

Grosvenor Prints

Catalogue 147





1. **Le Cabinet de beaux Arts ou Recueil d'Estampes gravées d'après les Tableaux d'un plafond ou les beaux Arts sont représentés Avec l'explication de ces memes Tableaux MDCXC.**

Se vend A Paris Chez G. Edelinck Ruë St Jacques au Seraphin avec Privilege du Roy { Et chez André Charles Boulle aux Galleries du Louvre [1790]. Rare Oblong 4to, marbled boards; engraved title, 3 engraved text plates (first with engraved vignettes) & 42 numbered engraved text plates (last with engraved tailpiece); frontispiece and 11 plates (one folding). Binding distressed, front endpaper detached, engraved title creased with old ink mss., tear in folding plate.

£850

Twelve plates depicting a ceiling painting with images of the classical gods and allegories of the liberal arts. The frontispiece is of an ornate doorway into a library. This later edition has the additional publisher, André-Charles Boulle (1642-1732), the famed French cabinetmaker and marquetry-maker. *BM: 1849,1031.463-478, with list of plates and artists.* Stock: 66536

2. **Etchings by S.F. Every.**

[n.d., c.1835.]

Folio, original cloth gilt; 32 etchings on 17 sheets, interleaved with tissue. Foxing, ex libris label on front pastedown. £380

A collection of etchings of various subjects, dates 1832-4, including Italian landscapes and ruins, portraits of street people (many copied from old masters), and a view of Knowles Church.

A Derbyshire-born artist, Simon Frederick Every (1804-1888) emigrated to New Zealand in 1856. The bookplate is of Sir Tonman Mosley of Rolleston Hall, great-grandfather of fascist leader Sir Oswald Mosley.

Stock: 66535

3. **[A Squall. Le Coup de Vent.]**

J. Vernet Pinx.t. R. Laurie fecit. Rob.t Sayer Excudit. London, printed for R. Sayer No 53, Fleet Street and Published as the Act directs Jan.y 30 1773.

Mezzotint, scratched letter proof before title, fine impression. 460 x 555mm (16 x 21¾"). Thread margins, several tears, laid on card, repaired damage at top right. £260

Fishermen work in a river before a ruined tower and a classical city, under dark, threatening clouds. *Ex:*

collection of The Hon. Christopher Lennox-Boyd, his state i of iii.

Stock: 66411

4. **A Squall. Le Coup de Vent.**

J. Vernet Pinx.t. R. Laurie fecit. Rob.t Sayer Excudit. London, printed for Rob.t Sayer Map & Printseller, No 53, Fleet Street. Published as the Act directs 5 April 1773.

Rare mezzotint. 460 x 555mm (16 x 21¾"). Tears taped, staining, edges chipped. Damaged. £220

Fishermen work in a river before a ruined tower and a classical city, under dark, threatening clouds. *Ex:*

collection of The Hon. Christopher Lennox-Boyd, his state ii of iii.

Stock: 66401

5. **Les Etats Empires et Principautez du Monde [...] Nouvelle Edition.**

Picquet. A Paris. 1630.

Engraved titlepage, 17th century watermark. Sheet 330 x 200mm (13 x 8"). Trimmed to plate, small area of worming in image on right centre. £380

The decorative engraved title for an edition of Pierre d'Avity's description of the world, first published 1614. It features an equestrian portrait of Louis XIII, four figures perhaps representing the continents, maps of the continents and a bird's-eye view of Paris. The date has been altered from 1627.

Stock: 66204

6. **[Frontispiece to Thomas Sprat's 'The History of the Royal Society of London'.]**

Evelyn inv. D.D.C. Wenceslaus Hollar f. 1667.

Etching. Sheet 200 x 150mm (8 x 6"). Trimmed within image. £420

Under an open vault a bust of Charles II is being crowned with a wreath by Fame. On the left William Brouncker (president of the Royal Society in 1662) points to the inscription on the pedestal; on the right Francis Bacon holds his chancellor's bag. On the walls are inventions, a bookcase and scientific instruments. Outside a man looks through a huge telescope.

Pennington 459.

Stock: 66339

7. **La Terre. Et s'aidant de Bacus ainsi que de Pomene, / Decoche encor ses traits avec plus de vigueur.**

E. jeaurat scul. 1710. Diacre a Paris, rue de Richelieu C.P.R.

Engraving, verso in ink "Le ? 1751". Sheet 90 x 110mm (3½ x 4¼"). Trimmed within plate, losing inscription text?. £130

A design for a snuff box, with an oval portrait of a woman representing Earth as one of the Four Elements, one breast bared, a bird perched on a finger, to the delight of a small boy.

Stock: 66183

8. **Bc**

9. **La Geometrie.**

R.B. [Robert Bonnard] del. N.B. [Nicolas Bonnard] sculp. Chez N. Bonnard, ruë S.t Jacques é l'Aigle, avec privil [n.d., c.1700.]
Etching with engraving. 270 x 185mm (10½ x 7¼"), large margins £280
A woman in 17th century dress, with compass in right hand, sitting at a desk on which is a scroll with geometric shapes.
From a set of seven plate of the liberal arts.
Stock: 66203

10. **Quand l'Amour nous presente und Heure favorable [...]**

Dessiné et Gravé par B. Picart en 1713.
Engraving. 95 x 130mm (9¾ x 5¼"). Trimmed into plate at top. £140
A design for a snuff box, with an oval scene of a cherub holding a clock face, guiding a shepherd to a woman sleeping, breasts exposed.
Stock: 66185

11. **L'Amour Enchaîne le Temps.**

B. Picart inv. AParis chez Surugue rue des Noyers vis-à-vis St Yves [n.d., c.1710].
Engraving. Sheet 105 x 110mm (4¼ x 4½"). Trimmed into plate. £140
A design for a snuff box, with a scene of a cherubic Love tying Time's hand with flowers as another cherub clips his wings.
Stock: 66186



12. **[Autumn] L'Autonné.**

G. Valcke Exc. [n.d., c.1700.]
Fine mezzotint. 260 x 185mm (10¼ x 7¼"). Small margins. £320
A full-length portrait of a woman standing by a table with a basket of fruit, holding up a bunch of grapes, a vineyard can be seen through the window. A wine drinking image.
Stock: 66190

13. **Le Goût. Der Geschmack.**

G. Spizel inv. et pinx. Joh. Jac. Haid exc. A.V. [n.d., c.1750.]
Mezzotint. Sheet 405 x 280mm (16 x 11"). Trimmed into image on three sides, laid on archival paper.
Repairs. £390
'Taste': a boy eating breakfast is handed a cup of coffee by a girl. Both are dressed as adults.
Plate three of 'The Five Senses'.
Stock: 66208

14. **Pointer & Partridge.**

Richard Ansdell. H.T.Ryall. Printed by McQueen. London. Published May 1, 1855, by Lloyd Brothers & Co., Ludgate Hill. Entered according to Act of Congress, by Williams, Stevens, Williams, & C.º in the Clerks Office of the District Court for the Southern District of New York.
Mixed method engraving. Sheet 430 x 345mm (17 x 13¼"). Crease in unprinted area. £260
A pointer finding a dead partridge.
Stock: 66297

15. **A Brill & Company, Ltd, Tea Specialists. Try Brill's Tea Tips. The Cup that Refreshes. Coffee & Cocoa Experts. Head Office: 98, Great Tower Street, London, E.C.3. Branches throughout London 4-oz. Net.**

[n.d., c.1900.]
Wood engraving, printed in blue. Printed area 140 x 140mm (5½ x 5½"). Nicks in edges. £30
Stock: 66268

16. **M. Johnson. Hon Soc. I. Templi & Antiq Lond. S. & Gen Spaldg Inst & Secr. 1735.**

MJohnson f. GV.sc.
Scarce & fine engraving, 18th century watermark. 95 x 155mm (3¾ x 6¼"). Narrow bottom margin, small tear at bottom taped. £360
A bookplate engraved by George Vertue after Maurice Johnson. It features Mercury and a female allegorical figure under a tapestry with an armorial.
Maurice Johnson (1688-1755) was the founder of the Spalding Gentlemen's Society and helped in the re-establishment of the Society of Antiquaries (1717) for which George Vertue was the official engraver. 4881
Spalding Gentlemen's Society. Alexander 718.
Stock: 66558

17. **M. Johnson. Hon Soc. I. Templi & Antiq Lond. S. & Gen Spaldg Inst & Secr. 1735.**

MJohnson f. GV.sc.
Scarce & fine engraving, 18th century watermark. 95 x 155mm (3¾ x 6¼"). Stains in left side. £320
A bookplate engraved by George Vertue after Maurice Johnson. It features Mercury and a female allegorical figure under a tapestry with an armorial.
Maurice Johnson (1688-1755) was the founder of the Spalding Gentlemen's Society and helped in the re-establishment of the Society of Antiquaries (1717) for which George Vertue was the official engraver. 4881
Spalding Gentlemen's Society. Alexander 718.
Stock: 66557

18. **[Marks on Chests of Tea] Explanation.**

[[n.d., c.1789.]

2pp. letterpress. Sheet 210 x 135mm (8¼ x 5¼), signed in ink mss 'R.d & W. Pinchback'. Very scare item.

Foxing, laid on album paper, old ink annotation at top of sheet. £360

A fascinating list of symbols used to mark the quality and condition of the tea in chests arriving in London after the voyages from the East Indies. These run from 'Musty and mouldy' to 'Superfine', with qualifiers including 'Smoakey' and 'Flaggy'. On the reverse is a record of the clippers bringing tea (including 'Bohea', 'Congou' and 'Souchong'), entered at the Custom House between May 1787 and May 1789. The sheet is signed on behalf of tea brokers Richard and William Pinchback of Fenchurch Street.

Stock: 66263

19. **Bo.t of Davison, Newman & Co. Grocers & Tea Dealers, N.º 44 Fenchurch Street (Late S.r Tho.s Rawlinson's)**

[1778]

Engraved receipt, filled in with ink. 120 x 205mm (4¾ x 10") Fold. £190

A receipt from one of the leading tea merchants of the period.

Six months after the famous Tea Party of 1773, the Boston shop of Davison, Newman, & Co. was discovered to have tea from a shipwreck off Cape Cod. 'Mohawks' of The Sons of Liberty broke into the shop and dumped the tea into the harbour.

Stock: 66264

20. **Bo.t of Thomas Phythian, Tea Dealer, &c. N.430, West Strand, and 1,2, & 3, King William Street adjoining.**

[1858]

Engraved receipt, filled in with ink, with 1d tax stamp. Sheet 165 x 205mm (6½ x 10") £130

A tea merchant' receipt.

Stock: 66266

21. **Mrs. Varty's Weekly Tea Parties... Miss Crotchett's Song... Olt Down Tea and Coffee Warehouse. John Anthony, 33, Old Town Street, Plymouth. Teas and Coffees as imported. Hams, Bacon, Sauces, Spices, &c. Families supplied on the most reasonable terms.**

[n.d., c.1820.]

