blow up the Parliament House Protestants massacred at Paris, in the Vallies of Piedmont. Tortures of the Inquisition." *BM 5678*.
Stock: 66038

366. **[George IV] The Prodigal Son.**

Pub.d Jan.y. 18, 1787 by S.W. Fores No.3 Picadilly. Hand-coloured etching sheet 195 x 150mm (7¾ x 5¾"). Trimmed to plate. £220
A satirical scene showing the Prince of Wales as the prodigal son sitting with the pigs he has been ordered to feed having squandered all of his money. The three white feathers of the Prince of Wales lie on the floor beside him. *BM. 7129. See reference 44866 for one with different colouring.*
Stock: 65658

367. **[William IV] The Cat's-Paw.**

E.Brookes Del.t. Pub'd by Marianne Humphreys St James's St.t. Hand-coloured etching. Sheet: 230 x 330mm (9 x 13"). Trimmed to printed border. Pinhole near bottom left corner. Some cockling in corners where previously glued to a backing sheet. £230
A feline William IV (1765-1837) is being persuaded to pull a hot chestnut from a blazing fire by a bewigged monkey (Lord Chancellor Henry Brougham (1778-1868). The fire is labelled with words such as 'rights', 'reform', and 'popularity'.
A satire of William IV's involvement in the debate leading up to the Reform Act of 1832. *Not in BM.*
Stock: 65661



368. **Does the Harp of Rosa Slumber. 'Sleep gentle sleep. Nature's soft nurse.**

[Monogram of Paul Pry, a.k.a. William Heath] Esq. Pub by T. McLean 26 Haymarket London [n.d. c.1830]. Etching with fine hand colour, 370 x 260mm (14½ x 10¼"). £220
An old woman in patched-up clothes with her harp huddles in a doorway. The satire contrasts the life of a street singer with the sweet lyrics of the popular ballad by Thomas Moore. *Not in BM.*
Stock: 65664

369. **Le Cabriole Anglois. The Buggy. Timothy Tallow, and his Wife, going to Graves Hall, on a Sunday.**

R. S.t G. M. [Richard St George Mansergh St George] Pinx.t. Publish'd according to Act, Aug.st 10th. 1772 by MDarly, No.39 in the Strand. Etching. 245 x 345mm (9¾ x 13½"). Trimmed to plate. Bottom left and right corners missing. Pinholes near corners. A few brown spots. Some restoration. £260
A man with his grotesque and fat wife driving a coach pulled by a tired horse towards a country mansion on the outskirts of London. The print seems to be mocking nouveau-riche Londoners; the skyline of the capital (including The Monument and St. Paul's Cathedral) is visible on the horizon.
After Richard St George Mansergh St George (1750 - 1798). *BM Satires: 4640.*
Stock: 65660

370. **York Commission Warehouse.**

[Charles Williams.] Pub,d February 1809 by Walker No7 Cornhill Hand-coloured etching. Sheet 235 x 330mm (9¼ x 13"). £230
Satire on Mary Anne Clarke (1776-1852) published around the time of the Duke of York's trial at the conclusion of the cash-for-commissions scandal. Clarke was mistress of Prince Frederick, Duke of York and Albany, while he was Commander-in-Chief of the army. In 1809 she testified before the House of

Commons that she had sold army commissions with the Duke of York's knowledge, forcing him to resign. He was reinstated, but not before he had cut all ties to Clarke and paid her a considerable sum to prevent her from publishing his letters to her.

Here she stands before a large doorway inscribed 'Clark and Company'. Inside can be seen stacks of commissions, labelled: Captains Commissions 500 each, Half-pay Commissions 200 each, Lieutenant, Colonel, Major, Cornet. She urges 'now Gentlemen you had better be quick I have a few bargains to dispose of as the partnership is dissolving'. On the right stands a man playing a fiddle; from his coat-pockets hang papers. Beside him lies a large Note Book. Above his head hangs upside down a portrait: The Dukes Head; the upper part only of the Duke of York's profile is visible, defaced by a black mark, the rest of the picture being cut off by the upper margin of the design. On the left two military bandsmen play a drum and fife. *BM Satires: 11216. W395.*
Stock: 65677



371. L'Enfant Trouve. A Sample of Roman Charity! or the misfortune of not being born with Marks of "the Talents".

J.s G.y inv & fec.t. Pub.d Feb.y 19th 1797 by H.Humphrey, Bond Street.

Coloured etching 350 x 250mm (13¾ x 9¾ "). Frame measures 475 x 380mm (18¾ x 15"). Slightly time stained. Unexamined out of frame. £480

A satirical scene depicting members of the Grenville family surround a table on which a black footman places a basket containing a baby. On the further side of the table two brothers, Thomas Grenville and Lord Grenville. Marchioness and Marquis are to the right of the table and on left and profile are the two sons, Lord George Grenville and Lord Temple.

The Grenvilles were criticized for supporting Catholic Emancipation, for accumulating sinecures, and for their allegedly sympathetic stance toward Napoleon. Their blend of frugality and opulence is symbolized by the guttering altar candles and the choice to send the child to the workhouse. The Marchioness served as a key figure in English Catholic society, hosting religious life at Stowe, where she employed a chaplain, Dr. Charles O'Connor, possibly represented as the Jesuit in question. *BM Satire 10986.*
Stock: 66031

372. James Ferguson F:R:S:

John Townsend pinx.t. Publish'd Dec.r 7th 1776.

Printed for Rob.t Stewart Engraver & modeller of portraits in wax No 15 Millman Streets, Bedford Row, Holborn.

Scarce mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate, some restoration. Thread margins. £390

A half-length portrait of Scottish astronomer and instrument maker James Ferguson (1710-76), hand resting on a celestial globe.

Apart from three months at a grammar school Ferguson was self-taught. His 'Astronomy explained upon Sir Isaac Newton's Principles' was first published in 1756 and was still being published in 1811. *CD: 5, W. 965-3.* See 6167 for proof before title. Ex: *Collection of The Hon. Christopher Lennox-Boyd. Wellcome: 965-3*
Stock: 65645

373. In Effigiem Nicholai Culpeper Equitis.

Cross fecit in Aquafort. Printed by Peter Cole in Leaden-Hall [n.d. 1649]

Engraving. Sheet 145 x 100mm (5¾ x 4"). Trimmed to printed border, laid on album paper brown staining.

£160

Half-length portrait of Nicholas Culpeper (1616-54), botanist, herbalist, physician and astrologer. Amongst his publications were: 'The English Physician: or an Astrologo-physical Discourse of the Vulgar Herbs of This Nation', renamed in later editions as the 'The Complete Herbal'. *W: 727-1.*

Stock: 65958

374. The Reverend Adam Sedgwick, M.A. F.R.S. Woodnardian Professor of Geology. in the University of Cambridge 1833.

Painted by Thomas Phillips Esqr. R.A. Engraved by Samuel Cousins. London Published Novr. 1st. 1833, by Molteno, & Graves, 20, Pall Mall.

Mezzotint proof before title, 435 x 340mm (17 x 13¼"), with large margins. Foxing. £380

A three-quarter length portrait of geologist Adam Sedgwick (1785-1873), turned slightly to the left. He is dressed in a dark double-breasted suit, a dark cravat, and an academic gown. In his right hand, he holds a scroll, while his left hand rests on a fossil placed on a table to the right. A map hangs on the wall behind him. *Whitman 1904: 141. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65898

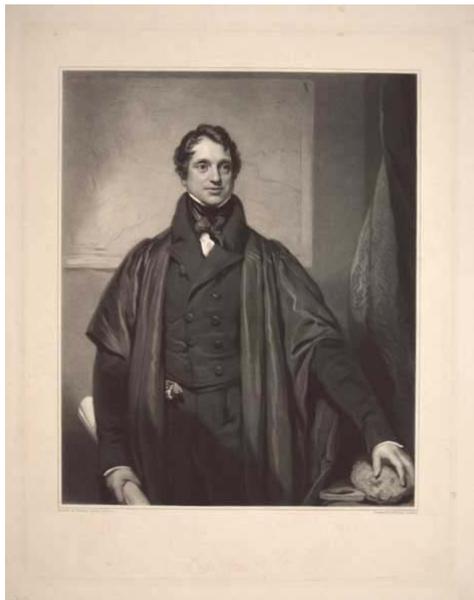
375. The Reverend Adam Sedgwick, M.A. F.R.S. Woodnardian Professor of Geology. in the University of Cambridge 1833.

Painted by Thomas Phillips Esqr. R.A. Engraved by Samuel Cousins. London Published Novr. 1st. 1833, by Molteno, & Graves, 20, Pall Mall.

Mezzotint, 435 x 340mm (17 x 13¼"), with very large margins. Margins dusty. £380

A three-quarter length portrait of geologist Adam Sedgwick (1785-1873), turned slightly to the left. He is dressed in a dark double-breasted suit, a dark cravat, and an academic gown. In his right hand, he holds a scroll, while his left hand rests on a fossil placed on a

table to the right. A map hangs on the wall behind him.
Whitman 1904: 141. Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65896



376. The Reverend Adam Sedgwick, M.A. F.R.S. Woodnardian Professor of Geology in the University of Cambridge 1833.

Painted by Thomas Phillips Esqr. R.A. Engraved by Samuel Cousins. London Published Novr. 1st. 1833, by Molteno, & Graves, 20, Pall Mall.

Mezzotint proof before title, 435 x 340mm (17 x 13¼"), with large margins. £380

A three-quarter length portrait of geologist Adam Sedgwick (1785-1873), turned slightly to the left. He is dressed in a dark double-breasted suit, a dark cravat, and an academic gown. In his right hand, he holds a scroll, while his left hand rests on a fossil placed on a table to the right. A map hangs on the wall behind him.

Whitman 1904: 141. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 65899

377. M.r Thomas Mudge. Painted by M.,r Dance for His Excewllency Count Bruhl.

Cha.,s Townley fecit 1772.

Scarce mezzotint, 18th century watermark. Sheet 380 x 275mm (15 x 10¾"). Trimmed into plate. £850

Half length portrait in oval of horologist Thomas Mudge (1715-94), wearing a short wig, waistcoat and jacket.

Mudge's invention of the lever escapement was the greatest single improvement ever applied to pocket watches. *CS 16, ii of ii. Ex: Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65628

378. John Fothergill. M.D: F.R.S: S.A.~

Painted by G. Stuart Engraved by V. Green, Mezzotinto Engraver to his Majesty and to the Elector Palatine. Publish'd June 1st, 1781. by G. Stuart and V. Green No. 29 Newman Stret, Oxford Street.

Mezzotint. 355 x 250mm (15 x 9¾"), with large margins. Restoration in bottom right margin. £390

A half-length portrait of Quaker Dr John Fothergill FRS (1712-80), leafing through a botanical book. Fothergill was a physician, plant collector and philanthropist based in London. A great friend of Benjamin Franklin, he helped to advance the interests of the Pennsylvania Hospital in England. In 1762 he sent anatomical drawings and anatomical casts of a pregnant woman to the hospital, which were greatly admired by medical students and the public, in addition to donating the first book to the hospital library. Franklin said of him: 'I can hardly concieve that a better man ever existed'.

After Gabriel Stuart. *Whitman 108 ii; CS 45 ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Wellcome: 1016-1

Stock: 65646

379. Busick Hardwood, MD. FRS. & SA. Professor of Anatomy in the University of Cambridge.

S. Harding delin. Engraved by J. Jones Engraver Extraordinary to His R.H. the Prince of Wales, & Principal Engraver to His R.H. the Duke of York. Published as the Act directs, Dec.r 3, 1791, by S. Harding, Fleet Street, London.

Mezzotint. 510 x 360mm (20 x 14¼"). Trimmed to plate at bottom, tears in edges. Small margins on 3 sides. £320

Three-quarter portrait of Sir Busick Harwood (c.1745-1814) the English physician and anatomist who became Professor of Anatomy at Cambridge, wearing a decorated gown. He was educated as an apothecary, but passed as a surgeon and travelled to India, where he cured a nabob who was wounded in the eye. He returned to England where he was knighted and appointed professor of anatomy. His right hand is holding an anatomical model. *CS 34, ii of ii. Ex:*

Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65980

380. Thomas Sydenham.

Maria Beale pinxit. A. Blooteling Sculp. [n.d. c.1676.] Engraving sheet, 155 x 105mm (6¼ x 4"). Trimmed to plate. £250

Thomas Sydenham (1624-89) was an English physician. During the English Civil War he fought for Parliament, and resumed his medical studies afterwards at Oxford, where he became the undisputed master of the English medical world and was known as "The English Hippocrates".