Letterpress advert. Sheet 230 x 190mm (9 x 7½").

Tears and creases. £80

An advert with lengthy verses extolling the virtues of 'J. Anthony's superlative Tea'.

Stock: 66267



22. **Lion and Horse.**

[J. Collett Pinx.t. R. Laurie fecit.] London, Printed for Rob.t Sayer & John Bennett, Print & Mapsellers, Nº 53 in Fleet Street, as the Act directs, 1.st July 1774.

Mezzotint. 455 x 555mm (18 x 21¾"). Trimmed to plate at bottom, narrow margins elsewhere, creasing, unidentified collector's blindstamp in inscription area bottom left & right. £680

A pastiche of Stubbs' horse and lion subjects, issued as a companion to Robert Sayers' reprint of Stubbs' 'Lioness and Lion' by George Townley Stubbs.

Lennox-Boyd (p.123) supposes that Collett's painting was commissioned by the publisher specifically with a view to being engraved as a pair for the Stubbs print.

John Collet (c.1725-80) was a painter and prolific designer of predominantly humorous scenes for publishers to make prints from. See *Lennox-Boyd p.23*.

Ex: collection of The Hon. Christopher Lennox-Boyd.

Lugt L.2872.

Stock: 66414

23. **[The expulsion from Paradise.]**

By W.m Martin N.P. Wallsend. [n.d., c.1831.]

Mezzotint on tin. 120 x 170mm (4¾ x 6¾"), with wide margins. Slight soiling. £260

Adam and Eve flee from Paradise, frightened by life outside, with a lion catching a stag and a lightning strike. At their feet is the snake; behind, in the woods are another lion and an elephant.

William Martin (1772-1851), older brother of John Martin. See *BM 1913,0331.128 for another version of the plate*. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66387

24. **[The Crucifixion] Nate! Die Soboles! sanguis meus!**

A Vandyck pinx.t. R. Laurie fecit. Published 12.th May, 1794 by Laurie & Whittle, 53 Fleet Street.

Mezzotint. 505 x 355mm (19¾ x 14"), with very large margins. Tear in bottom margin taped. £380

The Crucifixion, after Van Dyck; with the Virgin swooning into the arms of St Mary Magdalene and St. John gesturing towards Christ. On the right of the cross is a friar and a Roman soldier.

First published by Robert Sayer in 1773 *Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*

Stock: 66410

25. **[The Crucifixion] [Nate! Die Soboles! sanguis meus!]**

A Vandyck pinx.t. R. Laurie fecit. R. Sayer, Excudit publish'd April 5: 1773.

Mezzotint, scratched letter proof before verse. 505 x 355mm (19¾ x 14"). Tears in margins, creasing in inscription area. £360

The Crucifixion, after Van Dyck; with the Virgin swooning into the arms of St Mary Magdalene and St. John gesturing towards Christ. On the right of the cross is a friar and a Roman soldier. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of iii.*

Stock: 66404



26. **[VII Petitiones Orationis Dominicæ Correspondentes Ad VII Sacramenta, plates 1 to 6, of 7.] Prima Petitio. [&] Secunda Petitio. [&] Tertia Petitio. [&] Quarta Petitio. [&] Quinta Petitio. [&] Sexta Petitio.**

[after Mattheus Greuter] [n.d., c.1598.]

Six scarce engravings (of seven). Each 330 x 220mm (13 x 8¾"), some watermarked. taining at top, small margins. £2300

Six of the seven plates of the series 'The Seven Petitions of the The Lord's Prayer and the Seven Sacraments'.

Each plate illustrates an angel with scenes representing: (1) Baptism; (2) Confirmation; (3) Holy Orders; (4) Euchrist; (5) Penance; & (6) Marriage. The missing plate is (7) Extreme Unction.

Stock: 66177

27. **The manner and forme of the Arch-Bihops Triall in the House of Peeres.**

W. Hollar fecit. [n.d., c.1645.]

Etching with letterpress. Sheet 285 x 170mm (11¼ x 6¾"). On album sheet with a later copy of the scene. Paper toned and spotted, two small tears taped, mounted on album paper. £260

A view of the trial of William Laud (1573-1645), Archbishop of Canterbury, on charges of treason. Of interest is the depiction of the tapestries of the defeat of the Spanish Armada, burnt in the fire of 1634.

This second state, with Hollar's name added and the key extended K-T, was used in 'A Breviate of the Life of William Laud' in 1644 and 'Hidden Workes of Darkness' in 1645, both works by William Prynne.

Pennington 555, ii of ii, but still with the key not used in later printings.

Stock: 66437

28. **The Death of Sydney. S.r Philip Sidney mortally wounded (the victorious) at the battle of Zutphen; being extremely thirsty, asked for water, but as he was going to drink it, he saw a poor wounded Soldier half expiring, casting up a wishful look to it; instantly without tasting it, he gave it to him, saying, here honest fellow take it, thy wants are greater than mine.**

GCarter pinxit. J. Jones fecit. London Publish'd as the Act Directs Oct.r 21, 1782 by Gcarter Margaret Street, Cavendish Square.

Mezzotint, Sheet 485 x 620mm (19 x 24½"). Trimmed to plate. Water stain in lower right corner. £280

Sir Philip Sidney (1554-1586), poet and courtier, was shot in the thigh fighting the Spanish at the Battle of Zutphen (22nd September 1586), dying of gangrene three weeks later. Interred in the Old St. Paul's Cathedral, his grave was lost in the Great Fire of 1666.

Stock: 54256

29. **[Anthony Woodville presenting 'Dices and Sayings of the Philosophers' to Edward IV.]**

Geo. R. Lewis [signed in pencil] [n.d., c.1820.]

Fine watercolour with gold highlights. Sheet 130 x 135mm (5 x 5¼"). Stains in margins. £180

A very close copy of a presentation miniature in the Lambeth Place Library's example of 'Dices and Sayings of the Philosophers', a book translated into English by

Anthony Woodville, 2nd Earl Rivers, and printed by William Caxton in 1477, which is probably the first book printed in English. The miniature depicts

Woodville and a monk presenting the book to Edward IV, who is accompanied by his wife Elizabeth and son Edward. Also looking on in the future Richard III.

By painter George Robert Lewis (1782-1871), younger brother of Frederick Christian Lewis.

Stock: 66222

30. **Aristides requested by an illiterate Citizen of Athens, to whom he was Unknown, to sign the Ostracism for his own Banishment. Plutarch's Life of Aristides.**

Angelica Kauffman, Pinx.t. W. Dickinson Fecit. B.B. Evans Excudit. Publish'd June 3.d 1786 by Benj.n Beale Evans Poultry London.
Mezzotint, printed in colours. 505 x 350mm (19¾ x 13¾"). Repaired tears in margins. £360
The Athenian statesman Aristides (530-468BC) is stopped in the street by a citizen who needs help writing Aristides' name on an ostraca. He wants to ostracise Aristides because he is fed up of hearing him being called "the Just". Being just, Aristides writes his name. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66281

31. **[Untitled scene in a kitchen.]**

[French n.d., c.1720.]
Engraving. Sheet 90 x 120mm (3½ x 4¾"). Trimmed to printed border, left corners damaged. £140
A cook skewers a bird on a spit before an open fire, as a footman puts his hand up the skirts of a willing maid.
Stock: 66180

32. **Ruben's Three Children. Done from a Capital Picture, in the Possession of Monsieur I. Bertels at Antwerp.**

P.P. Rubens pinxit. P.J. Tassaert Fecit. Sold by P.J. Tassaert Painter to his Royal Highness Prince Charles of Lorraine at M.rs Tinges in great Poland Street Soho Price 10s. 6d.
Mezzotint. 505 x 380mm (19¾ x 15"). Narrow margins, small tear in bottom margin. £360
Three small children playing with a dog. *CS3 ii of ii.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 66526

33. **The Count de Peltzer mortally wounded by some Austrian Foragers on ye Eve of his Marriage. [&] Fred. Zemmerman having escaped from ye Abbey of La Trappe & recover'd his beloved Mistress is seiz'd & thrown into a Dungeon for Life. [ink mss titles.]**

Mr Bunbury del. J.s Bretherton f. [ink mss] [n.d., c.1787.]
Pair of mixed method engravings, proofs before all letters with colour wash. Sheets 485 x 570mm (19 x 22½"), 1st on Whatman laid paper, 2nd with large 18th century watermark. Creasing and slight staining. Cut inside platemark. £550
Two well-executed sketches, with the titles and inscriptions of the smaller etchings published by James Bretherton in 1787. The first shows the Count lying on a bed, attended by his fiancée M.lle de Benskow, her mother and her brother, as a boy brings soup for the dying man. The second shows a young man being captured by soldiers as a pair of monks watch, a scene from Claudine Guérin de Tencin's tragedy "Les Amants

malheureux ou Le Comte de Comminges", adapted for the stage by Baculard d'Arnaud.
Stock: 54536



34. **David Simple. The Lovely Cynthia and the rest of the Company Joined in entreating the Man to Use his Wife better. Vide David Simple Book IVth Chap.3.d. [&] Amelia. Surprising her Husband and Miss Matthews as they are leaving the Prison. Vide Fielding's Amerlia Book IV. Chap. 2.d.**

Singleton Pinx.t. Rob.t Laurie fecit. Published 20.th Nov.r 1788 by Rob.t Sayer N.º 53 Fleet Street, London. [&] Published 1.st Jan.y 1790, by Rob.t Sayer N.º 53 Fleet Street, London.
Two mezzotints. 415 x 515mm (16¼ x 20¼") & 420 x 520mm (16½ x 20½"). Both plates trimmed into plate at bottom, some foxing. £580
Two dramatic interior scenes, one from Sarah Fielding's 'David Simple' (1744) and one from 'Amelia' (1751) by her brother Henry Fielding. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66407

35. **David Simple. The Lovely Cynthia and the rest of the Company Joined in entreating the Man to Use his Wife better. Vide David Simple Book IVth Chap.3.d.**

Singleton Pinx.t. Rob.t Laurie fecit. Published 20.th Nov.r 1788 by Rob.t Sayer N.º 53 Fleet Street, London. Mezzotint. 415 x 515mm (16¼ x 20¼"), large margins. Repairs to damage in inscription area and margins, creased. Made up right corner margin. £280

A dramatic interior scene from Sarah Fielding's 'David Simple' (1744).
Stock: 66408

36. **Psichet et Lamour.**

Diacre a paris 1717 Avec privilege du Roy Rue des Boucheris Faubourg S.t Germain.
Fine engraving. 135 x 160mm (5¼ x 6¼"), large margins £260
A portrait of Psyche and Cupid with garlands of flowers.
Stock: 66189



37. **[The Oath of Calypso.]**

Angelica Kauffman Pix.t. Robert Laurie fecit. London Printed for R Sayer & J Bennett & Publish'd as the directs, May 14th 1776.
Rare mezzotint, scratched letter proof before title. 510 x 360mm (20 x 14¼"), with very large margins. Faint creasing in centre. £460
Calypso the enchantress stands on the seashore, pointing up to heaven as she swears to Odysseus that she will truly let him leave without any tricks, while he kneels in front of her, holding her hand. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66409