Mary Beale (née Cradock) (1633-99) was a pioneering English portrait painter and one of the few professional female artists in 17th-century London. From the early 1670s to the 1690s, she supported her family financially through her art. Beale was also a writer, known for *Discourse on Friendship* (1666), offering a scholarly female perspective, and for her 1663 manuscript *Observations*, the earliest known English painting manual by a woman. Her work was praised by contemporaries like Sir William Sanderson and Sir Peter Lely, and she was recognized posthumously among the notable artists of her time. *W: 2863-1. NPG: D30044.*

Stock: 65957

381. **Pelham Warren. MD: F.R.S.**

Painted & Engraved by John Linnell, 1835. London
Published Novr. 10, 1836 by J.Linnell Porchester
Terrace Bayswater.

Fine mezzotint. 485 x 370mm (19 x 14½"), with large
margins. £260

Portrait of Pelham Warren (1778–1835), physician to
St. George's Hospital 1803-16. His patients included
Elizabeth Lamb, Viscountess Melbourne and George
William Lefevre.

John Linnell (1792 - 1882) was one of the most highly
regarded and successful artists of his day and formed
an impressive network of connections through being
very versatile and able to work in a number of
mediums. He was William Blake's last patron and his
daughter, Hannah, married Samuel Palmer. *W 3115.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: **65886**

382. **[Pelham Warren.] [MD: F.R.S.]**

[Painted & Engraved by John Linnell, 1835.] [London
Published Novr. 10, 1836 by J.Linnell Porchester
Terrace Bayswater.]

Mezzotint, unfinished proof, 485 x 370mm (19 x
14½"), large margins. £350

Portrait of Pelham Warren (1778–1835), physician. He
started a medical practice in London immediately after
he had taken his first degree in medicine, and on 6
April 1803 was elected physician to St. George's
Hospital, a post which he resigned in April 1816. His
patients included Elizabeth Lamb, Viscountess
Melbourne and George William Lefevre.

John Linnell (1792 - 1882) was one of the most highly
regarded and successful artists of his day and formed
an impressive network of connections through being
very versatile and able to work in a number of
mediums. He was William Blake's last patron and his
daughter, Hannah, married Samuel Palmer. *W 3115.*

Stock: **65887**

383. **The Dutch Cook Maid.**

Metzu pinxit. Ja.s Watson Sculp. [n.d., c.1770.]

Mezzotint, scratched letter title. 320 x 225mm (12½ x
8¾"). Crease top right, slightly messy title area. £260

A woman in a plain white bonnet, broad collar and
apron of 17th century style, sitting outside by the
corner of a building, looking distractedly to left,
holding an apple and a knife, other fruit in her lap and
a bowl of peaches on the table to left.

After Dutch painter Gabriel Metsu (1629-67). *Not in
CS. Goodwin 187. Ex: Collection of The Hon.*

Christopher Lennox-Boyd, his state of i of ii .

Stock: **65863**

384. **The Hand-Maid.**

Painted by H. Watson. Engraved by Ja.s Hogg. London
publish'd Dec.r 7.th 1785 by J.R. Smith, N.83 Oxford
Street.

Stipple, open letter proof. 405 x 355mm (16 x 14"),
large margins. Surface soiling and creasing. £190

A maid helps a man take off his heavy riding coat.

Stock: **65790**



385. **[The Young Ballad Singers]**

Painted by J. Rising. Engraved by J. Jones Engraver
Extraordinary to His R.H. the Prince of Wales &
Principal Engraver to His R.H. the Duke of York.
[London Publish'd as the Act directs June [*]179[*] by
J. Jones No 75 Great Portland Street.]

Very fine mezzotint printed in colour, sheet 495x
380mm (19½ x 15"). Trimmed within plate losing
publication line. Laid on archival paper. £790

Two children selling ballads on a street corner, singing
the same ballads that they are offering for sale. First
state published by Jones, before title added. It was later
republished by Robert Cribb.

Rare & very decorative print after John Rising (1753-
1817), portrait and subject painter and also an
accomplished restorer and skilled copyist. *L.2178.*

Stock: **66021**

386. **If Musick be the Food of Love, Play on...**

P. Mercier Pinx.t. J. Faber fecit. Printed for Rob.t
Sayer, Jn.º Ryall and Rob.t Withy in Fleet Street, 1756.
Rare mezzotint, 18th century watermark. Sheet: 330 x
225mm (13 x 8¾"). Thread margins, small repaired
tear. £380

A portrait of a woman playing a viola da gamba, with a
quotation from William Shakespeare's 'Twelfth Night'.
Originally published 1743, a state not listed in
Chaloner Smith. *CS 410.*

Stock: **65642**

387. **[Henry R. Bishop.]**

[Painted by T. Foster. Engraved by S.W. Reynolds
Engraver to the King.] [London Published July 1822
by J. Power 34 Strand and Colnaghi & C.o 23
Cockspur Street.]

Mezzotint, proof before letters 510 x 355mm (20 x 4"),
large margins. £320

Seated portrait of early Romantic composer Sir Henry
Rowley Bishop (1787-1856), holding a score and a
document granting the Freedom of the City of Dublin
on a table.

Despite his success he died in poverty. He is the only 19th century British composer represented on the Albert Memorial's 'Frieze of Parnassus'. *Whitman 29 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64911

388. Dr. Hague, Professor of Music in the University of Cambridge.

G.H. Harlow pinx.t. [H. Meyer sculp. Gt.t Russell Str.t Bloomsbury.] [Published May 4th.1813 by W.D. Jones at his Repository of Arts, Market Hill Cambridge.]

Mezzotint, printed in brown. Sheet 325 x 225mm (12¾ x 8¾"). Trimmed to plate top and left, 25mm into image on right and into inscription area, losing engraver's inscription and publication line £120

Charles Hague (1769-1821), violinist and composer who was appointed Professor of Music at Cambridge in 1799, a role he held until his death.

The Professorship of Music was founded in 1684 and is one of the oldest professorships at the University of Cambridge. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64904

389. Miss Fordyce.

Reynolds Pinx. Harris Fecit. Printed for John Bowles at the Black Horse in Cornhill. [n.d., c.1770.]

Fine mezzotint. 110mm x 150mm. (4½" x 6") very large margins. £140

Portrait of Miss Fordyce (later Mrs Greenwood) playing an English guitar whilst reading from a music book, a veil over her hair. The print is after a portrait which hangs in Waddesdon Manor. *Chaloner Smith: pg.622. Hamilton pg. 100 - not in. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65715

390. Miss Fordyce.

Reynolds Pinx. Harris Fecit. Printed for John Bowles at the Black Horse in Cornhill. [n.d., c.1770.]

Mezzotint. 110mm x 150mm. (4½" x 6"). £160

Portrait of Miss Fordyce (later Mrs Greenwood) playing an English guitar whilst reading from a music book, a veil over her hair. The print is after a portrait which hangs in Waddesdon Manor. *Chaloner Smith: pg.622. Hamilton pg 100 - not in. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65716

391. Miss Fordyce.

J. Reynolds pinx.t. Ja.s Watson fecit. Sold by Ja.s Watson, N.º 16 Craven Buildings, Drury Lane. Pr. 2s. [n.d., c.1765.]

Mezzotint. 330 x 230mm (13 x 9"), with large margins, 18th century watermark. £320

A circular portrait of Mrs Mary Greenwood (née Fordyce) playing a guitar from a music book, a veil over her hair, after the portrait now in Waddesdon Manor. *CS 54, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd. Hamilton p. 100.*

Stock: 64887

392. [The Lute Player]

A; Ostade pinx. vansomer. f. [n.d. c.1680]

Very rare mezzotint, 17th century watermark, sheet 235 x 170mm (9¾ x 6¾"). Trimmed and tipped into album sheet. £290

A fine portrait of a man playing the lute.

After Adriaen van Ostade (1610-85), who frequently included lute players in his paintings, showcasing their presence in the daily lives of people, especially in tavern scenes.

Engraved by Jan van Somer (c.1645-c.99), a mezzotinter in Amsterdam and London mostly in the 1680s. He probably was employed by Browne and Tompson on their plates.

Stock: 65905



393. The Power of Music. From the Original Picture in the Possession of Capt.,n E. Hall, R.N.

Painted by T.S. Goode. Engraved by W. Morrison. Published by R. Bowyer & M. Parkes, 46, Pall Mall, Aug.t 1830.

Fine & rare mixed method mezzotint. 490 x 395mm (19¼ x 15½"), with publisher's blindstamp. Small margins. £490

An old man in 18th century dress leaps about, waving his cane, dancing to music supplied by a woman playing a cello and a boy playing an alto recorder. A tamborine and a hat rest against a chair. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64908

394. [Singing.]

Mary Spilsbury pinx. Cha.s Turner [sculp.] Edw.d Orme Excudit. [Sold & Published July 1 1802, by Edw.d. Orme, Printseller to the King & Royal Family, No. 59, New Bond Street, corner of Brook Street, London.]

Scarce mezzotint. Sheet 330 x 470mm (13 x 18½"). Trimmed within plate, losing part of engraver's

inscription, title and publication line, a few notches in edges. £260

A rustic interior with a family gathered around a wooden table, singing while a young boy plays a flute. An elderly man reads from a book, with a larger book (a bible?) on the table in front of him. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64912

395. **John Hebden.**

Ph.p Mercier pinx.t. J. Faber fecit 1741 [Sold by Faber at ye Golden] Head in Bloomsbury Square Price 1s. 6. Rare mezzotint. Sheet 355 x 250mm (14 x 9¾"). Trimmed to plate, surface scuffing. Bit messy. £260
A three-quarter length portrait of composer and musician John Hebden (1712-65) playing a cello, looking at music on a stand. *CS 183, state ii of ii, with verse removed. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64895

396. **Miss Martha Ray, who was Murdered April 7.th 1779.**

Painted by N. Dance, R.A. 1777. Engraved by V. Green, Mezzotinto Engraver to his Majesty, & to the Elector Palatine, &c. Publish'd May 25th 1779 by V. Green, N.º 29, Newman Street, Oxford Street, & at N.º 32, Strand. Se vend à Londres chez les Freres Torre, Marchands d'Estampes.
Mezzotint, 18th century watermark, 510 x 355mm (19¾ x 14"). Trimmed to plate. £360
A three-quarter seated portrait of singer Martha Ray (1742-79), music book on her lap. Ray was the mistress of John Montagu, Earl of Sandwich, by whom she had nine children. On 7th April, a jealous admirer, James Hackman, murdered her at the Royal Opera House, for which he was executed at Tyburn. As this portrait was published the following month it is likely the plate was being engraved at the time of the murder. *CS 106, ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iv of v.*
Stock: 64950

397. **M.rs Anastatia Robinson. When Robinson awakes the warbling strings, / and with her heavenly voice responding sings; / the winged graces float upon the sound, / bless the sweet airs, and smiling play around.**

J. Vanderbank Pinx. 1723. J. Faber fec. 1727. London, Sold by J. Bowles & Son, at the Black Horse in Cornhill [n.d., c.1755].
Fine mezzotint. 355 x 250mm (14 x 9¾"), with very large margins. Very slight crease. £380
A three-quarter length portrait of opera singer Anastasia Robinson (c.1692-1755), playing a harpsicord.
A soprano, she sang in several premieres of Handel's operas. In 1722 she secretly married Charles Mordaunt, becoming Countess of Peterborough and Monmouth. *CS 307, state iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64901

398. **Miss Mary Lilius Scott.**

A. Ramsay Pinx.t. J. Faber fecit 1748. Price 1.s 6.d. Sold by J. Faber at the Golden Head, in Bloomsbury Square.
Scarce mezzotint. Sheet 325 x 225mm (12¾ x 8¾"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. Trimmed close to image. Crease top right. £240
A half-length portrait of a young woman holding a music sheet entitled 'Miss Lusie Erskine Minuet', looking at the viewer.
Mary Lilius Scott of Harden was a known beauty: among her suitors was the painter and the Duke of Hamilton. A full length oil by Ramsay is in the John and Mable Ringling Museum of Art (SN387), *CS 318, state i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64899



399. **[Louise Chevalier] M.dme Chevalier in the Character of Virginia giving water to the Negro. Opera of Paul & Virginia.**

Charles Henard delineavit. James Ward Sculpsit. London, Published Aug.t 1799, & Sold by the Author, N.º 14 Hanover Street, Hanover Square.
Mezzotint. Sheet 495 x 365mm (19½ x 14½"). Trimmed within plate, creasing. Repairs. £490
A scene from the opera 'Paul et Virginie', probably the one by composed by Jean-François Le Sueur, and first performed 1794. Here Virginie, played by French actress and singer Louise Chevalier (c.1770-after 1801), brings water to a native in her cupped hands. Chevalier travelled to Russia to perform in 1797, when she became a mistress of Tsar Paul I. After his assassination she was asked to leave Russia by Alexander I, after which there were rumours of her being a courtesan and spy in Paris, Germany and Poland.
Jacques-Henri Bernardin de Saint-Pierre's 1788 novel, set on Mauritius, is a parable of the social divisions in French society on the eve of the Revolution. *Frankau 14, state ii of ii; CS 9, state ii of ii.*
Stock: 65710

400. **[William O'Brien.] M.r O'Brien.**

F. Cotes pinx.t. James Watson Fecit. London, Printed for Rob.t Sayer Sayer, Printseller, near Serjeants Inn, Fleet Street [n.d., c.1775].