38. **Venus sur les ondea.**

[after Bernard Picart.] Chez les freres de Poilly rue s.t Jacques à la belle Image [n.d., c.1720].
Engraving. 105 x 125mm (4 x 5"). Narrow margins. £230
A design for a snuff box, depicting the birth of Venus.
Stock: 66184

39. **C'East a Vous a quy jen Veux.**

Diacre a paris 1717 Avec privilege du Roy Rue des Boucheris Faubourg S.t Germain.
Engraving. 95 x 110mm (3¾ x 4¼"). Trimmed into plate. £140

A portrait of Venus and Cupid, who holds up a tiny dart.
Stock: 66187

40. **L'Amour Veut Menchesner.**

Diacre a paris 1717 Avec privilege du Roy Rue des Boucheris Faubourg S.t Germain.
Engraving. 95 x 110mm (3¾ x 4¼"). Mounted on album paper at corners. £140
A portrait of Venus and Cupid with garlands of flowers.
Stock: 66188

41. **[A zinc printing plate for 'On Board a Slaveship'.]**

[after Joseph Swain] [n.d., c.1880.]
Zinc plate mounted on wood block. 105 x 155mm (4 x 6"), wrapped in brown paper with impression stuck on. Wrapper worn. £320
A printing plate used to print a famous slaveship scene, in which shackled slaves are being forced below decks.
Stock: 66539

42. **Battle of the Nile. Representing the situation of the two Fleets, previous to the blowing up of the L'Orient, on the Night of Aug.1. 1798.**

Whitcomb Pinx.t. Hellyer Sculp.t. London, Published Jan.y 1 1806 by R. Bowyer, Historic Gallery Pall Mall. Coloured aquatint. Sheet 475 x 715mm (18¾ x 28"). Trimmed inside platemark, repairs, few creases. £420
The Battle of the Nile (or Aboukir Bay), fought between the British and French navies on the Mediterranean Coast off Egypt from 1-3 August 1798, which resulted in a decisive victory for the British under the command of Lord Nelson. This print shows the decisive moment when the French flagship 'Orient' (in the centre of the image) caught fire. The British, observing this, directed their cannon fire into the blaze, spreading the flames and preventing French efforts to extinguish the fire. The other ships seen here, both French and British, then moved away from the 'Orient' in anticipation of the huge explosion which took place once the fire reached the ship's magazines. *Not in Parker.*
Stock: 54259

43. **Crew of the Edward, American Ship, Landing from the Wreck. [On the North Bull, Dublin Bay, Nov. 1825.]**

[Drawn and Lithographed by J.S. Templeton. Printed by Engelmann.] [London. Published by W. Morgan, Old Bond Street.] [n.d., c.1826.]
Rare coloured lithograph. Sheet 205 x 265mm (8 x 10½"). Trimmed to image on three sides, bottom corners snipped, losing second half of title and inscriptions. £280
An American ship bound to New York from Liverpool, wrecked in Dublin Bay.
Stock: 66462



44. **H.M. Brig Frolic, 16 Guns.. Slaver Driven on Shore, coast of Brazil. H. John Vernon**

H. John Vernon del. et lith. Day & Haghe Lith.rs to the Queen. London, W. Foster, 114 Fenchurch S.t _ Ackemann & C.° Strand.

Tinted lithograph. Sheet 250 x 325mm (9¾ x 12¾").
Tear at top, trimmed. £380
Frolic (1842-64) was stationed off South America on anti-slavery duties 1843-7. In August 1843 they found a slave ship ashore north of the River Paraiba, Brazil.
Stock: 66298

45. **H.M.S. Inconstant. Lying off Plymouth Dock Yard. To Captain Pring and the Officers of H.M.S. Inconstant, this print is respectfully dedicated to their obliged servant O.W. Brierly.**

Drawn by O.W. Brierly. On Zinc, by Day & Hague Lithrs. to the Queen. Edmund Fry & Son London, and Edmund Fry Jun.r Plymouth.
Zincograph with hand colour. Sheet 380 x 495mm (15 x 19½"), with very large margins. £350
HMS Inconstant was a 36-gun fifth rate launched in 1836 and sold in 1862. Her captain, Daniel Pring (c.1788-1846), had served on Lake Champlain during the War of 1812, fighting against the Americans at the battles of Lacolle Mills & Plattsburgh.
After Oswald Brierly (1817 - 1894). *Parker: 1799.*
Stock: 66560

46. **The Battle of Lansdown.**

Smith Sc. [n.d., c.1740.]
Rare etching with engraving.. 245 x 160mm (9¾ x 6¼"). £90
A view of the Battle of Lansdowne (5th July 1643), during the English Civil War, with trophies above and below the scene. It depicts the Royalist cavalry storming the Parliamentarian positions, with great loss.
Stock: 66434

47. **2.nd Royal North British Dragoons. Scots Greys _ Chobam 1853.**

Drawn by A.F. de Prades. Lith.d by Augustus Butler. London; Published by J.S. Welch 24, S.t James's Street March 1.st 1854.
Tinted lithograph. Sheet 355 x 465mm (14 x 18½").
Paper toned, tears in title area taped. £140

A view of the Royal Scots Greys on manoeuvres on Chobham Common during the Great Camp of 1853. Six months after this print was published, the dragoons took part in the charge of the Heavy Brigade, during the Battle of Balaklava.

Stock: 66469

48. **[Broadside against Napoleon] Second Edition. An Address To those Brave, Gallant, and Loyal Hearts, the Commanders, Officers, Seamen, and Marines, of The British Navy [...]**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by J. Gold, Shoe-Lane; Price One Penny, or 6s. the 100 and 9d. per Dozen.

Letterpress, sheet 375 x 245mm (14¾ x 9½"). £350
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, addressing sailors to prepare them for invasion: 'British Seamen! At this important crisis you have arduous duties to perform: you must submit to many privations, and encounter many hardships and dangers [...] every Tar who has a Sweetheart on shore, or a Wife, or a Daughter, or a Sister that is dear to him, must feel how much it is his interest and duty to make every exertion in his power, to defeat the infamous designs of the enemy, and to hold all danger trifling, and all labour cheap, which may conduce to place these tender and valued connections in a state of security'. Reprinted from the 'Naval Chronicle' magazine. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. A note at the end suggests: 'Noblemen, Magistrates, and Gentlemen, residing near the Coast, would do well by ordering a few Dozen of the above of their Booksellers, and causing them to be stuck up in their respective Vicinities, and distributed amongst the Sailors.'

Stock: 66444

49. **[Broadside against Napoleon] James Asperne Reprints the following Resolutions of the Inhabitants of the Parish of St. Mary Lambeth, held at the Royal Oak, Vauxhall, July 26th, 1803, Robert Slade, Esq. in the Chair, from a Conviction of their Utility at the present important Crisis, and that he may have an Opportunity of dispersing them with his other loyal Papers, which he has already circulated to the amount of nearly 300,000 in Number. [...]**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; Price One Penny, or 6s the 100.

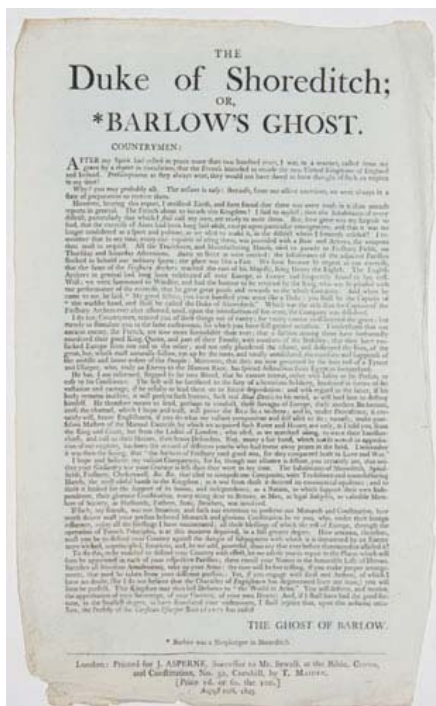
Letterpress, sheet 445 x 280mm (17½ x 11"). On laid paper watermarked 1802. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The text publishes resolutions made at a meeting of inhabitants of St. Mary Lambeth (the parish stretching along the south of the Thames from

Vauxhall to Waterloo), that in the face of possible invasion, all able-bodied residents of the parish must enrol to assist in the defence of their country. The wider application of the broadside was both to serve as an example to other parishes for increasing enrolment, and to defame Napoleon (much of the text consists of allegations of atrocities and tyrannical acts carried out by the consul).

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33282



50. **[Broadside against Napoleon] The Duke of Shoreditch, or, Barlow's Ghost. / Countrymen: After my Spirit had rested in peace more than two hundred years, I was, in a manner, called from my grave by a report in circulation, that the French intended to invade the now United Kingdoms of England and Ireland [...]**

London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden. [Price 1d. or 6s. the 100.] August 10th, 1803.

Letterpress. Sheet 445 x 270mm (17½ x 10½"), with 1802 watermark. Creasing on right. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This broadside, essentially a call for increased participation in the volunteer corps, is voiced by the ghost of a Shoreditch shopkeeper, aroused from his peace by rumours of the planned invasion. The ghost is initially confident of the Britons' ability to repel the

French, but soon finds that 'the exercise of Arms had been long laid aside, except upon particular emergencies' and fears that the country will be overrun unless military participation is strengthened. Contains references to Finsbury, Clerkenwell and Shoreditch.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33276

51. **[Broadside against Napoleon] Substance of the Speech of Jacob Bosanquet, Esq. At the Royal Exchange, July the 26th, 1803**

[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 435 x 280mm (17 x 11"). Creasing lower right. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, taken from a speech by Jacob Bosanquet (1755-1828), who was Chairman of the East India Company in 1803. This speech, made at an assembly of commercial interests, calls for the solidarity of those present with British interests, and to 'unite in an unanimous declaration to stand or fall with our Country and our King'. Bosanquet compares Britain with Ancient Rome and Constantinople, and sees the Sack of those cities as examples to be avoided, of how even great cities can fall through inadequate vigilance.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33287

52. **[Broadside against Napoleon] "Britons never will be Slaves!!!" / An Address To every Loyal Briton on the threatened Invasion of his Country. / When Rome's proud Legions fought the Albion Shore,/ To give insatiate Pow'r one Trophy more,/ The hardy Britons scorn'd to basely fly,/ Determined to repel the Foe, or die [...]** W.T. Fitzgerald

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 370 x 250mm (14½ x 9¾"). On laid paper watermarked 1802. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, recounting British bravery in the face of invasion from the Romans and the Spanish Armada as

evidence that any French invasion would inevitably fail. The poem was written by William Thomas Fitzgerald (1759-1829). Fitzgerald specialised in patriotic verses of this kind, and in 1814 published a collected edition of his many verses against Napoleon. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33281

53. **[Broadside against Napoleon] Britons Triumph or Bonapartes Knell / Come, with all thy slaves around thee,/ Bonaparte! haughty foe!/ This little Island shall confound thee,/ And lay thy giant projects low [...]**

[c.1803] A. Hamilton Printer 221 Piccadilly
Letterpress, sheet 395 x 250mm (15½ x 9¾"). Creasing upper left; paper watermarked 'Neckinger Mill 1800'
£300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This ballad lists Napoleon's triumphs and atrocities on the continent and in the Middle East, but insists that any attempted invasion of Britain would be unsuccessful.

Stock: 33274



54. **[Broadside against Napoleon] Countrymen! / The City of Syracuse (in Sicily) had maintained a successfull Contest with the Carthaginians; lulled into Security, however, by an advantageous Peace, she had reduced her Fleets and Armies, and the Carthaginians, who still retained their Envy and Hatred of her, seized the Opportunity to renew the War [...]**

[c.1803] London: Printed for J. Hatchard, 190, Piccadilly. Price One Shilling per Dozen. [Hales, Printer, Old Boswell Court, London.

Letterpress, sheet 555 x 450mm (21¾ x 17¼"). Folds and creases; paper tone; on laid paper with fleur-de-lys watermark. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. It reprints a passage from Act1, Scene 3 of Philip Massinger's play 'The Bondman' (c.1624), a play which concerns the siege of Syracuse by the Carthaginians. The general Timoleon's call to arms is here used to encourage Britons to show similar bravery. The text concludes 'it is needless to mention what followed this animating Debate. A Part of the Enemy fleet was sunk at Sea, those that landed were immediately put to the Sword, and their Commander slain.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 33292

55. **[Broadside against Napoleon] Address to the People of Great Britain. By W.J. Denison, Esq.**

[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 455 x 280mm (18 x 11"). Creasing.
£250

Patriotic poem published at the time when fears of an invasion of the British Isles by Napoleon were at their height, by William Joseph Denison (1770-1849), banker and politician, and a founder of the Reform Club. Like several other 'loyal Papers' of the time, it invokes historical precedents such as conflicts with the Romans and Spanish, as well as past and present British military and naval heroes such as Marlborough, Duncan, St. Vincent, and Nelson.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

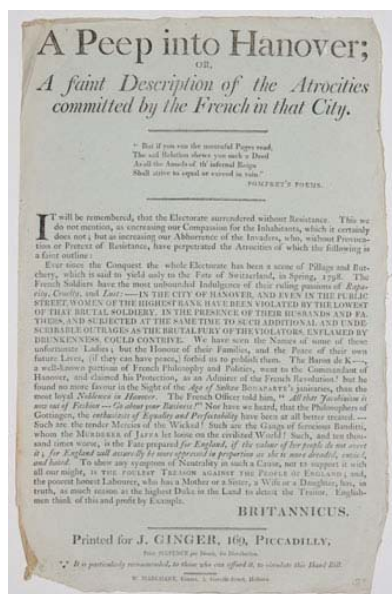
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33288

56. **A Second Dialogue between Buonaparte and John Bull / Scene---Calais Buonaparte. How do you do, Monsieur Anglois? / John. What's that to you? / Buon. Nay, John, don't be angry. / John. Angry! I am angry, and I will be angry [...]**

[c.1803] London: Printed for J. Hatchard, No. 190, Piccadilly. Price Sixpence per Dozen. [Hales, Printer, Old Boswell Court, London.

Rare letterpress with large margins, and 18th century watermark; sheet 555 x 445mm (21¾ x 17½"). Folds and creases. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon and John Bull (representing Britain). Napoleon is calm and complacent about his achievements, where John Bull angrily disputes these as a sacrifice of 6000 men (the Battle of Lodi); a massacre (the Battle of Alexandria), and poisoning the French army's injured soldiers. The 'scene' is Calais, a common point for channel crossings previously depicted in Hogarth's similarly anti-Gallican 'The Calais Gate'. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. Stock: 66445



57. [Broadside against Napoleon] **A Peep into Hanover; or, A faint Description of the Atrocities committed by the French in that City. [...]** Britannicus. [1803] Printed for J. Ginger, No. 169, Piccadilly / Price Sixpence per Dozen, for Distribution. / W. Marchant, Printer, 3, Greville-Street, Holborn. Letterpress, sheet 435 x 280mm (17 x 11"). Creasing to edges; hole upper right. £390

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one reports atrocities committed in Hanover by Napoleon's army, 'such are the Gangs of ferocious Banditti, whom the Murderer of Jaffa let loose on the civilized World! Such, and ten thousand times worse, is the Fate prepared for England, if the valour of her people do not avert it'. Stock: 33272

58. **Invasion. Scene II of a Play. Enter John Bull, Sandy of Scotland, Taffy of Wales, and Patrick of Ireland.** Printed for J. Stockdale, 181, Piccadilly S. Gosnell, Printed, Little Queen Street, Holborn. London, 1803.

Letterpress. Sheet 425 x 270mm (16¾ x 10¾"). Left, right and lower edges are folded. Slight horizontal fold across centre with small tears at either side, edges some creasing. £320

A broadside satirising the reactions of Great Britain to the threat of a French invasion, illustrated by characters representing Scotland, Wales, Ireland and England. The dialogue between the four characters is accompanied by a woodcut engraving by John Lee depicting four men in their respective national dress dancing in a circle. Published at a time when tensions were rising between Britain and France as Napoleon was amassing power and influence in Europe while undermining Britain. Great Britain declared war on France out of a 'mixture of economic motives and national neuroses'. Stock: 53949

59. [Broadside against Napoleon] **Address to Irishmen Residing in England. / Fellow Countrymen, The Calamities which have so lately threatened your native Country, by a few of your Bretheren being misled by the artful Designs of French Spies [...]** suffer no the poisonous Language of the Enemies of their Country, however high in Rank, or the vain Promises of the designing Spies of a Corsican Usurper and Murderer [...]

An Irishman, and a Soldier. Craven Hotel, Strand, August 8, 1803. John Ginger, No. 169, Piccadilly / W Glindon, Printer, 48, Rupert Street, Hay-Market Letterpress, sheet 435 x 280mm (17 x 11"). Creasing and folds in each corner. Small tears along left and right margins. £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one is specifically addressed to Irishmen resident in England, imploring them to 'be foremost on the Shores of your Island, in repelling a Barbarous and Ferocious Enemy, and save your Wives and Children from their Savage Lust and murderous Hands'. Mention of 'the patriotic Language of a Sheridan (that Ornament of his Country)' refers to Richard Brinsley Sheridan's (1751-1816) strong support of the volunteer corps in the face of Napoleon's imperial expansion. Includes a list of other 'patriotic publications' sold by John Ginger on Piccadilly, including 'Horrors upon Horrors' and 'Publicolia Addresses'. For Ginger's 'Publicolia Addresses' see refs. 10044 and 27538; for Sheridan see ref. 17993. Stock: 53945

60. [Broadside against Napoleon] **The Bishop of Llandaff's Thoughts on the French Invasion, originally addressed to the Clergy of his Diocese.**

[c.1803] Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 390 x 255mm (15¼ x 10"). Crease top right. £220

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, extracted from 'A Charge delivered to the Clergy of the Diocese of Llandaff, in June, 1798, by R. Watson, D.D. F.R.S. Bishop of Llandaff'. Watson's thoughts are addressed to any sympathisers with the French cause: 'I would say to the most violent Democrat in the kingdom,- Suppose the business done: after Seas of Blood have been shed, Millions of Lives lost, Towns plundered, Villages, burned, the Royal Family exterminated, and unutterable calamity has been endured by persons of all ranks:- after all this has been done, what Advantages will you have obtained beyond what you now possess [?]'.
A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33286

61. [Broadside against Napoleon] Loyal Songs. / The Voice of the British Isles [&] The True Briton.

[c.1803] London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by W. Lane. [Price One Penny, Ninepence per Dozen, or Six Shillings per Hundred.]

Letterpress, sheet 410 x 265mm (16 x 10½"). £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33277

62. [Broadside against Napoleon] No. 2 Loyal Songs. / The Briton's Song [&] Song of the Highland Armed Association.

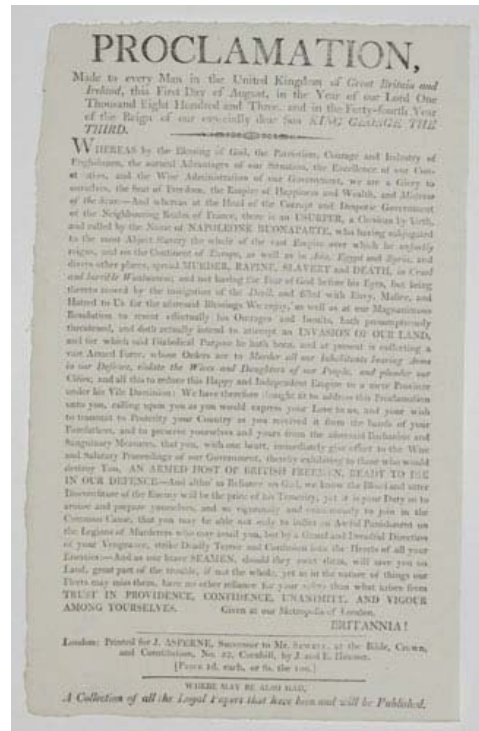
London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by S. Rousseau. Price One Penny, or 6s the 100. August 12, 1803

Letterpress, sheet 385 x 270mm (15¼ x 10½"), with 1803 watermark. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. 'The Briton's Song' contrasts Revolutionary France with British rule: 'Our Forefathers bled on the Scaffold and Plain/ T'establish a Government wise, just and pure;/ We'll defend it till Death, and reject with disdain/ One that scarce for a Day or an Hour can endure./ Shall your fam'd Guillotine. In Old England be

seen?/ No!- we mean to live happy, while frantic you sing/ Your fam'd 'Ca Ira'!/ And Hymn 'Marsellois'!/ For the true Briton's Song shall be "God save the King." The 'Song of the Highland Armed Association' is specifically Scottish in its theme and references. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

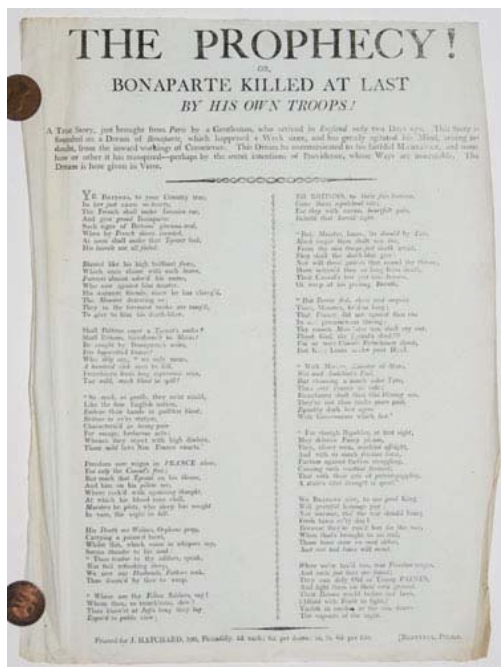
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33278



63. [Broadside against Napoleon] Proclamation, Made to every Man in the United Kingdom of Great Britain and Ireland, this First Day of August, in the Year of our Lord One Thousand Eight Hundred and Three, and in the Forty-fourth Year of the Reign of our especially dear Son King George The Third [...]