Mezzotint. 330 x 225mm (13 x 9"). Some creasing. Small margins. £180

Half-length portrait in oval of Irish actor and playwright William O'Brien (c.1740-1815), described by diarist James Boswell as "a lively little fellow, but priggish" and "quite the fine man about town". He eloped with and married Susan Fox-Strangways (1742-1827), cousin of Charles James Fox, and had to decamp to New York for six years. *Goodwin: 159, state ii of iv; CS: 108, ii of iii*
Stock: 65847

401. **Mrs Woffington.**

A. Pond pinx.t. Ja.s McArdell fecit. [n.d., c. 1745.] Mezzotint. 315 x 225mm (12½ x 9"). F Trimmed into image on right, to plate elsewhere, slight loss of print in top edge, crease in title area, laid on album paper. £160

Margaret Woffington (c. 1720-60), an Irish actress known as Peg. She danced and acted at various Dublin theatres until 1740, when her success as Sir Harry Wildair in 'The Constant Couple' led to her being given her London debut at Covent Garden. She lived openly with David Garrick, the foremost actor of the day, and her other love affairs were notorious. *CS: 188*
Stock: 65768

402. **[Richard Wroughton] Mr. Wroughton.**

R. Dighton Pinx.t. R. Laurie Sculp Published as the act Directs July 10th 1779 by W.m Richardson No.68 High Holborn Mezzotint. 155 x 115mm (6 x 4½"), with large margins. Foxing. £75

Head and shoulders portrait in oval of Richard Wroughton (real name Richard Rotten) (1748-1822), actor and theatre manager. Engraved after Robert Dighton (1751-1814) by Robert Laurie (1755?-1836), as part of a series of small portraits of actors published by Richardson in 1779. *CS I iii/iii; O'D 3*.
Stock: 65761

403. **Johannes Gay. Life is a jest, and all things shew it; I thought so once, but now I know it.**

Zinck pinx. W.m Smith del. et sculp. Published as the Act directs, Dec.r 1.st 1775 by J. Thane, Gerrard Street, Soho, London.

Scarce mezzotint, 325 x 225mm (12¾ x 8¾"). On 18th century watermarked paper. Trimmed to plate at bottom. Creasing. £260

A half-length portrait in oval of John Gay (1685-1732), poet and playwright. A member of the Scriblerus Club in London along with Pope, Swift, and other writers, Gay is best-known for 'The Beggar's Opera', which was produced almost every year until the 1880s, and in the twentieth century supplied the plot for Brecht and Weils 'Die Dreigroschenoper' ('The Threepenny Opera').

Engraved from a portrait by Dresden-born miniaturist C.F. Zincke (1684?-1767), a favourite of George II *CS I., state ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd. See also Ref: 62703.*

Stock: 65801



404. **Un Coup Difficile.**

Peint Par E. Boutibonne. Grave Par Paul Girardet. Berlin_Verlag von Goupil & C.o. Imprime & Public par Goupil & C.ie Editeurs le 1.st Avril 1870, Paris_Londres_Le Haye. New-York-Published by M. Knoedler.

Rare engraving, 650 x 740mm (25¾ x 29"), with very large margins. Laid on paper and taped into mount at top. £650

Three women play billiards in a decorative games room. Two women watch on whilst the other performs a trickshot behind her back. A small girl next to the table feeds a dog.

This engraving seems to be an amalgamation of two oils by Charles-Édouard Boutibonne (1816-97) 'Ladies playing Billiards,' and 'An Elegant Billiard Player.'
Stock: 65852

405. **Gamesters.**

Michelangelo da Caravaggio pinxt. Freschi Sculp. Pubd. & Sold 1815 by Edwd. Orme, Bond St., Corner of Brook St. London.

Rare & fine engraving. 280 x 355mm (11 x 14"), with very large margins. Old ink mss.in margin. £360
Gambling scene of cards & backgammon. *Ricky Jay Collection*.

Stock: 65891

406. **The Female Coterie. Well, this is certainly one of the most useful institutions! _
Lame Lover.**

T. Bonnor del et sculp. [London Magazine, 1770.] Engraving. Sheet 115 x 170mm (4½ x 6¾"). Trimmed within plate. £80

The interior of a salon, with high-stakes gambling, drinking and flirting. *BM Satires 4472. Ricky Jay Collection*.

Stock: 65571

407. **Les Inconvénients du Jeu.**

Peint par A. Van Ostade. Dessiné par Gianni. Gravé par Dupréel. [Musée Français, n.d., c.1810.]
Etching with engraving. Sheet 335 x 425mm (13¼ x 16¾"). Notch in bottom edge. £130
"The Disadvantages of Gambling"; peasants playing cards outside a tavern, one playing a violin. *Ricky Jay Collection.*
Stock: 65573

408. **The Odd Trick.**

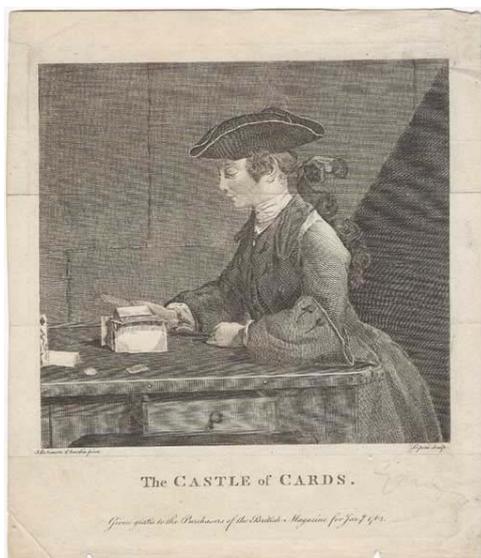
S. Straker Lithographer 80 Bishopsgate Street. [n.d., c.1850.]
Rare coloured lithograph. Sheet 340 x 255mm (13¼ x 10"). Loss in top left corner of margin, some creasing and staining. £130
A young boy plays cards with a pipe-smoking dog. *Ricky Jay Collection.*
Stock: 65569

409. **Des Spiel Rare.**

[Nuremberg: Christoph Weigel, 1705.]
Rare engraving. Sheet 190 x 155mm (7½ x 6¼").
Trimmed within plate, worm holes. £140
Four men playing cards by candlelight.
A plate from 'Ein Schock Phantastn in einem Kasten mit Ihrem Pourtrait gar net in Kupffer gebracht und ausgelacht : samt einer Vorred'.
Stock: 65568

410. **Christmas Eve. Cribbage.**

Published by W. Roxburgh, 1 Grays Place Brompton [n.d., c.1845].
Coloured lithograph. Sheet 240 x 280mm (9½ x 11").
Tears taped. £160
Two filthy chimney-sweep boys play cards on a bench. *Ricky Jay Collection.*
Stock: 65570



411. **The Castle of Cards. Given gratis to the Purchasers of the British Magazine for Jan.y 1762.**

J.B. Simeon Chardin pinx. Le picieé Sculp. [1762.]
Line engraving. 220 x 190mm (8¾ x 7½"). Original folds, creasing. £360

A young man building a house of cards on a table. Despite the engraver's name, this is a close copy of 'Le Château de Cartes', engraved by Bernard Lépicié after Jean Baptiste Siméon Chardin. *BM 1875,0410.32; see Fitzwilliam Museum P.89-1940 for the original. Ricky Jay Collection.*
Stock: 65566

412. **Le Joueur. Il faui que des mes maux enfin je me delivre: J'ai cent moyens tout pretes pour m'empacher de vivre, La riviere, le feu, le oison et le fez, Regnard.**

D L... Pinx. L. C. T... Sculp. A Paris Chez le Citoyen Jean rue S.t Jean de Beauvais N.o 4. [n.d. c.1780]
Engraving, 380 x 260mm (15 x 10¼"), with large margins. £180
Full length image of an upset looking man who has upturned a table, scattering cards and his jacket on the floor.
Quote from Jean-François Regnard's (1655–1709) 'Le Joueur' ("The Gamester", 1696) underneath the title. *Ricky Jay Collection.*
Stock: 65895

413. **Recent Fracas at Mrs Roundabout's Pharo Bank.**

[n.d., c.1800.]
Coloured engraving. 155 x 100mm (6 x 4"). Trimmed to plate, mounted in album paper, creasing. £130
The interior of a salon, with a game of faro degenerating into a brawl between two women, with one pulling the cap and wig off her opponent. A male player uses the the distraction to scoop another player's coins into his hat. Another, who looks suspiciously like Charles James Fox (a well-known player of faro), has his hand down the front of another woman's bodice. *Ricky Jay Collection.*
Stock: 65567

414. **La graine de niais; ou la sorciere en plein air L'as de coeur [m'annonce] que vous êtes enciente.**

Lith. de G. Engelmann. [chez Martinet rue de Coq.] [n.d., c.1820.]
Rare original coloured lithograph. Sheet 245 x 300mm (9½ x 11¾"). Trimmed, losing publication line, stains & creasing. £260
A fortune teller says to an obviously pregnant woman, "The ace of hearts tells me that you are pregnant." A sign next to her reads, 'Par Permission, Madame Mathurin va tirer en ville les Cartes pour Six Sous elle fait Son petit jeu, et pour vingt Sous le grand.' A man sitting next to it on a chair holds his head with his hand in despair. Two other onlookers watch on. *Ricky Jay Collection.*
Stock: 65574

415. **La Botte mal-appliquée.**

J. Mich. Daenzel inv. et del. [n.d., c.1780.]
Stipple, printed in sanguine. 165 x 260mm (7¼ x 10¼"). Thread margins, very small loss at corner. £230

An oval scene of a boy trying on a giant-sized boot with spur, aided by a girl.

Stock: 65652

416. **The Diversion of the Bow.**

Teniers inv. Vivaret Sculp. [n.d., c.1780.]

Etching. Sheet 150 x 250mm (6 x 9¾"). Trimmed within plate and tipped into album sheet. £130

Rustics aim at a makeshift target. An archery image.

See [Ref: 63910] for a reverse image of this print.

Stock: 65821



417. **Thomas Belcher. Fought 12 Prize Battles in England & One in Ireland. Proof.**

Painted by G. Sharples. Engraved by C. Turner.

London Published Dec.r 24. 1814, by T. Belcher, N.º 25 High Holborn.

Mezzotint. 290 x 205mm (11½ x 8"). Trimmed to plate, repaired damage in inscription area on right.

£650

A self-published half-length portrait of boxer Thomas Belcher (1783-1854), arms crossed; wearing a dark double-breasted coat over a light waistcoat with high collar, neckerchief tied in a bow and frill.

The younger brother of Jem Belcher (1781-1811, Champion of All England 1800-5), Thomas was an accomplished boxer and sparrer at the Tennis Court during Tom Cribb's proprietorship: he bested Shaw the lifeguardsman, John Gully and the African-American Tom Molineaux. *Whitman 34.*

Stock: 65606

418. **Mr. John Broughton, Famous for his skill in the Athletic Art of Boxing, & Now one of his Majesty's Yeoman of the Guards.**

Pub.d Nov.r 18, 1787 by W. Richardson at his Ancient & Modern Print Warehouse N.º 174 Strand.

Mezzotint. 330 x 220mm (13 x 8¾"). Trimmed to plate top and bottom, repaired tears, surface scuffing. £280

Oval portrait of boxer John ('Jack') Broughton (c.1703-89), a heavyweight champion, formulator of the first set of boxing rules and the inventor of muffers, the forerunners of modern boxing gloves. *Chaloner Smith: 11, ii of ii (Engraver not ascertained: Class II). Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65604

419. **[John Broughton] Athletic Heroes Ancient Pindar Sung, / And to their Praise his Lyre Immortal Strung. / Oh! could the Bard, transplanted to our Isle. / Revive; & view our British Champion's Toil. / How would he at his Puny Grecians Smile / Oh! might he, might he, but thy prowess see, / He'd own his Pollux a Poltroon to Thee.**

[n.d., c.1750.]

Mezzotint. 330 x 223mm (13 x 8¾"). Trimmed to plate, surface wear, old ink mss. in inscription area.

£380

Oval portrait of boxer John ('Jack') Broughton (c.1703-89), a heavyweight champion, formulator of the first set of boxing rules and the inventor of muffers, the forerunners of modern boxing gloves. *Chaloner Smith: 11, i1 of ii (Engraver not ascertained: Class II), John Faber Jnr?. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65605

420. **Buckhorse.**

[after Daniel Dodd.] [n.d, c.1760.]

A very scarce mezzotint, proof before letters, 18th century watermark. 355 x 250mm (14 x 10"), large margins.

£580

John Smith, alias Buckhorse, boxer, (fl.1720-50).