[1803] London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by J. and E. Hodson. [Price 1d. each, or 6s. the 100] / Where may also had, A Collection of all the Loyal Papers that have been and will be Published. Letterpress, sheet 310 x 195mm (12¼ x 7¾"). On laid paper watermarked 'C Badd 1799' £220

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, stating the risk posed by Napoleon, the 'Murder, Rapine, Slavery and Death, in Cruel and horrible Wantonness' he has committed, and the duty of the British to assist in the defence of their country. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33285



64. **The Prophecy! or, Bonaparte Killed at Last by his Own Troops! A True Story, just brought from Paris [...] This Story is founded on a Dream of Bonaparte [...] The Dream is here given in Verse. [...]**

[1803] Printed for J. Hatchard, 190, Piccadilly. 1d. each; 6d. per dozen; or, 3s. 6d. per 100. [Brettell, Printer]

Letterpress, sheet 425 x 315mm (16¼ x 12½"). Creasing on left. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This ballad prophesies Napoleon's death in the wake of an unsuccessful invasion of Britain. As in other broadsides of the period, Napoleon's alleged killing of his own injured soldiers at Jaffa is invoked as evidence of his treachery. In the aftermath, the new rule of France is imagined: 'no more Consuls, Frenchmen shout,/ But King Louis make your Head. / With Moreau, Minister of State,/ Not made Ambition's Fool,/ But choosing a much safer Fate,/ Than over France to rule'. Victor Moreau was forced into exile in the United States by his opposition to Napoleon. The final verses defend Britain's monarchy (with a reference to the revolutionary, Thomas Paine) and the high taxes during the war as a temporary measure necessary to combat Napoleon.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *For a contemporary portrait of Moreau, see ref. 28221.*

Stock: 33275

65. **[Broadside against Napoleon] Twenty Thousand Pounds Reward / Middlesex (to wit) / To all Constables [...] / Whereas a certain ill-disposed Vagrant, and common Disturber, commonly called or known by the Name of Napoleon Bonaparte, alias Jaffa Bonaparte, alias Opium Bonaparte [...]**

[c.1803] London: Printed for S. Highley, No. 24, Fleet-Street; by B. McMillan, Bow-Street, Covent-Garden (price 1d. or 9d. per dozen). Where may be had Bonaparte; or, The Freebooter; a Patriotic Drama, price One Shilling.

Letterpress, sheet 415 x 260mm (16¼ x 10¼"). Some creasing and small tear on right. £250

One of many popular broadsides published at the time when fears of an invasion of Britain by Napoleon were at their height. This one offers a reward for the capture of Napoleon, with the aim being to imprison him at the Exeter Change menagerie in the Strand, 'placed in a Certain Iron Cage, with the Ouran Outang, or some other ferocious and voracious animal like himself, for the purpose of being tamed'.

To facilitate identification of the French leader, a description of his appearance is provided ('...resembles a great deal in person a Bear-leader, or one of the Savoyards who play on the reeds at Vauxhall') while the stream of 'aliases' given for him (Jaffa Bonaparte, Acre Bonaparte etc) refer to earlier actions in the Napoleonic Wars.

According to Ashton, this broadside was 'printed with different headings, so as to sell in different countries'.

John Ashton, 'English caricature and satire on Napoleon I'

Stock: 55836

66. **[Broadside against Napoleon] Sheridan's Address to the People. Our King! our Country! And our God!**

[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 355 x 210mm (14 x 8¼"). Fold in both top and bottom right corners. £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. Richard Brinsley Sheridan (1751-1816), Irish playwright and politician, wrote 'Pizarro', a play adapted from August von Kotzebue's 'Die Spanien in Peru', which premiered in 1799. Sheridan's play addressed both fears of French invasion and supported the revolutionary aims of the United Irishmen. This 'address to the people' is an amalgamation of several speeches from 'Pizarro', contrasting French and British principles as incompatible.

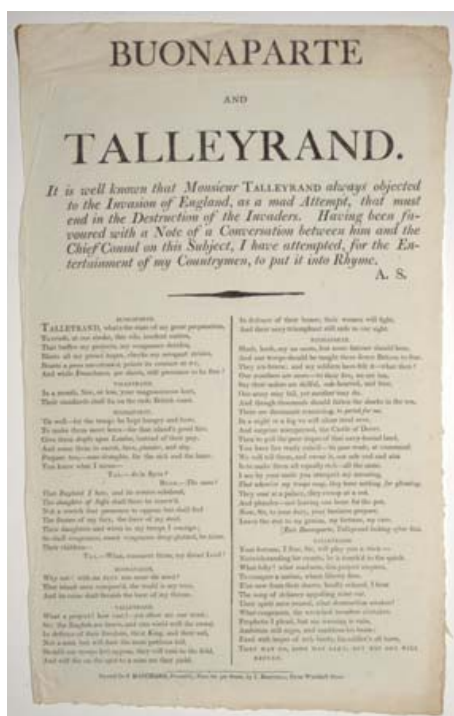
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. *For 'Pizarro', see refs. 11533 and 17165; for Sheridan see ref. 17993.*

67. **[Broadside against Napoleon] Song, to the Tune of Mother Casey. / The French, tis said, / Are thieves by trade, / And well they fill the function; / For where they go, / Both friend and foe, / They rob without compunction [...]**

[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No.

32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100. Letterpress, sheet 340 x 210mm (13½ x 8¼"). £250 Songsheet published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The song encourages strong British resistance, referencing French actions in Switzerland and Holland and their supposed plans 'to land their troops at Dover'. Napoleon is compared to Robespierre. Napoleon, it says, is praised now as Robespierre once was, but if Napoleon were to be executed, 'With general voice,/ Would France rejoice,/ And set the bells a-ringing'. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33279



68. **Buonaparte and Talleyrand. It is well known that Monsieur Talleyrand always objected to the Invasion of England, as a mad Attempt, that must end in the Destruction of the Invaders. Having been favoured with a Note of a Conversation between him and the Chief Consul on this Subject, I have attempted, for the Entertainment of my Countrymen, to put it into Rhyme. A.S.**

[c.1803] Printed for J. Hatchard, Piccadilly, Price 6d. per dozen, by J. Brettell, Great Windmill Street. Letterpress, sheet. 440 x 260mm (17 x 10¼"). Creasing across the sheet. £300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This imagined dialogue presents the diplomat Talleyrand as opposing a planned invasion by

Napoleon, who foresees that 'In a night or a fog we will silent steal over,/ And surprize unexpected, the Castle of Dover'. Talleyrand negotiated a short-lived peace in Europe, but was unable to prevent the renewal of hostilities in 1803. With his influence diminishing, and Napoleon's ambition seemingly insatiable, Talleyrand resigned from his role as grand chamberlain in 1807. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *For a contemporary portrait of Talleyrand, see ref. 28220*

Stock: 53944

69. **[Broadside against Napoleon] Union and Watchfulness, Britain's True and Only Security. / A few words to every British Subject inculcating this very important idea.**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, Price One Penny, or Six Shillings per Hundred; and may be had of the Booksellers, at the West-End of the Town, &c. &c. Page, Printer, Black Friars Road.

Letterpress, sheet 385 x 260mm (15¼ x 10¼"). On laid paper watermarked 1801. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, imploring all Britons to take up arms to defend the country, if required. 'To suffer or to die in such a cause, is our first duty, and our highest honour'. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33283

70. **Napoleons Besuch bei Churfürst Friedrich II. Kronprinz Wilhelm in der Schlacht v. Brienne.**

Baisch fecit. [n.d., c.1820.]

Two lithographs on one sheet. Total printed area 180 x 285mm (7 x 11¼") £95

Two scenes: on the left Napoleon visits Frederick II of Württemberg at the royal palace in Ludwigsburg in 1803, seeking a new ally; on the right Frederick's son William fights at the Battle of Brienne, 1814.

Stock: 66234

71. **Nero From the Life**

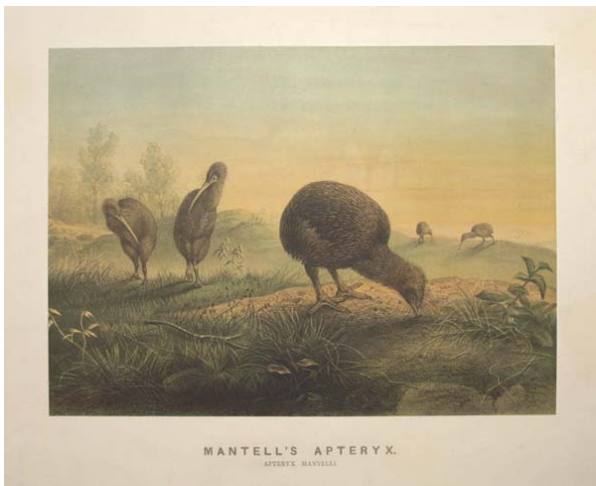
B.E. Duppa Esq.r Del.t R. Roe fec.t. [n.d., c.1850.]

Rare etching. 255 x 305mm (10 x 12"), large margins on 3 sides. Trimmed into plate at bottom, foxing. £160

Sketched portrait of the head of a lion, presumably the same 'Nero' which the menagerie owner George Wombwell (1777-1850) attempted to make fight against a pack of dogs in Warwick in 1825. In a notorious event which provoked public outcry, Wombwell sold tickets (prices varied), but Nero took no notice of the dogs and so was replaced by another lion, Wallace. When the dogs were introduced into the cage with Wallace, two at a time, they were immediately destroyed.

Lithograph after portrait painter Bryan Edward Duppa (1804-66).

Stock: 66554



72. **[Kiwi] Mantell's Apteryx. Apteryx Mantelli.**

[Lithographed by Joseph Smit after Joseph Wolf.]

[London: Henry Graves & Company, 1861-1867.]

Coloured lithograph, trimmed to image and mounted on card with gilt title, as issued. Printed area 245 x 340mm (9½ x 13½"), with very large margins. £220

Five kiwis in a landscape, from 'Zoological Sketches by Joseph Wolf. Made for the Zoological Society of London, from animals in their vivarium, in the Regent's Park', issued in two parts, 1861 and 1867.

Kiwi arrived at London Zoo in 1851, making it the first zoo to keep the bird, but the first breeding in captivity only occurred in 1945. In 2007 only 13 zoos worldwide held kiwi.

Joseph Wolf (1820-99), a German artist, specialized in natural history illustration, and is considered one of the great pioneers of wildlife art, having depicted animals accurately in lifelike postures. He worked with John Gould on 'The Birds of Great Britain'. Sir Edwin Landseer considered him 'without exception, the best all-round animal artist who ever lived'.