'Memoirs of the Noted Buckhorse' is the earliest known autobiography of an English boxer. *CS: ENA 142; NPG D9151, identifying the painter as Daniel Dodd.*

Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 65607

421. **Humphreys The Celebrated Boxer.**

Painted by W. Whitby. Engrav'd by J. Young. Publish'd Jan.y 1789, by W. Whitby, No 59 Poland Street London.

Mezzotint. 340 x 250mm, (13½ x 9¾"), with large margins. Late impression. Platemark cracked. Nicks to edges of paper. Margins spotted. £220

Half-length portrait of Richard Humphreys (f.11787-1790) wearing a simple coat with the neck button undone to reveal a cravat.

Boxer, known as "The Gentleman Fighter".

Painted just before his famous bout with his protégé Daniel Mendoza, 1788. *CS: 40, this example a later state not listed, not 1788 as CS.*

Stock: 65682

422. **Humphreys. The Celebrated Boxer.**

Painted by W. Whitby. Engrav'd by J. Young. London, Publish'd by W.m Whitby Sep.r 1788 No 99 Holborn.

Mezzotint scratched letter proof. Plate 340 x 250mm (13¼ x 10"). Thread margins. Light foxing. £360

Half-length portrait of Richard Humphreys (fl. 1787-1790) wearing a simple coat with the neck button undone to reveal a cravat.

Boxer, known as "The Gentleman Fighter".

Painted just before his famous bout with his protégé Daniel Mendoza, 1788. *CS: 40, state ii of ii, but an unlisted third state is known, with closed letters. Ex: Collection of The Hon. C. Lennox-Boyd.*

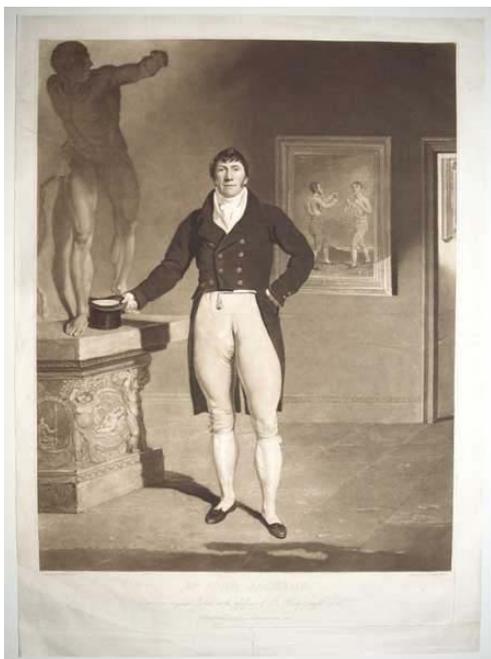
Stock: 65678

423. To the Most Noble Marquis of Worcester This Plate of Mr John Jackson is with Permission Dedicated to his Lordship by his most ob.t very humble Serv.t C.Turner. Private Plate. Proof.

Painted & Engraved by C.Turner. London, Pub'd April 14 1821, by C.Turner, 50 Warren St., Fitzroy Square. Very rare mezzotint. 355 x 255mm (14 x 10"), with large margins. Remnants of creasing. Restored in margins on left. £580

Pugilist known as Gentleman Jackson (1769-1845), English champion 1793-1803. *Whitman: 278. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65881



424. Mr. John Jackson. From an original Picture in the possession of Sir Henry Smyth Bart.

Painted by B.Marshall. Engraved by Charles Turner. London Published May 19 1810, by C.Turner No.50, Warren Street, Fitzroy Square.

Mezzotint. 640 x 450mm (25¼ x 17¾"), with large margins. Central crease and repaired tears. Title area bit messy top left. Damaged. £1800

Full length portrait of the pugilist known as Gentleman Jackson (1769-1845), standing to front in a gallery beside a sculpture of a boxer, holding a top hat with his right hand on the pedestal, pictures of a fight between two boxers hangs on the wall, English champion 1793-1803.

A very rare large boxing image. *Whitman: 277.*

Stock: 65936

425. Mr. George Lister.

Painted by Will.m Artaud. Engraved by Will.m Say. London Published March 10, 1804 by H.Macklin, No.30 Fleet Street.

Very rare mezzotint, 380 x 275mm (15 x 10¾"). Some faint foxing. £520

Portrait of George Lister, a 'cock-feeder', farming the birds for cock-fights. Possibly a boxer based on his build. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66067

426. The Pug-ilists. Time!!! From a picture in the Collection of the Honorable George Agar Ellis M.P. F.R.S. &c. &c. &c. to whom this plate is dedicated by his Obedient and very Humble Servant, C. Turner. Proof.

Painted by J. Bristow. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London: Published Feb.y 21.st 1867, by Louis Brall, 6, Prescott St.

Mezzotint. 355 x 355mm (14 x 14") very large margins. £250

An interval of a fight between two monkeys in an ale-house, with seconds and a timekeeper with watch.

First published by Turner in 1828. Boxing interest.

Whitman 683, unlisted later state after ii. Ex:

Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65692

427. The Pug-ilists. Time!!! From a picture in the Collection of the Honorable George Agar Ellis M.P. F.R.S. &c. &c. &c. to whom this plate is dedicated by his Obedient and very Humble Servant, C. Turner. Proof.

Painted by J. Bristow. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty.

London: Published Feb.y 21.st 1867, by Louis Brall, 6, Prescott St.

Mezzotint. 355 x 355mm (14 x 14"), large margins.

Surface scuffing and soiling. Bit messy. £250

An interval of a fight between two monkeys in an ale-house, with seconds and a timekeeper with watch.

First published by Turner in 1828. Boxing interest.

Whitman 683, unlisted later state after ii. Ex:

Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65693

428. The Pug-ilists. Time!!! From a picture in the Collection of the Honorable George Agar Ellis M.P. F.R.S. &c. &c. &c. to whom this plate is dedicated by his Obedient and very Humble Servant, C. Turner. Proof.

Painted by J. Bristow. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty.

London, Published Jany 1.,st 1828, by Mr. Turner, 50, Warren Street, Fitzroy Square, and Mess.,rs Colnaghi, & C.º, Pall Mall East.

Mezzotint, open letter proof. 355 x 355mm (14 x 14")

very large margins on 3 sides. Narrow margin at bottom, repaired tears, surface scuffing in margins and

inscription area, laid on restorer's tissue. Title area restored. £280

An interval of a fight between two monkeys in an ale-house, with seconds and a timekeeper with watch. Boxing interest *Whitman 683, state i of ii.*
Stock: 65691

429. The Pug-ilists. Time!!! From a picture in the Collection of the Honorable George Agar Ellis M.P. F.R.S. &c. &c. &c. to whom this plate is dedicated by his Obedient and very Humble Servant, C. Turner. Proof.

Painted by J. Bristow. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London, Published Jany 1,,st 1828, by Mr. Turner, 50, Warren Street, Fitzroy Square, and Mess.,rs Colnaghi, & C.°, Pall Mall East.
Mezzotint, open letter proof. 355 x 355mm (14 x 14") very large margins on 3 sides. Trimmed to platemark at bottom. £280

An interval of a fight between two monkeys in an ale-house, with seconds and a timekeeper with watch. Boxing interest. *Whitman 683, state i of ii.*
Stock: 65690



430. Joseph Ward.

Painted by Saxon. Engraved by W.Say. Publish'd by Joseph Ward, May 28, 1815.
Very rare mezzotint. 390 x 290mm (15¼ x 11½"), with large margins. Some foxing. £520
Portrait of Joseph Ward (fl. 1790-1815). Possibly the boxer known as 'Joe Ward' as seen in the stipple portrait published by George Smeeton and satire published by William Holland, 'The English ambassador and his suite before the king at Madrid, 1790.' *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66068

431. Benjamin Aislabie, Esq.r. Dedicated to the Noblemen and Gentlemen of the Marylebone Cricket Club by their obedient Servant W.H. Mason.

Painted and engraved by H.E. Dawe. [n.d., c.1840.] Mezzotint. Sheet 360 x 285mm (14¼ x 11¼"). Trimmed within plate, top left corner chipped. £220
A half-length portrait of Benjamin Aislabie (1774-1842), placing a book, "M.C.C. Subscribers to Matches", on a table, engraved by Dawe from his own painting of 1838 (still in the collection of the M.C.C.). A wine merchant and cricket administrator, Aislabie joined the Marylebone Cricket Club in 1802, becoming President in 1823 & acting as secretary from 1822 until his death. A large man, he averaged 3.15 runs in over 100 innings, taking only eight wickets, 1808-41. Towards the end of his careet he needed a substitute not only to run for him when batting but also to field. Despite his lack of skill he was very popular. In 1841, he took the MCC team to Rugby for the match celebrated in 'Tom Brown's School Days' by Thomas Hughes. *O'D 19. Ex Collection of the Hon. Christopher Lennox-Boyd. See [Ref: 64346] for proof impression.*
Stock: 65632

432. Members of a Ladies' Hockey Club at Play. From the Picture by Lucien Davis, Exhibited at the Royal Insitute of Painters in Water Colours.

Lucien Davis. [n.d, 1894.]
Coloured wood engraving. 365 x 465mm (14½ x 18¼"), with very large margins. Laid on card, damage at centre fold as normal. Faint foxing. £180
A hockey game, with the players wearing long skirts and boaters. From 'The Graphic' newspaper.
Stock: 56690

433. Blank, the Property of His Grace, the Duke of Ancaster. [...] by the Earl of Godolphin's Arabia, his Dam the little Hartley Mare...

[Engraved by Richard Houston after William Shaw.] [Printed for & Sold by Carington Bowles] N.° 69 in St. Paul's Church Yard, London.
Scarce mezzotint. 240 x 345mm (9½ x 13½"). Trimmed into image on three sides, into inscription at bottom, losing publisher's name, repair lower left with loss of text. £320
Blank, the horse of General Peregrine Bertie (1714-1778), 3rd Duke of Ancaster and Kesteven. He was Master of the Horse from 1766 to 1778 and from 1765 for a year he held the position of Master of the Horse to Queen Charlotte. All matters connected with the horses of the sovereign, the stables, the coach houses, the stud, mews were all within his jurisdiction. This plate was originally published in 1757; in this state the plate was cut down and the inscriptions re-engraved.
Stock: 65675

434. **Champion. Got by Pot _8_0s _His Dam, was call'd Huncamunca, by Eclipse. For his Pedigree and Performances, See Mr.**

Wetherbys, Stud Book.

J.N. Sartorius Pinx.t. [engraved by Richard Houston]
Published Jan.y 1st. 1802, by Laurie & Whittle, No. 53
Fleet Street London.

Mezzotint. 250 x 350mm (9¾ x 13¾"), large margins.
Surface abrasion in margins. £260

A racehorse with saddle, held by a groom. *Silzer p.243, 'engraved by Houston'. Ex: Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65681



435. **The Portraiture of Dormouse Who was bred by the R.t Hon.ble the Earl of Godolphin...**

Spencer del. Houston fecit. Publish'd March 1756 as
the Act directs.

Mezzotint with engraved rococo border, early printing,
18th century watermark. 300 x 350mm (11¾ x 13¾").
Damage in inscription area. £260

A stallion being led by a groom. Published in "12
Portraits of Racehorses", engraved by Richard Houston
after Thomas Spencer and James Seymour. *Siltzer*
p.389. Ex: Collection of The Hon. Christopher Lennox-
Boyd.

Stock: 65679

436. **Eclipse, the Property of Capt.n O Kelly, was got by Mask when in the Possession of M.r Wildman, he won the Following Prizes, Vizt. in 1769, six Kings Plates of 100 Gunis each at inchester, Canterbury, Newmarket, Salisbury, Lewes & Litchfield most of them he walk'd over the Course alone, No Horse daring to Start against him. At Newmarket 17 April 1770, he beat the famous horse Bucephalus & on the 19th following he won the Kings 100 Guins against some of the most famous Horses & double distanc'd them the Second Heat.**

Geo. Stubbs, Pinx.t. Publish'd June 4, 1804 by Laurie
& Whittle, 53, Fleet Street, London.

Mezzotint. 350 x 255mm (13¾ x 10"), with large
margins. £220

A reduced version of either the mezzotint by Burke or
the stipple by G.T.Stubbs, unlikely to have been
authorised by the artist. *CLB: Stubbs 144.*

Stock: 65686

437. **Eclipse, the Property of Capt.n O Kelly, was got by Mask when in the Possession of M.r Wildman, he won the Following Prizes, Vizt. in 1769, six Kings Plates of 100 Gunis each at inchester, Canterbury, Newmarket, Salisbury, Lewes & Litchfield most of them he walk'd over the Course alone, No Horse daring to Start against him. At Newmarket 17 April 1770, he beat the famous horse Bucephalus & on the 19th following he won the Kings 100 Guins against some of the most famous Horses & double distanc'd them the Second Heat.**

Geo. Stubbs, Pinx.t. Publish'd June 4, 1804 by Laurie
& Whittle, 53, Fleet Street, London.

Mezzotint. 350 x 255mm (13¾ x 10"), with large
margins. £220

A reduced version of either the mezzotint by Burke or
the stipple by G.T.Stubbs, unlikely to have been
authorised by the artist. *CLB: Stubbs 144.*

Stock: 65685

438. **Eclipse, the Property of Capt.n O Kelly, was got by Mask when in the Possession of M.r Wildman, he won the Following Prizes, Vizt. in 1769, six Kings Plates of 100 Gunis each at inchester, Canterbury, Newmarket, Salisbury, Lewes & Litchfield most of them he walk'd over the Course alone, No Horse daring to Start against him. At Newmarket 17 April 1770, he beat the famous horse Bucephalus & on the 19th following he won the Kings 100 Guins against some of the most famous Horses & double distanc'd them the Second Heat.**

Geo. Stubbs, Pinx.t. Publish'd June 4, 1804 by Laurie
& Whittle, 53, Fleet Street, London.

Mezzotint. 350 x 255mm (13¾ x 10"), paper
watermarked 'W. King, Alton Mill 1834', with large
margins. £380

A reduced version of either the mezzotint by Burke or
the stipple by G.T.Stubbs, unlikely to have been
authorised by the artist.

King worked from Alton Mill in Hampshire. *CLB:*
Stubbs 144.

Stock: 65684

439. **A Race over the Round Course at Newmarket for the King's Plate.**

F.Sartorius pinx.t. R. Houston fecit. London, Printed
for R. Sayer N.º 53 Fleet Street, Published as the Act
directs 20. Aug 1770.

Scarce mezzotint. 255 x 355mm (10 x 14") Backed
with archival paper. £390

Four horses racing right to left along a track marked
out with posts; the jockey of the hindmost brandishes
his whip as he tries to pass another jockey who looks
over his shoulder at him. *Siltzer pg. 242. Ex:*



440. Inscribed to the Noble & most Hon.ble Charles Watson Wentworth, Marquiss of Rockingham; By his Lordship's most Obedient & Devoted Servant, Reginald Heber. The Pedigree and Perormances of Bay Malton.~The Pedigree & Performance of the Grey Horse Gimcrack. "Bay Malton was got by Sampson his Dam by Old Cade, his Grand Dam by Old Traveller, his Great Grand Dam.....Gimcrack was got by Cripple, a Son of Lord Godolphin's late Arabian, jis Dam by Grisewood Partner, a Son of Old-Partner, got by Jigg..."

Fra. Sartorius pinx. R. Houston del et fecit. Publish'd according to Act of Parliament 10th March 1766, by R. Heber in Chancery Lane & Robt. Sayer, Map & Printseller, in Fleet Street. right. Price 5s.

Scarce mezzotint, 18th century watermark, 335 x 455mm (13 x 17¾"). Tears in margins, abrasions and creases in image all repaired. Small margins. £620 Francis Sartorius 1734-1804, John's son and pupil, was born in 1734. His first important work was a portrait of a racehorse owned by the Duke of Grafton. Other portraits followed including Bay Malton, for the Marquis of Rockingham. Sartorius was a prolific and a favourite of the racing fraternity. To various London galleries he contributed thirty-eight works, including twelve to the Royal Academy. He lived in Soho, lastly, at 17 Gerrard Street and he died on 5 March 1804, in his seventieth year.

Richard Houston (1721?-75), mezzotint engraver, born in Dublin about 1721, became a pupil of John Brooks, who was also the master of McArdell and Spooner. Like his fellow-pupils, he possessed much natural talent, and led a dissipated life. He came to London about 1747, where he fell into debt being imprisoned in Fleet Prison. Robert Sayer paid his debts and it wasn't until after 1760 that Houston was free of his commitment to Sayer.

Bay Malton: Prior to the start of his second season on the turf Bay Malton was purchased by Charles Watson-Wentworth, 2nd Marquis of Rockingham. A stout and honest runner he was started only once or twice each season and had a lengthy and lucrative career. He

earned his owner and his backers huge sums of money although his finest victory was likely that at York in 1766 where he set a new course record. He lost only two races, both of them in his final two seasons. He retired to Lord Rockingham's stud at Wentworth Woodhouse, near Rotherham, Yorkshire, where he stood privately. He left no stock that bred on although he sired a few runners, including Mr. Preston's Flaunter. Bay Malton died at Wentworth in 1786. Gimcrack: Making his first start at Epsom in 1764 he won all seven of his races that year. Among his victories at Newmarket was the Whip, allegedly given by Charles 2nd and later said to include hair from the mane and tail of Eclipse. Throughout his active turf career he ran in nearly forty races, the majority of them in heats and over long distances. He was beaten only ten times in eight years. In 1766 when owned by Count Lauraguais he performed the remarkable feat of running twenty-two and a half miles in one hour in France. He is still remembered today for his racing excellence and commemorated by the Gimcrack Stakes held at York, *Siltzer: 242. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65880

441. Pictures from Pickwick. Rook Shooting At Dingley Dell. "Bless my soul!" said Mr Winkle. "I declare I forgot the cap."

Cecil Aldin [in image]. Copyright Lawrence & Jellycoe LTD & Chapman & Hall LTD London. JL Goffart Printer Brussels [n.d., c.1925.] Chromolithograph, sheet 540 x 440mm (21¼ x 17¼"). Laid on card. Blindstamp for Fine Art Trade Guild.

£95

From Aldin's series of lithographs based on Charles Dickens's "The Pickwick Papers".

Cecil Charles Windsor Aldin (1870 - 1935), artist and illustrator, was born in Slough, the son of a builder, and studied at the South Kensington school of Art. He worked as a comic illustrator in the 1890's before achieving great success as a sporting artist. He retired to Majorca in 1930.

Stock: 65637

442. Near Liverpool, looking towards Manchester. 11.

T. T. Bury. H. Pyall, sculp.t. London, Pub.d. by R. Ackermann, 96 Strand, 1831.

Fine hand-coloured aquatint. Platemark: 255 x 290mm (10 x 11¼"). Very slight timestaining. £280

A view depicting a new railway line, with a train approaching from under a bridge. Several bridges are seen in the distance, as figures walk along the bank, one walking along the tracks.

From 'Coloured views of the Liverpool and Manchester railway, with plates of the Coaches, Machines. &c. from drawings made on the spot by T. T. Bury. with descriptive particulars, serving as a guide to Travellers on the Railway. London.' published by Ackermann in 1831. *Abbey, Life: 400.*

Stock: 65653

443. Moorish Arch, looking from the Tunnel. Plate 10.

T. T. Bury. del.t. S.G. Hughes, sculp.t. London, Pub.d. by Ackermann & C.o, 1832.

Fine hand-coloured aquatint. Platemark: 255 x 290mm (10 x 11¼"), large margins. Time stained. £220

A view of the Moorish Arch, which was built over the Liverpool and Manchester railway line at Edge Hill station in Liverpool, within the Cavendish railway cutting. It was demolished in the 1860s when the cutting was widened.

From 'Coloured views of the Liverpool and Manchester railway, with plates of the Coaches, Machines. &c. from drawings made on the spot by T. T. Bury. with descriptive particulars, serving as a guide to Travellers on the Railway. London.' published by Ackermann in 1831. *Abbey, Life: 400.*

Stock: 65654

444. The Tunnel. Plate 1.

T. T. Bury. H. Pyall, sculp.t. London, Published Feb.y 1, 1831. by R. Ackermann, 96 Strand.

Fine hand-coloured aquatint. Platemark: 255 x 310mm (10 x 12¼"), large margins. Slight mount burn & crease. £220

A view of Wapping tunnel connecting the Liverpool and Manchester Railway with the Wapping dock in Liverpool. This is the early version with the group of three spectators standing on the right of the tunnel and a train on the right further in the distance, rather than the prominent train in the middle of the tunnel that was published in 1833.

From 'Coloured views of the Liverpool and Manchester railway, with plates of the Coaches, Machines. &c. from drawings made on the spot by T. T. Bury. with descriptive particulars, serving as a guide to Travellers on the Railway. London.' published by Ackermann in 1831.

The original watercolour picture by T.T. Bury is in the National Railway Museum, object number 1977-5869 *Abbey, Life: 400.*

Stock: 65651

445. Mess.rs Harding Howell & Co. 89 Pall Mall.

[Pugin & Rowlandson del.t.] For No.3 of Ackermann's Repository of Arts &c. Pub March 1809, 101, Strand London.

Coloured etching. Sheet 230 x 140mm (9 x 5½"). Trimmed close to publication line. £120

An interior view of Harding Howell & Co, a drapers. Women are surrounded by draped fabric whilst they shop, in the centre of the image a woman looks at fabric whilst her dog waits behind her.

Stock: 65970

446. Ackermann's Repository of Arts, 101 Strand.

Pugin & Rowlandson del.t. [Ackermann.] Jan.y 1809. Coloured etching. Sheet 230 x 140mm (9 x 5½").

Trimmed close to plate. Slight damage to bottom of plate. £220

View of Rudolph Ackermann's Repository of Arts at 101 Strand, London. Several customers are viewing the prints and other objects, the counter can be seen on the right.

Stock: 65968

447. Old Royal Academy in Pall Mall in 1771 [n.d., c.1820.]

Watercolour. Sheet 270 x 185mm (10½ x 7¼"). Faint crease down centre of image. £180

An exterior view of the Old Royal Academy in Pall Mall. The Royal Academy was initially housed in cramped quarters in Pall Mall, in 1771 it was given temporary accommodation for its library and schools in Old Somerset House, then a royal palace.

Stock: 65871



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

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

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

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

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

Stock: 57967

449. An East View of Kimbolton Castle. The Seat of His Grace the Duke of Manchester. To whom the abover Plate is respectfully dedicated by permission by his Graces' most obliged & Obedient Servant. E.Blackley.

On Stone by Paul Gauci. E.Blackley del.t. Printed by Graf & Soret. [n.d., c.1850.]

Rare lithograph. Sheet 445 x 350mm (17½ x 13¾"), large margins. £240

A view of Kimbolton Castle, in Kimbolton, Cambridgeshire, England. It was the final home of King Henry VIII's first wife, Catherine of Aragon. Originally a medieval castle but converted into a stately palace, it was the family seat of the Earls and Dukes of Manchester from 1615 until 1950. It now houses Kimbolton School.

Stock: 65875

450. **[Ullswater] To Sir John Call, Bar.t, This View of Ullswater Lake, is with the greatest respect inscribed by his muchg obliged & obedient Serv.t W.m Burgess.**

Drawn from Nature by W.m Burgess. Engraved by F. Jukes. Publish'd as the Act directs by W.m Burgess Drawing Master Michaels Grove Brompton. Aquatint. 470 x 540mm (18½ x 21¼"). Small tear entering inscription area, wear to margins. Paper slightly cocked. £320

A man on horseback talks to a herdsman with two cows, with the lake and distant mountains.

One of a series of eight views after drawings made by William Burgess in 1792, published firstly by the artist 1793-4 and then re-published by Jukes, in 1796.

Stock: 53581



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

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

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

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

Stock: 57966

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

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

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

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

Stock: 57965

453. **A View of Ramsgate from the East Pier Head.**

E. Dorrell Del. G. Kirtland Sculp. London Publish'd Feb.y 19st 1798 by G. Kirtland Printseller N.º 119 Titchfield S.t Oxford Market.

Scarce etching with hand colour. Fine frame, sight size 325 x 470mm (12¾ x 18½"). Some spotting and toning, unexamined out of frame. £450

A naive view of the town from the pier, with promenaders.

Stock: 61653

454. **A Map of Lancashire.**

Published by Sam.l Darton. 5.th of December 1800.

Engraved map with original hand colour. 90 x 90mm (3½ x 3½"). Trimmed into plate on left, losing another image or map, small skinned area in map, a small hole in unprinted area of plate, others in top margin. £130

A very rare map of Lancashire within a circle, marking the roads.

Samuel Darton is likely to be Samuel (1785-1840), the son of Quaker publisher William Darton, who specialised in publications for children, although the date of publication of this map would make him 15 at the time. He officially joined the family firm in 1810. The map is unlikely to have come from an atlas, as there is no equivalent map of Devon in Kit Batten's extensive cartobibliography.

Stock: 65741

455. **A View of the Petrifying Spring, commonly call'd The Dropping Well, &c at Knaresbrough, in Yorkshire; it belongs to S.r Hen: Slingsby Bar.t and the Ruins of the Castle to the R.t Hon: the Earl of Burlingtonm To whom this Plate is inscrib'd by their most humble & most obedient Servant T. Smith.**

F. Vivares Sculp. Publish'd according to Act of Parliam.t Jan.y 14. 1746/7.

Rare engraving. Sheet 365 x 475mm (14¼ x 18¾"). Trimmed within plate, small tear in bottom edge. £250

A view of the famous petrifying well at Knaresborough, near Harrogate, Yorkshire, with the river Nidd and ruins of Knaresborough Castle in the background, after Thomas Smith of Derby (1721-67)

Stock: 65717

456. **[Powis Castle]**

[n.d. c.1880]

Very rare lithograph, sheet 280 x 380mm (11 x 15"). £120

A view of Powis Castle across the gardens.