Stock: 53913

73. **[Chinese Aster] Callistephus Chinensis. [with Chinese script]**

[n.d., c.1850.]

Watercolour on rice paper. Sheet 280 x 185mm (11 x 7¼"). Mounted on album paper. £260

A watercolour of two Chinese Aster flowers.

Stock: 66261

74. **[Leucanthemella linearis.] [with Chinese script]**

[n.d., c.1850.]

Watercolour on rice paper. Sheet 275 x 185mm (10¾ x 7¼"). Mounted on album paper. £260

A Chinese watercolour of a sprig of *Leucanthemella linearis*.

Stock: 66262

75. **[Carnation.]**

[n.d., c.1845.]

Watercolour. Sheet 170 x 150 (6¾ x 6"). Laid on card. £60

A fine botanical illustration.

Stock: 66214

76. **[Geranium.]**

[n.d., c.1845.]

Watercolour on card. Sheet 250 x 190mm (9¾ x 7½")

Stains. £70

A fine botanical illustration.

Stock: 66221

77. **[Ipomoea.]**

[n.d., c.1845.]

Watercolour on card, blindstamped 'Bristol boards'.

Sheet 220 x 190mm (8¾ x 7½") £70

A fine botanical illustration.

Stock: 66219

78. **[Ipomoea.]**

[n.d., c.1845.]

Watercolour. Sheet 205 x 140mm (8 x 5½") £65

A fine botanical illustration.

Stock: 66218

79. **[Roses and Pansies.]**

[n.d., c.1845.]

Watercolour. Sheet 190 x 125mm (7½ x 5") £140

A fine botanical illustration.

Stock: 66216

80. **[Roses, lily and fuchsias in a basket.]**

[n.d., c.1845.]

Watercolour on card. Sheet 125 x 140mm (5 x 5½")

£95

A fine botanical illustration.

Stock: 66217

81. **[Tulip.]**

[n.d., c.1845.]

Watercolour on card, blindstamped 'Bristol boards'.

Sheet 250 x 190mm (9¾ x 7½") £80

A fine botanical illustration.

Stock: 66220

82. **[Vase of flowers.]**

[dated 1848 in pencil on reverse.]

Watercolour on card. Verso in pencil "To Dear Sister

..? from her affectionate sister Eleanor Woodham,

Clifton Oct 1843"; Sheet 195 x 130mm (7¾ x 5").

£260

A fine botanical illustration.

Stock: 66215

83. **[Key to Charles I Demanding in the House of Commons the Five Impeached Members]**

[after John Singleton Copley] [n.d., 1795.]

Rare etched keyplate. Sheet 200 x 240mm (8 x 9¼").

Trimmed within plate, central fold. £140

The keyplate to John Singleton Copley's painting of Charles I demanding the surrender of five MPs accused of encouraged the Scots to invade England in the recent Bishops' Wars, listing 58 of the figures.

Stock: 66345



84. **Key to Emblem Hearts of Oak Society.**
[n.d., c.1870.]
Lithograph. Printed area 390 x 205mm (15¼ x 8").
Nicks in edges. £280
A description of the emblem of a Friendly Society.
Stock: 66269

85. **A Brief Memoir Intended to Accompany Mr. John Bromley's Engraving of the Trial of William Lord Russell, from the Celebrated Picture, Painted by George Hayter, Esq. M.A.S.L. &c. in the Possession of His Grace the Duke of Bedford. Written by John Landseer, Esq. F.S.A. & A.R.A.**
London: printed for R. Bowyer & M. Parkes, 46, Pall Mall, [The Proprietors and Publishers of the Engraving] by Thomas Bensley, Crane Court, Fleet Street. 1828.
Pamphlet, small 8vo, paper wrappers; pp. 30, etched folding plate. Front of wrapper partly missing, stain to titlepage. £130
A prospectus for Bromley's mezzotint of 1828, with a keyplate at the rear.
Stock: 66540

86. **[Promenaders.]**
Dessine p. S. Kleiner [...] [n.d., c.1770.]
Coloured engraving with extra engraved figures and decorative borders pasted on. Sheet 255 x 365mm (10 x 14½"). Title obscured by pasted sheet. £420
A garden scene livened up by cut-out figures of dancers and a drummer. A very decorative & unique image.
Stock: 66194

87. **Erasmus Rotterdamus.**
Ant. van Dyck fecit aqua forti [after Hans Holbein].
[n.d., c.1750.]
Etching, 18th century watermark. 245 x 155mm (9¾ x 6"). Narrow margins. £180

van Dyck's etching in reverse of Hans Holbein's famous portrait of Desiderius Erasmus (1466-1536), Dutch Renaissance humanist and a Catholic theologian.

The copper-plate is kept in the Chalcographie, Musée du Louvre, inv.no.2307. *BM 1863,0509.922, fifth state?*
Stock: 66349

88. **[Franciscus Junius the younger.]**
Ad. Tabulam Antonij Van Dyk, in Bibliotheca Bodleiana delineavit MBurghers Sculptor Ubiv. Oxon. [n.d., c.1698.]
Etching. Sheet 205 x 130mm (8 x 5"). Trimmed to image. £180
Franciscus Junius the Younger (or François du Jon, 1591-1677), a pioneer of Germanic philology, a collector of ancient manuscripts and author of the first comprehensive overview of ancient writings on the visual arts. He spend a considerable time in England under the patronage of the Earl of Arundel, and bequeathed his ancient manuscripts to the Bodleian Library.
Stock: 66347

89. **[Peter Perkins] The Effegies of Mr Perkins.**
J. Drapentier Sculpsit. [n.d. c.1682]
Engraving, verso in ink "Jonathan Abbey his book 1761" 10; sheet 120 x 70mm (4¾ x 2¾"). Trimmed into plate. £260
A bust portrait in oval of 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. The frontispiece portrait to Perkins' 'The Seaman's Guide.'
Perkins was Mathematical master at Christ's Hospital.
Stock: 66357

90. **Effigies Ric: Rawlyns.**
R. Gaywood fecit 1656.
Etching. Sheet 120 x 80mm (4¾ x 3"). Trimmed within plate. £260
Half-length portrait in oval of Richard Rawlyns, a teacher of arithmetic at Great Yarmouth, the frontispiece to his 'Practical Arithmetick'. 1656
Stock: 66356

91. **[William Warren] W. Warren, LLD. Filius S. Warren. Aul. Trin: Cantab: Socius nuper Vicarij de Ashford in Com: Catij.**
Heins P. 1728. W. Robins Mezzotint 1731.
Rare mezzotint. Sheet 300 x 210mm (11¾ x 8¼"). Trimmed to plate. £160
A half-length portrait in oval of William Warren (1682-1745), wearing dark robes, bands and a chin-length white wig. He was president of Trinity Hall, Cambridge, vicar of Ashford and a keen antiquary. *CS 11. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66417

92. **[James Wyatt Esq.r.]**

[Painted by M.C. Wyatt. Engraved by C. Turner.]
[London Published (for the Proprietor) May, 1. 1809.]
Mezzotint, masked proof, signed in ink by Turner on shoulder of sitter. Unique proof. Sheet 315 x 265mm (12¼ x 10½") Trimmed to plate on three sides, into blank inscription area at bottom, laid on card. £260
Half-length, profile portrait of James Wyatt (1746-1813), architect, president of the Royal Academy 1805-6. A rival to Robert Adam, he designed the famous 'Pantheon' entertainment hall in Oxford Street, which contained a rotunda that was one of the largest rooms built in England up to that time. *Whitman 629, before state i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 4.*
Stock: **66503**

93. **James Wyatt Esq.r.**

Painted by M.C. Wyatt. Engraved by C. Turner.
London Published (for the Proprietor) May, 1. 1809.
Mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. £260
Half-length, profile portrait of James Wyatt (1746-1813), architect, president of the Royal Academy 1805-6. A rival to Robert Adam, he designed the famous 'Pantheon' entertainment hall in Oxford Street, which contained a rotunda that was one of the largest rooms built in England up to that time. *Whitman 629, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 4 of 4.*
Stock: **66502**

94. **James Wyatt Esq.r.**

Painted by M.C. Wyatt. Engraved by C. Turner.
London Published (for the Proprietor) May, 1. 1809.
Mezzotint. 350 x 250mm (13¾ x 9¾"), large margins. £240
Half-length, profile portrait of James Wyatt (1746-1813), architect, president of the Royal Academy 1805-6. A rival to Robert Adam, he designed the famous 'Pantheon' entertainment hall in Oxford Street, which contained a rotunda that was one of the largest rooms built in England up to that time. *Whitman 629, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 4 of 4.*
Stock: **66500**

95. **Ludovicus Goupy Pictor.**

[Se ip]se pinx. G. White fec. [c.1750]
Rare mezzotint. 235 x 175mm (9¼ x 6¾"). Trimmed into plate lower left and bottom, blind stamp of the Milne Cooper Collection lower left. £140
A self-portrait of Louis Goupy (c.1694-1747), French-born artist active in London, working in a variety of media, and teaching. He was patronized by Richard Boyle, third earl of Burlington, who he accompanied to Italy in 1714. *CS 19 (only state).*
Stock: **66439**

96. **David Teniers et sa Famille.**

D. Teniers, pinx. Jac. Ph. Le Bas Sculp. [A Paris chez l'Auteur au bas de la rue de la Harpe] [n.d., c1747.]
Etching. 370 x 495mm (14½ x 19½"). Trimmed into inscription area, losing dedication and publication line, new margin added, remarque armorial replaced with manuscript. Some foxing. £240
Portrait of David Teniers and his family, sitting on a terrace, with the artist playing the cello, his wife holding a book, and his son singing.
Stock: **54289**

97. **Benj. West.**

[after Archibald Robertson.] Published by E. Evans, 1, Great Queen Str, Lincoln's Inn Fields [n.d., c.1825].
Fine & rare mezzotint, printed in brown. 225 x 150mm (8¾ x 6"). Mounted in album paper. £140
A half-length portrait of Anglo-American painter Benjamin West (1738-1820), holding a scroll. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **66386**



98. **Geof.y Chaucer.**

Geo. Naylor H.C. fecit. [n.d., c.1750.]
Fine mezzotint. 155 x 110mm (6 x 4¼"). Framed. Unexamined out of frame. £360
A very fine impression of this half-length portrait of Geoffrey Chaucer (c.1343-1400), bearded and wearing a hood, with a pen case hanging from a ribbon around his neck.
Geoffrey Chaucer (c.1343-1400), a crucial figure in developing the legitimacy of vernacular Middle English at a time when French and Latin dominated England, particularly with his unfinished frame narrative 'The Canterbury Tales'.
The only known print by George Naylor. *For a similar mezzotint of Chaucer but facing in the other direction see ref. 24004. Not in Chaloner Smith.*
Stock: **66533**

99. [Thomas Babington Macaulay.]