Powis Castle is a medieval castle, fortress and grand country house near Welshpool, in Powys, Wales.

Stock: 65929

457. **Caernarvon Castle [in pencil]**

Cyril Anning [in pencil] [n.d. c.1900]

Etching, 130 x 245mm (5 x 9½), with very large margins. On paper watermarked, 'F J Head & Co.' £90
Etching of Caernarvon Castle and part of the River Seiont in Gwynedd, North Wales.

Stock: 65921

458. **[David Stuart Erskine, 11th Earl] The Earl of Buchan.**

J. Reynolds pinxt. J. Finlayson fecit. Publish'd according to Act of Parliament Nov. 22d 1765 [but post-1767]. Sold at the Golden Lamp in Berwick Street, price 5d.

Mezzotint. 380 x 280mm (15 x 11"), 18th century watermark. Small margins on 3 sides. £140

Half-length portrait of David Stuart Erskine (1742-1829), 11th Earl of Buchan, in van Dyck costume. He founded the Society of Antiquaries of Scotland in 1780.

The portrait was originally titled 'Lord Cardross', before Erskine replaced his father as Earl in 1767. *CS 3 state ii of ii, although the BM has an earlier proof before letters.*

Stock: 65771

459. **The Honourable M.r James Graham of Airth. Jude of the High Court of the Admiralty and Dean of the Faculty of Advocates.**

Geo Chambers delin et sculp: Edinb: 1739.

Engraving. Sheet 275 x 195mm (10¾ x 7¾").

Repaired, backed with restorer's tissue. Small tear left side. £140

A half-length oval portrait of James Graham (1676-1746), within an elaborate frame featuring a coat of arms and a naval vignette. He was appointed a judge of the Scottish court of Admiralty (1702) and served as dean of the Faculty of Advocates (1737-46).

Stock: 65721

460. **[William Sutherland, 18th Earl] William Earl of Sutherland, Aide de Camp to his Majesty, & Coll:l of a Highland Reg:t ~ To Eliz:th Countess of Sutherland, this Plate is respectfully Inscribed by her Ladyships most Humble Servant. J. M:cIntoch.**

Alan Ramsay Pinx.t. J. M,cIntosh fecit. Published as the Act directs by J. M.cIntosh, 21, June, 1779.

Scarce mezzotint. 455 x 255mm (18 x 10"). Small tears taped at bottom, some surface scuffing in margins, small stain in title. £260

A full length portrait of William Sutherland (1735-1766), 18th Earl of Sutherland, in the uniform of a colonel of the Sutherland Fencibles, painted by Ramsay in 1763. He and his wife both died of typhus at Bath.

This mezzotint, the only print engraved or published by McIntosh, was copied from the painting at Dunrobin Castle and dedicated to William's only child, and published the year she raised the Sutherland Fencibles herself. In 1785 she married George Leveson-Gower, later the Duke of Sutherland: the two are remembered for the brutal Highland Clearances. *CS: 1, only state.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65695



461. **[William Sutherland, 18th Earl] William Earl of Sutherland, Aide de Camp to his Majesty, & Coll:l of a Highland Reg:t ~ To Eliz:th Countess of Sutherland, this Plate is respectfully Inscribed by her Ladyships most Humble Servant. J. M:cIntoch.**

Alan Ramsay Pinx.t. J. M,cIntosh fecit. Published as the Act directs by J. M.cIntosh, 21, June, 1779.

Fine & scarce mezzotint. 455 x 255mm (18 x 10"), with large margins. £420

A full length portrait of William Sutherland (1735-1766), 18th Earl of Sutherland, in the uniform of a colonel of the Sutherland Fencibles, painted by Ramsay in 1763. He and his wife both died of typhus at Bath.

This mezzotint, the only print engraved or published by McIntosh, was copied from the painting at Dunrobin Castle and dedicated to William's only child, and published the year she raised the Sutherland Fencibles herself. In 1785 she married George Leveson-Gower, later the Duke of Sutherland: the two are remembered for the brutal Highland Clearances. *CS: 1, only state.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65694

462. **Key to Allans Print of the General Assembly of 1783.**

[after David Allan.] Edin.r Published by Hugh Paton, Carver & Gilder to the Queen [n.d., c.1843.]

Etched key plate. 140 x 185mm (5½ x 7¼"). Trimmed close to plate lower left, small ink stain in right margin. £130

The key plate to a reissue of David Allan's 1787 aquatint 'The General Assembly of the Kirk of Scotland'.

Presided over by the Earl of Dalhousie, the 18 named figures includ James Boswell.

Stock: 65742

463. **Arthur Smyth Lord Archbishop of Dublin 1771.**

Francis West Pinx.t. James Watson Fecit. [n.d., c.1771.]

Mezzotint. 375 x 280mm (14¾ x 11"), large margins. Trimmed into arms at bottom, new margin added.

£260

Three-quarter portrait of Arthur Smyth (1706-1771), standing in a library, one hand resting on an upright book. He served as Archbishop of Dublin from 1766 until his death in 1771, which this portrait was probably published to commemorate. *CS 131; Goodwin 83. Ex: Collection of The Hon. Christopher Lennox-Boyd, his state ii of ii, 'Commas after names burnished from plate but still just visible'.*

Stock: 65853



464. **[William V, Prince of Orange] [Guillaume V.]**

[engraved by James Watson.] [n.d., c.1770.]

Mezzotint, rare proof before title, inscription area uncleaned. Fine working proof. 405 x 305mm (16 x 12"). A few small tears in margins. Small margins.

£320

A three quarter portrait of Prince William V of Orange (1748-1806), with his left hand on his hip, wearing embroidered coat, star and sash, his hair powdered. The first lettered state was the last, published by Robert Sayer in 1772. *Goodwin 87, state i of iii. CS 110. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65850

465. **[Ile Saint-Louis, Paris.]**

A Carbonati 1920 [signed in pencil].

Etching, limited edition, 16 of 100 signed by the artist in pencil. 140 x 185mm (5½ x 7¼"), large margins.

£160

Antonio Carbonati (1893-1956) was born in Mantova, and trained at the Fine Arts Academy in Venice where he published his first etching in 1916; during the following three years he executed a number of etchings, mostly of Rome, which were well-received by the public. In 1919 he moved to Paris where he was embraced by the artistic establishment, becoming a juried member of the Salon d'Automne (1923) and winning the prestigious gold medal at the Exposition International des Arts Decoratifs, Paris (1925). That year Carbonati returned to Rome, where he continued and created a series of these albums of cityscapes. He is now firmly placed in the front rank of early twentieth century Italian Art.

Stock: 65673

466. **[Pont Royal, Paris.]**

A Carbonati 1920 [signed in pencil].

Etching, limited edition, 31 of 100 signed by the artist in pencil. 110 x 230mm (4¼ x 9"), large margins.

£160

A view of the Pont Royal, Paris, looking across the Seine from the Port des Tuileries.

Antonio Carbonati (1893-1956) was born in Mantova, and trained at the Fine Arts Academy in Venice where he published his first etching in 1916; during the following three years he executed a number of etchings, mostly of Rome, which were well-received by the public. In 1919 he moved to Paris where he was embraced by the artistic establishment, becoming a juried member of the Salon d'Automne (1923) and winning the prestigious gold medal at the Exposition International des Arts Decoratifs, Paris (1925). That year Carbonati returned to Rome, where he continued and created a series of these albums of cityscapes. He is now firmly placed in the front rank of early twentieth century Italian Art.

Stock: 65671

467. **[Jeane Antoinette Poisson] Madame la Marquise de Pompadour. Morte En 1764.**

F. Boucher Pinx.t. [engraved by James Watson?] [n.d., c. 1770.]

Very rare mezzotint, sheet 175 x 185mm (9¾ x 7¼"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. Trimmed. Margins reinforced.

£240

Half-length portrait within a circle. Jeane Antoinette Poisson (1721-64), mistress of Louis XV, made Marquise de Pompadour by him in 1745.

A reversed copy of the mezzotint by Watson. The Louvre states that was also engraved by Watson to serve as the frontispiece to the 'Suite d'Estampes Gravées Par Madame la Marquise de Pompadour d'Après les Pierres Gravées de Guay.' *CS ENA 129. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 65822

468. **[Jeane Antoinette Poisson] Madame la Marquise de Pompadour. Morte En 1764.**

F. Boucher Pinx.t. J. Watson fecit. [n.d., c. 1770.]

Mezzotint. 245 x 185mm (9¾ x 7¼"). Trimmed to plate, laid on album paper at sides.

£260

Half-length portrait in a circle of Jeane Antoinette Poisson (1721-64), mistress of Louis XV, made Marquise de Pompadour by him in 1745. *CS: 118. Goodwin 162, ii of ii, Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*
 Stock: 65862



469. [**Jeane Antoinette Poisson**] **Madame la Marquise de Pompadour. Morte En 1764.**
 F. Boucher Pinx.t. J. Watson fecit. [n.d., c. 1770.]
 Fine mezzotint. 245 x 185mm (9¾ x 7¼"), with large margins. Slight rippling. £320
 Half-length portrait in a circle of Jeane Antoinette Poisson (1721-64), mistress of Louis XV, made Marquise de Pompadour by him in 1745. *CS: 118. Goodwin 162, ii of ii, Ex: Collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*
 Stock: 65861

470. **Mnemosina the Goddess of Memory Weeping for the unfortunate Louis XVI...**
 London Pub.d as the Act directs, October 30th 1793 by P. Molinari No.43 Rupert Street Hay Market.
 Stipple, with image and inscription printed from separate plates. Sheet 280 x 150mm (8 x 6") Staining on left. £180
 An allegorical scene on the execution of Louis XVI and Marie Antoinette, with Mnemosyne reclining in a landscape beside a portrait of the deceased monarchs, mourning their loss.
 Stock: 66007

471. **Claude Louis Francois de Regnier, Comte de Guerchy, Marquis de Nangais &c. Chevalier des Ordres du Roy, Lieutenant Général de Ses Armées, Colonel Lieutenant de son Regiment d'Infanterie, Gouverneur des ville et Château de huningue, et Son**

Ambassadeur auprès de Sa Majesté Britannique. 1766

M. Vanloo pinx.t. J. Watson fecit. Sold by Ryland & Bryer, Engravers & Printsellers, at the Kings Arms Cornhill.

Mezzotint. 330 x 230mm (13 x 9"), with large margins. Paper lightly toned. £260

A half-length portrait in oval of Claude-Louis-François Régnier (1715-67), French ambassador to London from the end of the Seven Years' War in 1763 to 1766, when he was recalled after disagreements with the Chevalier d'Eon. *CS 67, ii of iii; Goodwin 39, ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 65857

472. [**Claude Louis Francois de Regnier, Comte de Guerchy, Marquis de Nangais &c. Chevalier des Ordres du Roy, Lieutenant Général de Ses Armées, Colonel Lieutenant de son Regiment d'Infanterie, Gouverneur des ville et Château de huningue, et Son Ambassadeur auprès de Sa Majesté Britannique. 1766**]

[M. Vanloo pinx.t. J. Watson fecit.] [Sold by Ryland & Bryer, Engravers & Printsellers, at the Kings Arms Cornhill.]

Fine mezzotint, proof before letters, 18th century watermark. 330 x 230mm (13 x 9"). With the blind stamp of John Charrington. Trimmed into plate at bottom, thread margins elsewhere. £320

A half-length portrait in oval of Claude-Louis-François Régnier (1715-67), French ambassador to London from the end of the Seven Years' War in 1763 to 1766, when he was recalled after disagreements with the Chevalier d'Eon.

John Charrington (1856-1939) was Honorary Keeper of Prints at the Fitzwilliam Museum, cataloguing their entire collection. In 1933 he donated to the museum 5000-6000 prints it did not already possess and funded a new print room to house them. *CS 67, i of iii; Goodwin 39, i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd. Lugt L572.*
 Stock: 65859

473. [**Claude Louis Francois de Regnier, Comte de Guerchy, Marquis de Nangais &c. Chevalier des Ordres du Roy, Lieutenant Général de Ses Armées, Colonel Lieutenant de son Regiment d'Infanterie, Gouverneur des ville et Château de huningue, et Son Ambassadeur auprès de Sa Majesté Britannique. 1766**]

[M. Vanloo pinx.t. J. Watson fecit.] [Sold by Ryland & Bryer, Engravers & Printsellers, at the Kings Arms Cornhill.]