[Painted by Francis Grant R.A. Engraved by James Faed.] [London, Published by Henry Graves & Comp.y May 20th 1854: Printsellers to the Queen _ 6 Pall Mall.]

Mezzotint, proof before letters on chine collé. 405 x 330mm (16 x 13"), with very large margins. £360

Thomas Babington Macaulay (1800-59), historian, essayist and poet, published two years before he was raised to the peerage. He was educated at Trinity College, Cambridge.

He served on the Supreme Council of India between 1834 and 1838: his 'Minute on Indian Education' (1835) encouraged the introduction of Western institutional education to India.

A rare print: it was limited to 50 Artist's proofs and 50 proofs in this state. *Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 66152

100. Mary Russell Mitford.

Painted by John Lucas. Engraved by John Bromley. London, published June 1st 1830 by Colnaghi, Son & Co Printsellers to the King, Pall Mall East.

Mezzotint. Sheet 345 x 245mm (13½ x 9¾"). Trimmed within plate, surface soiling. £280

Mary Russell Mitford (1787-1855), English author and dramatist, best known for 'Our Village', a series of sketches of village life in Three Mile Cross, Berkshire.

Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66392



101. Francis Noel Clarke Mundy Esq.r and His Grandson William Mundy of Markeaton near Derby.

Painted by M.r R.R. Reinagle. Engraved by Charles Turner. London. Published May 12 1810 by M.r R.R. Reinagle N.º 1 Upper Conway Street, Fitzroy Square. Mezzotint. 400 x 430mm (15¾ x 17"), with large margins. Margins tatty, blemish in title area. £380

Francis Noel Clarke Mundy (1739-1815), poet, with his grandson. Books and papers are strewn across Mundy's desk, the most prominent of which is 'The Fall of Needwood Forest'.

The enclosure Act of 1803 allowed for the deforestation of the ancient midlands forest of Needwood, which was completed in 1811. Mundy had written a poem (also visible on the desk) titled 'Needwood Forest' in 1776, and wrote 'The Fall of Needwood' in 1808 while its destruction was underway.

Engraved from a portrait by Ramsay Richard Reinagle (1775-1862), painter who lived with, and was painted by, Constable. *Whitman 394, i of ii; Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 4..* Stock: 66506

102. Francis Noel Clarke Mundy Esq.r and His Grandson William Mundy of Markeaton near Derby.

Painted by M.r R.R. Reinagle. Engraved by Charles Turner. London. Published May 12 1810 by M.r R.R. Reinagle N.º 1 Upper Conway Street, Fitzroy Square. Mezzotint. 400 x 430mm (15¾ x 17"), with large margins. Foxing and stain. £380

Francis Noel Clarke Mundy (1739-1815), poet, with his grandson. Books and papers are strewn across Mundy's desk, the most prominent of which is 'The Fall of Needwood Forest'.

The enclosure Act of 1803 allowed for the deforestation of the ancient midlands forest of Needwood, which was completed in 1811. Mundy had written a poem (also visible on the desk) titled 'Needwood Forest' in 1776, and wrote 'The Fall of Needwood' in 1808 while its destruction was underway.

Engraved from a portrait by Ramsay Richard Reinagle (1775-1862), painter who lived with, and was painted by, Constable. *Whitman 394, i of ii; Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 4..* Stock: 66504

103. Francis Noel Clarke Mundy Esq.r and His Grandson William Mundy of Markeaton near Derby.

Painted by M.r R.R. Reinagle. Engraved by Charles Turner. London. Published May 12 1810 by M.r R.R. Reinagle N.º 1 Upper Conway Street, Fitzroy Square. Mezzotint. 400 x 430mm (15¾ x 17"). Narrow margin at bottom, crease in image. Unknown Collector's stamp "I F P" on reverse. Slight crease at top. £280

Francis Noel Clarke Mundy (1739-1815), poet, with his grandson. Books and papers are strewn across Mundy's desk, the most prominent of which is 'The Fall of Needwood Forest'.

The enclosure Act of 1803 allowed for the deforestation of the ancient midlands forest of Needwood, which was completed in 1811. Mundy had written a poem (also visible on the desk) titled 'Needwood Forest' in 1776, and wrote 'The Fall of Needwood' in 1808 while its destruction was underway.

Engraved from a portrait by Ramsay Richard Reinagle (1775-1862), painter who lived with, and was painted by, Constable. *Whitman 394, i of ii; Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 4..* Stock: 66505

104. **Rousseau addressing his Wife immediately before his Death. For the European Magazine.**

J.M. Moreau del. Walker sculp. Publish'd by J. Sewell Cornhill, Feb.y 1.st 1786.
Engraving. 125 x 170mm (5 x 6¾"). Narrow bottom margin. £90
Philosopher Jean-Jacques Rousseau (1712-78), seated in a wooden chair, raises his hand to gesture at his wife, who stands in the window of their living room.
Stock: 66233

105. **['The Captive']**

[Engraved by J.R. Smith after Sir Joshua Reynolds.]
[n.d., c.1777.]
Mezzotint, proof before letters. Sheet 325 x 250mm (12¾ x 9¾"). Thread margins on three sides, trimmed into plate at bottom. £280
An untitled portrait after the painting known as 'The Captive', depicting an old man with a thin face, moustache and hair swept back, looking up to right. According to the BM the title "derives from a comment on a prisoner in the Bastille in Sterne's 'A Sentimental Journey'". Also named "Study from Nature Beggar Man" *BM 1839,1012.54. D'Oench 111. Not in CS. Ex: collections of The Hon. Christopher Lennox-Boyd and Walter Francis (1806-84), 5th Duke of Buccleuch (Lugt 402).*
Stock: 66381



106. **[A Dutch Lady, After a Picture by Rembrandt in the possession of William Baillie Esq.r.]**

[J. Spilsbury Fecit.] [n.d., c.1760.]
Fine mezzotint, proof before letters, title area uncleaned. 350 x 255mm (13¼ x 10") Thread margins. £450
A portrait of a young woman; bust, in an oval frame, directed to the left, tilting her chin and smiling slightly towards the viewer. She is wearing a gown with a rose at the breast, pearl earrings, a cloak and a veil.
Chaloner Smith: 40. Charington 159, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 66280

107. **[Saskia van Uylenburgh] [The Dutch Lady.]**

Rembrandt pinx. Bryer excudit. Read sculp. Publish'd as the Act directs Oct.r 1.st 1776, by H. Bryer, Cornhill.
Mezzotint, proof before title. 265 x 210mm (10½ x 8¼"). Narrow margins, foxing. £280
A half-length portrait in oval of Saskia van Uylenburgh (1612-42), Rembrandt's wife, wearing a black cape with a smocked white collar, chain and gauzy veil decorated in flowers over her head and shoulders, and drop earrings.
The painting is in the National Gallery of Art, Washington (1942.9.71). *CS 2, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66419

108. **The Fruit-barrow.**

Painted by H. Walton. Engraved by J.R. Smith. London, Published March 6.th 1780, by J.R. Smith N.º 10 Batemans Buildings, Soho Square, Torre, printseller Market Street S.t James's & N.º 171 Strand.
Fine mezzotint, scratched letter proof. 510 x 355mm (20 x 14"), large margins. Paper lightly toned. £750
The wife and three children of the artist, Henry Walton (c.1746 - 1813), buy fruit from a vendor in a London street. *D'Oench: 148. Chaloner Smith: 172, state i of ii. Russell: 172, iii of v. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66359

109. **The Fruit-Barrow.**

Painted by H. Walton. Engraved by J.R. Smith. Pub.d 6th March 1780, by H. Humphrey, No.18 New Bond Street.
Mezzotint. 510 x 355mm (20 x 14"). Light spotting, small worm holes. Small margins. £250
The wife and three children of the artist, Henry Walton (c.1746 - 1813), buy fruit from a vendor in a London street. *D'Oench: 148. Chaloner Smith: 172, state ii of ii. Russell: 172, v of v. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66358

110. **Just in Tune. Etudes de Portraits en de Groupes Divers. 3.**

Peint par W.D. Mount. Lith Par Émile Lassalle. Paris, Goupil et C.ie Editeurs, 19 Boulev. Montmatre et 12 rud d'Enghien.
Tinted lithograph with hand colour. Sheet 695 x 545mm (27½ x 21½"). Wear to edges, affecting publication line. Watermark in upper left corner. £430
A smiling man tuning his violin.
Stock: 54281

111. **[P. Kirkman, Esq.r.]**

[Painted and Engraved by C. Turner.] [London Published June 14 1824, by C. Turner. No. 50 Warren Str.t Fitzroy Square.]
Mezzotint, proof before letters. 260 x 230mm (10¼ x 9"), with large, uncut margins. £180

A half-length portrait of a curly-haired man wearing an open coat, dark buttoned waistcoat and white neckerchief tied in a bow.

The British Museum's example (1891,0414.302) has a pencil note, 'Piano maker?', suggesting he is of the Kirkman/Kirckman family of harpsichord piano makers. *Whitman 293, unlisted early state. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66487



112. [Lady Sitting in a Chair. In the Gallery at Houghton.]

[Rubens Pinxit. G. Farington delin.t. James Watson sculpsit. John Boydell excudit 1778.] [Published Dec.r 1.st 1778 by John Boydell Engraver in Cheapside London.]

Mezzotint, proof before letters, inscription area not completely cleaned. 455 x 305mm (18 x 12").

Trimmed into plate at bottom. £450

A three-quarter seated portrait of an unknown woman wearing a fur-trimmed embroidered robe, ruff and cap, a muff on her lap.

It was issued as Plate 49 of Vol.1 of the 'Houghton Gallery', a set of 129 prints after paintings in the collection of Sir Robert Walpole at Houghton Hall, Norfolk, most of which were sold to Catherine the Great in 1778, becoming part of the collection of the Hermitage. *CS 167, only state. Goodwin 182, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of iii. Ink stamp of collector Fritz Reiss (Lugt 2178) on reverse and Benoni Whites (Lugt 2592)*
Stock: 66367

113. Lady Sitting in a Chair. In the Gallery at Houghton.

Rubens Pinxit. G. Farington delin.t. James Watson sculpsit. John Boydell excudit 1778. Published Dec.r 1.st 1778 by John Boydell Engraver in Cheapside London.

Mezzotint. 460 x 305mm (18 x 12"), with large margins. Stains in edges on left. £180

A three-quarter seated portrait of an unknown woman wearing a fur-trimmed embroidered robe, ruff and cap, a muff on her lap.

It was issued as Plate 49 of Vol.1 of the 'Houghton Gallery', a set of 129 prints after paintings in the collection of Sir Robert Walpole at Houghton Hall, Norfolk, most of which were sold to Catherine the Great in 1778, becoming part of the collection of the Hermitage. *CS 167, only state. Goodwin 182, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*

Stock: 66366

114. L'amour par les dons de l'Autonne, / De lhivert brave la rigueur, / Et s'aidant de Bacus ainsi que de Pomene, / Decoche encor ses traits avec plus de vigueur.