Mezzotint, proof before letters, 18th century watermark. 330 x 230mm (13 x 9"). Very small printer's crease in inscription area on left. Small margins. £320

A half-length portrait in oval of Claude-Louis-François Régnier (1715-67), French ambassador to London from the end of the Seven Years' War in 1763 to 1766, when

he was recalled after disagreements with the Chevalier d'Eon. *CS 67, i of iii; Goodwin 39, i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65858

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

n.d. Natur gez. u. lith v. Wilhekm. Heuer. Druck u. Verlag d. lith v Charles Fuchs. Hamburg. Druck u. Verlag d. lith v Charles Fuchs. Hamburg [n.d., c.1860]. Tinted lithograph with hand colour. Sheet 525 x 700mm (20¾ x 27½"). Faint mount burn around image. Some restoration at top in sky. £390
A large prospect of Hamburg, with the harbour on the right, filled with ships.
Stock: 57964

475. Gyula III, Capitaine Hongrois. Tire du Cabinet des Estampes du Roi.

Touze d. Pierre Duflos S. A Paris chez Duflos le Jeune [n.d. c.1780]. Engraving with hand colour, 280 x 170mm (11 x 6¾"), on 18th century watermarked paper. Loss of margin top left, otherwise large margins. £120
From 'Recueil d'estampes représentant les grades, les rangs et les dignités suivant le costume de toutes les nations existantes' by Pierre Duflos, published 1779-84. The original colour is particularly fine, with gold leaf highlights.
Stock: 65796

476. [A man reading a book with a magnifying glass.] VIII. A. S. Ecc.za Il Sig.or Co: Giovanni Vezzi N.V. In contrasegno del mio rispetto D.D.D.

Giambattista Piazzetta depin. Giovanni Cattini dis. ed. inc. [Venice c.1754.] Etching. Sheet 450 x 335mm (17¾ x 13¼"), on 18th century watermarked paper. Trimmed within plate at sides, tears on central crease taped. £280
Portrait of Giovanni Vezzi (b.1687) son of goldsmith and founder of Vezzi porcelain, Francesco Vezzi (1651-1740).
Plate VIII of 'Icones ad vivum expressae', a set of 14 portraits plus frontispiece, engraved by Giovanni Cattini after Giovanni Battista Piazzetta. The first edition was published by Pasquali in 1743, who reprinted them in 1754 with Latin numeral plate number (as this example), and again in 1763; in 1767 they were republished by Teodoro Viero with a new publication line. *BM 1951,0714.242 for first state.*
Stock: 65595

477. Joh Baptista Piazzetta pictor, natus Venetiis. Joh. Cattini in aes incidit observatae et grati animi ergo anno MDCCXLIII.

[Venice c.1754.] Etching. Sheet 450 x 340mm (17¾ x 13¼"). Trimmed to plate, small stain, creasing. £390
A head and shoulders self portrait of Venetian painter Giovanni Battista Piazzetta (1682-1754), the frontispiece portrait from 'Icones ad vivum expressae',

accompanying 14 portraits engraved by Giovanni Cattini after Piazzetta. The first edition was published by Pasquali in 1743, who reprinted them in 1754 with Latin numerals on the 14 portraits, and again in 1763; in 1767 they were republished by Teodoro Viero with a new publication line.

The original drawing is at Windsor (inv. 0754). *BM 1871,0812.4246.*
Stock: 65597



478. [Woman cupping her chin in one hand.] II. Felicitas sub Auspicio Clarissimae Matronae Venetae Justinianae de Maurocenis Gradoniae.

Jo. Bapta Piazzetta delineavit. Joannes Cattini Sculptor Venetus. [Venice: Pasquali Press, c.1754.] Rare etching, 445 x 335mm (17½ x 13¼"), on 18th century watermarked paper. Trimmed to plate in several places, small tear on right on fold. £390
Portrait of a young woman, probably from the powerful Venetian noble family, Morosini. The second of 14 portraits in the series 'Icones ad vivum expressae', engraved by Giovanni Cattini after Giovanni Battista Piazzetta. The first edition was published by the Pasquali Press in 1743, who reprinted them in 1754 with Latin numerals on each portrait (as this example), and again in 1763; in 1767 they were republished by Teodoro Viero with a new publication line. *BM 1951,0714.243.*
Stock: 65593

479. [Man resting his head in one hand.] I. Excellentissimo Bernardo Nani P.V. in obsequentis animi monumentum D.D.D.

Jo. Baptista Piazzetta delineavit. Joannes Cattini Sculptor Venetus. [Venice: Pasquali Press, c.1754.] Rare etching, 445 x 335mm (17½ x 13¼"), on 18th century watermarked paper. Narrow margin lower right. £390
Portrait of Venetian politician and art collector Bernardo Nani (1712-61) in contemplation. The first of 14 portraits in the series 'Icones ad vivum expressae', engraved by Giovanni Cattini after Giovanni Battista Piazzetta. The first edition was published by the Pasquali Press in 1743, who reprinted them in 1754 with Latin numerals

on each portrait (as this example), and again in 1763; in 1767 they were republished by Teodoro Viero with a new publication line. *BM 1951,0714.243*.
Stock: 65592

480. [A man with long hair drawing on a block with a pair of dividers.] XI. **Excellentissimo Petro Zen P.V. in obsequentis animi officium D.D.D.**
Jo. Bapta Piazzetta delineavit. Joannes Cattini Sculptor Venetus. [Venice: Pasquali Press, c.1754.]
Etching, 445 x 335mm (17½ x 13¼"), on 18th century watermarked paper. Narrow margins, tear taped. Central margin right. £480
The ninth of 14 portraits in the series 'Icones ad vivum expressae', engraved by Giovanni Cattini after Giovanni Battista Piazzetta.
The first edition was published by the Pasquali Press in 1743, who reprinted them in 1754 with Latin numerals on each portrait (as this example), and again in 1763; in 1767 they were republished by Teodoro Viero with a new publication line. *BM 1951,0714.241*.
Stock: 65596

481. [A boy caressing a girl's face.] III. **Clarissimo Viro Dno Dno Josepho Smith Anglo Bonarum artium Promotori et Protectori beneficentissimo in grati animi argumentum D.D.D.**
Jo. Bapta Piazzetta delineavit. Joannes Cattini Sculptor Venetus. [Venice: Pasquali Press, c.1754.]
Rare etching, 445 x 335mm (17½ x 13¼"), on 18th century watermarked paper. Slight creasing. £480
Portrait of Joseph Smith (c.1682 – 1770), commonly referred to as Consul Smith, served as the British consul in Venice from 1744 to 1760. He was a prominent patron of the arts, most notably supporting the painter Canaletto, a distinguished collector and connoisseur, financial agent for the British community in Venice, and a key figure attracting British travelers during the Grand Tour.
The third of 14 portraits in the series 'Icones ad vivum expressae', engraved by Giovanni Cattini after Giovanni Battista Piazzetta. The dedication is to Joseph Smith (c.1674-1770), the British consul in Venice 1744-60, whose art collection was bought by George III in 1761.
The first edition was published by the Pasquali Press in 1743, who reprinted them in 1754 with Latin numerals on each portrait (as this example), and again in 1763; in 1767 they were republished by Teodoro Viero with a new publication line. *BM 1951,0714.247*
Stock: 65594

482. **A View of Florence from the Convent of Capuchins at Montugi.**
[after Giuseppe Zocchi.] Printed for Carington Bowles, Map & Printseller, N.º 69 in St Pauls Church Yard, London [n.d., c.1770].
Engraving. 175 x 280mm (6¾ x 11"), large margins. £170

A prospect of Florence after Giuseppe Zocchi (c.1711-67), best known for his vedute of his native city, Florence.
Stock: 65640

483. [View of Florence from Fiesole]
[n.d., c.1780.]
Aquatint with etching, printed in brown. Sheet 365 x 505mm (14¼ x 19¾"). Trimmed to image, losing all inscriptions, laid on album paper. £180
A rare 18th century view of Florence from the north-east, with a villa to the right and shepherds in the foreground.
Stock: 65638



484. [Speculum Romanae Magnificentiae.]
ANT. LAFRER I. FORMIS. ROMAE ∞ .D L.
[Antoine Lafréry] [n.d. c.1550]
Engraving, trimmed, sheet 390 x 110mm (15½ x 11"). Taped into mount. Light time staining. Creases. £750
Very fine & rare image showing fragment of the sculptural group depicting Menelaus holding the dying Patroclus, known as the "talking statue" of Pasquino in Rome. Petitions are posted on the nearby wall, with a poem in Italian inscribed on the statue's plinth and additional writings, known as "zetelli," on the wall.
Huelsen 1921 Das Speculum Romanae Magnificentiae des Antonio Lafreri 71.
Stock: 65959

485. **Cascade of Tivoli.**
Mannskirsh delin. Jenner Sulp. [n.d., c.1800.]
Scarce & fine mezzotint, printed in blue, pt 18th century watermark. 480 x 345mm (18½ x 13¼"). Trimmed to plate. £320
A moonlit view of the waterfalls at Tivoli.
As a young man the engraver, Isaac Jehner (1750-1818), had a series of accidents that broke his thighs and left arm, which were badly treated, leaving him on limited stature and disabled. He published a memoir, unusual for an engraver, called 'Fortune's Football' in 1806, described by Alexander as 'a pioneering account by a person with disabilities of his experiences'.
Stock: 65789

486. **Johannes III. King of Poland, Great Duke of Lithuania, Ukraina etc. Taken from the Originall sent to ye Dutchess of Mazereene.**

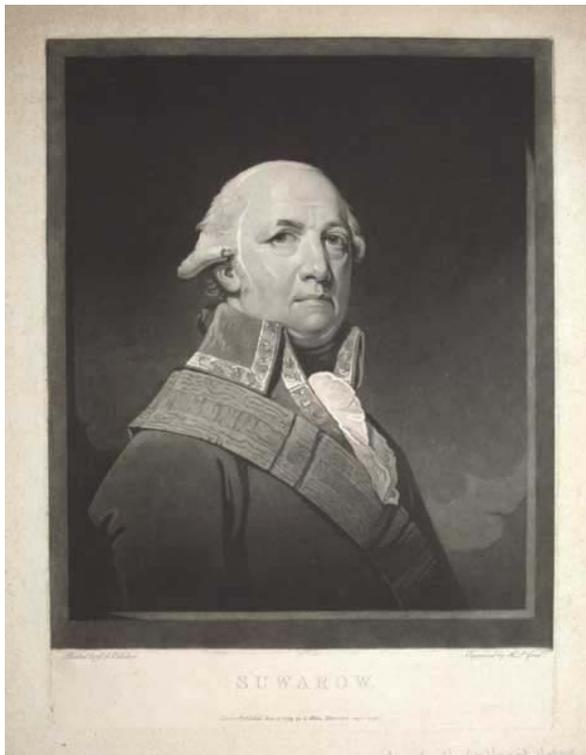
Sold by E. Cooper at ye 3 Pidgeons in Bedford Street [c.1690]

Mezzotint, pt 17th century watermark, sheet 210 x 155mm (8¼ x 6"). Trimmed. £260

John III Sobieski (1629 - 1696), king of Poland and Grand Duke of Lithuania. Sobieski was one of the most notable monarchs of the Polish-Lithuanian Commonwealth. His reign was marked by conflict with Ottoman forces attempting to advance into Europe. Soon after becoming king in 1674 he recommenced the war against the Ottomans, and followed by unsuccessful attempts to conquer Prussia. Sobieski eventually found himself with few allies, leading to a pact with Leopold I of Austria that the two rulers would help each other if their countries were threatened. In 1683 Sobieski was called to defend Austria against the invading Ottoman Turks at the Battle of Vienna, in a famous victory that saw Sobieski acclaimed as 'Saviour of Europe'. *CS 13. Ex:*

Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65844



487. **Suwarow.**

Painted by G.J. Kalichew. Engraved by H.S. Goed [Charles Howard Hodges?]. London Published June 4, 1799, by A. Milne Tottenham court road.

Mezzotint. 470 x 340mm (18½ x 13¼"), with large margins. Margins stained with some damage. Uncut. £650

A half-length portrait of a middle-aged man in high-collared military jacket. The British Museum describes it as 'formerly thought to be Alexander Suvarov', and probably engraved by Charles Howard Hodges as 'H.S. Goed' is an anagram of Hodges.

Count Alexander Vasilyevich Suvorov-Rymniksky, Prince of Italy (c.1730-1800) was a Russian general

who played a major role in wars against Turkey and against the French armies in north Italy, and in suppressing revolts in Russian territories. *BM Nn,7.48.9; Rijksmuseum RP-P-1906-3412, 'Portret van een onbekende man'.*

Stock: 65792

488. **[Mikhail Semyonovich Vorontsov] Lieut.t Gen.l Count Michael Woronzow, Aide de Ca,p of H.I.M. the Emperor of Russia. [title repeated in Cyrillic] Proof.**

Painted by order of the Emperor Alexander 1st by Geo. Dawe Esq.r Member of the Roy.l Acad.y of London, that of St Petersburg &c &c: Engraved by Hen.y Dawe London. [Russian publishers in Cyrillic] & Mess.rs Colnaghi & C.° Cockspur St.t London, Jan. 1823.

Rare proof mezzotint. 555 x 405mm (21¾ x 16"), large margins Some spotting, small tear in bottom margin taped. Slight horizontal crease at bottom. £320

A half-length portrait of Prince Mikhail Semyonovich Vorontsov (1782-1856) in dress uniform and fur cloak. After commanding a grenadier division during the Napoleonic Wars, fighting at both Borodino and Leipzig, Vorontsov commanded the corps of occupation in France 1815-18. In 1823, the year this portrait was published, he was appointed governor-general of 'Novorossiya'.

George Dawe (1781-1829) spent from 1819 to 1828 in St Petersburg, invited by Tsar Alexander to paint the portraits of the superior officers who had fought in the Napoleonic Wars. Over 300 of these are in the Hermitage Museum.

Stock: 65791

489. **Entrance to the Caves of Beni Hassan.**

David Roberts R. A. L. Haghe lith. [n.d. c, 1840] Lithograph with letterpress. Printed area: 300 x 540mm (12 x 21"). Light foxing. Left edge frayed where previously bound in a book. Small tear in right margin. £150

View of the entrance to the Ancient Egyptian cemetery of Beni Hasan in front of which two goat herds and their flock are resting. Beni Hasan, as the letterpress describes, contained detailed depictions of everyday life in Ancient Egypt.

Stock: 35080

490. **Cleopatra's Needle. Obelisk at Alexandria commonly called Cleopatra's Needle.**

David Roberts R. A. L. Haghe lith. London Published by F. G. Moon 20 Threadneedle Street, Aug.t 1.st. 1846.

Lithograph with letterpress printed below. Printed area: 350 x 260, (13¾ x 10¼"). £150

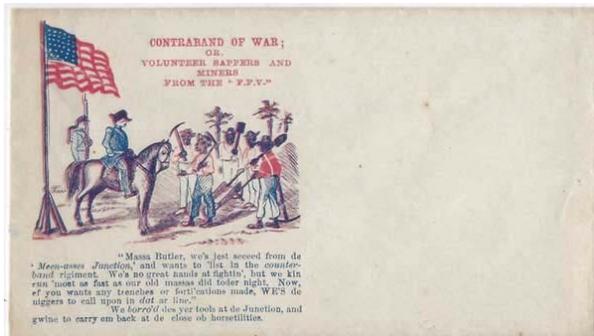
View of a red granite obelisk at Alexandria. The letterpress below explains that the obelisk was offered to the English by Mohammed Ali but remained in Egypt for many years before eventually being brought to England and erected on the Victoria Embankment on 12th September 1878.

Stock: 35045

491. **[American Civil War Patriotic Cover]**
The Man who conceived C S A.
 [n.d., c. 1863.]
 Envelope with red-printed wood engraving on cover,
 80 x 135mm (3¼ x 5¼") £25
 An unused envelope satirising the Confederate States of
 America conceiver as a fop, with monocle hanging
 around his neck.
 Stock: 65744

492. **[American Civil War Patriotic Cover]**
**Come, patriots, all that hate oppressio, / Assist
 in putting down Secession.**
 [n.d., c. 1863.]
 Envelope with wood engraving on cover, 80 x 140mm
 (3¼ x 5½") £30
 An unused envelope with a female allegorical figure of
 America, with one hand on the Constitution, the other
 around the throat of a man with 'Treason' and
 'Secession' on his trousers. A paper marked 'Sumpter'
 lies on the ground.
 Stock: 65745

493. **[American Civil War Patriotic Cover]**
**"Him fader's hope, / Him moder's joy, / Him
 darling little / Contraband Boy."**
 [n.d., c. 1863.]
 Envelope with a red-printed wood engraving with
 letterpress, 75 x 135mm (3 x 5¼") £30
 An unused envelope with a white man holding up a
 Black baby. It refers to the policy of not returning
 escaped slaves, classifying them as 'contraband'.
 Stock: 65747



494. **[American Civil War Patriotic Cover -
 Benjamin Franklin Butler]** **Contraband of
 War; or, Volunteer Sappers and Miners from
 the "F.F.V."**
 [n.d., c. 1863.]
 Envelope with a colour-printed wood engraving with
 letterpress, 80 x 140mm (3¼ x 5½") £120
 An unused envelope with a scene of a group of slaves
 escaping from the 'First Families of Virginia', offering
 to help Major Benjamin Franklin Butler (1818-93) as
 workers.
 Butler gained fame for refusing to return escaped
 slaves, designating them as contraband of war. After
 the war, in the House of Representatives, he wrote the
 Ku Klux Klan Act of 1871 and co-authored the
 landmark Civil Rights Act of 1875.
 Stock: 65746

495. **The Heathen Chinees.**
 [n.d., c.1875.]
 Chromolithograph. Sheet 370 x 240mm (14½ x 9½").
 £180
 A version of 'The Smile that was childlike', one of the
 illustrations of 'The Heathen Chinees', a narrative poem
 by American writer Bret Harte satirising the racial
 prejudice against the Chinese in northern California,
 especially from the Irish labourers who saw them as a
 threat to their jobs.

First published in September 1870 as 'Plain Language
 from Truthful James', the narrator tells the story of how
 he and Bill Nye invited 'Ah Sin' to join a gambling card
 game which the Chinaman claimed not to know.
 Although Nye is cheating Ah Sin wins: he is attacked
 and revealed as a better cheat. The game ending in a
 riot with bottles thrown and guns fired. However
 James's claim that Ah Sin had 24 packs of cards up his
 long sleeves show his claims were exaggerated.
 The poem was an instant hit and was republished in
 newspapers across the country. However the satire was
 too subtle for some people: Eugene Casserly, a senator
 from California, thanked Harte for supporting his anti-
 Chinese immigration campaign.
 Despite the poem making him one of the foremost
 American writers of the period, Hart (1836-1902)
 called the poem 'the worst poem I ever wrote, possibly
 the worst poem anyone ever wrote'. *Ricky Jay
 Collection.*
 Stock: 65572

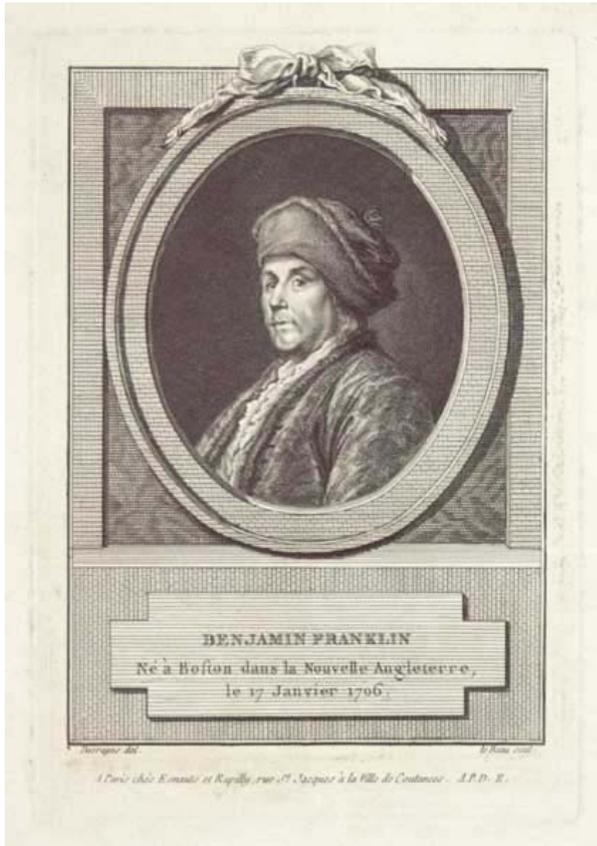
496. **[Mexican imperial shield]**
 [n.d. c.1823]
 Very rare pen and watercolour drawing, sheet 215 x
 130mm (8½ x 5¼"). On wove paper watermarked with
 a decorative 'S'. Staining along top edge of paper.
 £160
 A watercolour of the Mexican Imperial Coat of Arms
 of 1822 on a writing sheet.
 Stock: 65724

497. **[Mexican imperial shield]**
 [n.d. c.1823]
 Very rare pen and watercolour, sheet 170 x 215mm
 (6¾ x 8½"). On paper watermarked 'Nay & Sons
 London.' Staining along top edge of paper. £160
 A watercolour of the Mexican Coat of Arms.
 Stock: 65726

498. **[Mexican imperial shield]**
 [n.d. c.1823]
 Very rare pen and watercolour, sheet 235 x 380mm
 (9¼ x 15"). On paper watermarked 'J Green & Son
 1823'. Centrefold. Writing paper format. £220
 A watercolour of the Mexican Imperial Coat of Arms
 of 1822 on a writing sheet.
 Stock: 65725

499. **Vista de la Palacio Nacional de Mejico. despues de la memorable jornada del 15 al 27 de Julio de 1840.**

P. Gualdi. Lito Junto al Correo. [n.d. c.1840]
Rare lithograph, sheet 185 x 350mm (11¼ x 13¾").
Foxing. £180
From Pedro Gualdi's 'Vistas de la Revuelta Federalista.'
A view of the National Palace in disrepair following the July 1840 Federalist Revolt. A balcony railing is broken, and one wall has nearly fallen in. Near the wall are a couple of bystander soldiers and a number of people who seem to be quietly observing the devastation. One of the soldiers has his hand out to the civilian's back while they are conversing.
Stock: 65723



500. **Benjamin Franklin Ne a Boston, dans la nouvelle Angleterre, le 17 Janvier 1706.**

Desrayes del. le Beau sculp. A Paris ches Esnauts et Rapilly, rue S.t Jaques a la Ville de Countances.
A.P.D.R. [n.d. c.1780]
Very fine engraving, 185 x 130mm (7¼ x 5"), with large margins. Faint foxing within platemark but not in image. £320
A head-and-shoulders portrait of Benjamin Franklin (1706-90), facing left, without spectacles, wearing a fur hat. Set within an oval frame tied with a ribbon at the top, and mounted on a base featuring a title plate. W 388.
Stock: 66020

501. **Ballerina dell'isola di Bolabola. Danseuse de la isle Bolabola.**

p.il Zatta [Venice: Antonio Zatta & Son, n.d., c.1794.]
Stipple and etching. 305 x 200mm (12 x 8"). Folds as normal, offset in margins. £260
A half naked woman of Bora Bora, French Polynesia, dancing. A plate from an Italian edition of Cook's Voyages.
Stock: 65718

502. **Donna delle Isole degli Amici che suona il flauto con le narici. Femme des Isles des Amis jouant le flute avec les nez.**

p.il Zatta [Venice: Antonio Zatta & Son, n.d., c.1794.]
Stipple and etching. 305 x 200mm (12 x 8"). Thread margins. £140
Two women of the Friendly Islands, one playing a nose-flute, the other a type of Pan's pipes. A plate from an Italian edition of Cook's Voyages.
Stock: 65720

503. **Il Re della picciola Otaiti, cun uno de suoi capi e nobile. Le Roi de la petite O-Taiti, avec un des ses chefs et nobles.**

p.il Zatta [Venice: Antonio Zatta & Son, n.d., c.1794.]
Stipple and etching. 305 x 200mm (12 x 8"). Trimmed within plate for binding. Left margin repaired. £140
The king of Tahiti Iti ('Small Tahiti, the south-east part of the island), with his nobles A plate from an Italian edition of Cook's Voyages.
Stock: 65719

504. **Carte des Isles Philippines. Dressée sur la Carte Espagnole du R.P. Murillo de Velarde. 2.e Feuille.**

Par le S.r Bellin Ing.r de la Marine, 1752.
Engraved map with hand colour, Collector's stamp DA, 18th century watermark. 220 x 315mm (8¾ x 12½"), large margins. A little spotting. £180
French map of the Philippines.
Stock: 65600

505. **Katoogastotte Bridge. Over the Mahavillia Ganga, near Kandy, Ceylon, 1859.**

C.O'Brien, delt. F.Jones lith. London, Day & Son, Lithrs. to the Queen. [n.d., c.1859.]
Rare tinted coloured lithograph. Sheet 435 x 310mm (17 x 12¼"). Small repaired tears in margins. £360
A view of the Katugastota Bridge in Kandy, Sri Lanka.
Stock: 65873

506. **The Peradenia Bridge. From the Royal Botanical Gardens. Kandy.**

F.Jones, lith. London, Day & Son, Lith.rs to the Queen. [n.d., c.1850.]
Rare tinted coloured lithograph. Sheet 450 x 330mm (17¾ x 13"), large margins. £360
View of the Peradeniya Bridge in Kandy, Sri Lanka. The bridge was constructed in 1832-33 by Lt. Gen. John Fraser (1790-1982) which lasted until replaced by an iron bridge in 1905.
Stock: 65872