E. jeaurat scul. 1710. Diacre a Paris, rue de Richelieu C.P.R.

Engraving. Sheet 95 x 110mm (3¾ x 4¼"). Trimmed within plate. £160

A design for a snuff box, with an oval portrait of a woman, one arm through the handle of a basket of fruit, holding up a bunch of grapes.

Stock: 66182

115. [George Marsham?] From an Original Picture by F. Massot Painted in Geneva.

W. Say Sculp.t Engraver to H.R.H. the Duke of Gloucester. Published Sept.r 1.st 1807 by Edwd. Orme, 59 Bond Street, London.

Mezzotint. Sheet 355 x 290mm (14 x 11½"). Trimmed within plate, creasing and spotting. £160

A portrait of a young man reclining on a bank, flute in one hand, kerchief in the other.

The BM's example has a pencil annotation 'George Marsham'. *BM 1902,1011.4142. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66337

116. Nurse and Child. Drawn by E. Edwards from ye Original Picture of ye same size, painted by Sebast.s. Bourdon, the Orig.l Drawing in ye Possess.n of R. Sayer.

Rob.t Lowrie fecit. R. Sayer Excudit. London, Printed for Rob.t Sayer, N.º 53 Fleet Street as the Act directs, 2 Jan.y 1772.]

Mezzotint. 385 x 280mm (15¼ x 11"). Narrow margins, creased in centre. £180

A portrait of a nurse cleaning an infant with a cloth, set within an oval stone frame. *Ex: collections of Oettingen-Wallerstein & the Hon. Christopher Lennox-Boyd.*

Stock: 66405

117. **[Theophilia Palmer.] [Girl with a Muff]**
 Painted by S.,r Joshua Reynolds. Engrav'd by J.R. Smith. Pub.d 15 Jan.y 1777 by W.m Humphrey Gerrard Street, Soho.
 Fine mezzotint. 280 x 200 (11 x 8"), with very large margins.. Slight spotting. £280
 An untitled three-quarter length portrait of Theophila Palmer (1757-1848), the niece of the artist, in an oval frame, standing in a landscape, both hands in a large muff.
 She married Robert Lovell Gwatkin, with whom she had a daughter, also Theophilia, who also modelled for Reynolds. *CS 129, ii of ii. D'Oench 87. ii of iv. Ex: collections of The Hon. Christopher Lennox-Boyd Hamilton pg 148.*
 Stock: 66380



118. **Elizabeth Laura Henrietta, Youngest Daughter of Lord William Russell.**
 Painted by Will.m Owen Esq.r R.A. Engraved by Henry Meyer. London. Published Oct.r 24 1808 by W.m Holland, No.11, Cockspur Street.
 Mezzotint. 345 x 240mm (13½ x 9½"). Trimmed into plate at bottom. Large margins on 3 sides. £320
 A portrait of Elizabeth Laura Henrietta Russell (1803-66), as a child. She is seated outdoors, directed to front with legs to the left side, holding a tambourine under her left arm, with her right arm behind her knee. She is wearing a shoulderless dress and laced shoes.
 She married her first cousin, Lord Wriothsesley Russell (1804-1886). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 66270

119. **[Elizabeth Laura Henrietta, Youngest Daughter of Lord William Russell.]**
 [Painted by Will.m Owen Esq.r R.A. Engraved by Henry Meyer.] [London. Published Oct.r 24 1808 by W.m Holland, No.11, Cockspur Street.]
 Mezzotint, proof before all letters. 345 x 240mm (13½ x 9½"). Small margins. £320

A portrait of Elizabeth Laura Henrietta Russell (1803-66), as a child. She is seated outdoors, directed to front with legs to the left side, holding a tambourine under her left arm, with her right arm behind her knee. She is wearing a shoulderless dress and laced shoes.
 She married her first cousin, Lord Wriothsesley Russell (1804-1886). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 66272

120. **[Snuff] Quoy qu'en dise Aristote, & sa digne Cabale, / Le Tabac est divinm il n'est rien qui l'egale. / C'est dans la Medecine un remede nouveau, / Il purge, rejoüit, conforte le cerveau, / De toute noire humeur promptement le délivre, / Et qui vit sans Tabac n'est pas digne de vivre. Moliere.**
 B. Picart delin. et ex. 1715.
 Engraving. 75 x 110mm (3 x 4¼"). Trimmed close to plate upper left. £140
 An oval portrait of a young woman, one breast exposed, taking a pinch of snuff from a box.
 Stock: 66181

121. **M [,rs] Sturt and Master Humphrey Sturt.**
 C. Read Pinx.t. Ja.s Watson fecit. London, Printed for Rob.t Sayer, N.º 53 in Fleet Street, Published as the Act directs 20 June 1771.
 Mezzotint. 505 x 355mm (19¾ x 14"). Title partially scratched out and corrected in old ink mss, ink mss lower right. Narrow margins. £380
 A half length portrait of Mary Stuart (d. 1807), wife of M.P. Humphrey Sturt, with her son Humphrey Ashley Sturt (1760-1825).
 Sayer originally published the plate with the title 'Miss Sturt...' before hurriedly correcting it to 'Mrs'. Chaloner Smith, apparently unaware of the third state, questions whether the pair are siblings. *CS 137; Goodwin 79, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 66372

122. **M,,rs Sturt and Master Humphrey Sturt.**
 C. Read Pinx.t. Ja.s Watson fecit. London, Printed for Rob.t Sayer, N.º 53 in Fleet Street, Published as the Act directs 20 June 1771.
 Fine mezzotint. 505 x 355mm (19¾ x 14"). Small margins. £380
 A half length portrait of Mary Stuart (d. 1807), wife of M.P. Humphrey Sturt, with her son Humphrey Ashley Sturt (1760-1825).
 Sayer originally published the plate with the title 'Miss Sturt...' before hurriedly correcting it to 'Mrs'. Chaloner Smith, apparently unaware of the third state, questions whether the pair are siblings. *CS 137; Goodwin 79, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. Unidentified collector's stamp on reverse.*
 Stock: 66371

123. **Miss Trimmer.**

C. Read pinx.t. J. Watson. Sold by Ryland & Bryer, Engravers & Printsellers, at the King's Arms in Cornhill [n.d., c.1770].

Mezzotint. 515 x 355mm (20½ x 14"). Trimmed into plate at bottom. £320

A young girl holding a cat.

Although the DNB calls this a portrait of Sarah Trimmer (1741-1810), evangelist and children's writer, the NPG notes that it "is in fact one of Mrs Trimmer's six daughters", one of whom was Selina (1764-1829), who became governess to the family of the Georgiana, Duchess of Devonshire. *CS 145, ii of ii. Goodwin 167. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66377



124. **[Miss Trimmer.]**

[C. Read pinx.t. J. Watson.] [Sold by Ryland & Bryer, Engravers & Printsellers, at the King's Arms in Cornhill.] [n.d., c.1770.]

Mezzotint, proof before letters. 515 x 355mm (20½ x 14"). Narrow margins. £320

A young girl holding a cat.

Although the DNB calls this a portrait of Sarah Trimmer (1741-1810), evangelist and children's writer, the NPG notes that it "is in fact one of Mrs Trimmer's six daughters", one of whom was Selina (1764-1829), who became governess to the family of the Georgiana, Duchess of Devonshire. *CS 145, i of ii. Goodwin 167. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66379

125. **[Miss Trimmer.]**

[C. Read pinx.t. J. Watson.] [Sold by Ryland & Bryer, Engravers & Printsellers, at the King's Arms in Cornhill.] [n.d., c.1770.]

Mezzotint, proof before letters. 490 x 355mm (19¼ x 14"). Trimmed into plate at bottom, narrow margins elsewhere. Slightly time stained. £320

A young girl holding a cat.

Although the DNB calls this a portrait of Sarah Trimmer (1741-1810), evangelist and children's writer, the NPG notes that it "is in fact one of Mrs Trimmer's

six daughters", one of whom was Selina (1764-1829), who became governess to the family of the Georgiana, Duchess of Devonshire. *CS 145, i of ii. Goodwin 167.* Stock: 66378

126. **[John Adam] John Adams Esq.re Late Member of the Supreme Council in Bengal. Proof.**

Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty, &c. &c. London, Published March 2, 1829, by Mr Turner, 50, Warren Street, Fitzroy Square. Rare mezzotint. 660 x 410mm (26 x 16"), with large margins. Vertical crease outside image. £380

A seated portrait of John Adam (1779-1825), administrator of the East India Company in India. He became a member of the Supreme Council of India in 1819 and was Acting Governor General of India for seven months in 1823 between the departure of Hastings and the arrival of Amherst. During that time he moved to suppress the freedom of the Press, cancelling James Silk Buckingham's license for residence in India and passing regulations restricting newspaper criticism. *Whitman iii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66169

127. **[William Astell.] W:Astell [facsimile signature].**

Painted by Frederic R. Say. Engraved by G. Raphael Ward. 31, Flitzroy Square. [n.d., c.1850.] Mezzotint on chine collé. 405 x 305mm (16 x 12"), with wide margins.. £260

Half-length seated portrait of William Astell (1774-1847), a director of the East India Company for the unprecedented period of forty-seven years. He led early negotiations with the government that resulted in the Charter Act of 1833, which extended the royal charter granted to the East India Company for twenty years and restructured the governance of British India. *Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66258

128. **Charles Cartwright, Esq. Accountant General to the Hon.ble East India Company. Engraved at the Request of his Official Friends.**

Painted by G.F. Joseph, Esq. A.R.A. Engraved by T. Hodgetts. Westborne Green, Paddington. [n.d., c.1825.]

Rare & fine mezzotint. 510 x 355mm (20 x 14"), with large margins. Wear in right margin. £280

A seated portrait of Charles Cartwright (1753-1825), joined the East India Company in 1773 and was Accountant General from 1798 until he retired in 1822.. As Deputy he was the author of "An abstract of the orders and regulations of the Honourable Court of Directors of the East-India Company". *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66162

129. [Charles Cartwright, Esq. Accountant General to the Hon.ble East India Company. Engraved at the Request of his Official Friends.]

[Painted by G.F. Joseph, Esq. A.R.A. Engraved by T. Hodgetts. Westborne Green, Paddington.] [n.d., c.1825.]

Mezzotint, unique early working proof. Sheet 270 x 210mm (10¾ x 8¼"). Wear in right margin. £160

A very early working proof, with an oval section containing only the head and shoulders of the subject, which eventually became a three-quarter seated portrait.

Charles Cartwright (1753-1825) joined the East India Company in 1773 and was Accountant General from 1798 until he retired in 1822. As Deputy he was the author of "An abstract of the orders and regulations of the Honourable Court of Directors of the East-India Company". *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66163



130. **Joseph Cotton Esq.r F.R.S. Deputy Master of the Trinity House & a Director of the East India Company.**

Painted by Sir Thos Lawrence RA Principal Painter in Ordinary to His Majesty. Engraved by C. Turner Warren Street Fitzroy Square. London, Pub.d Jan.y 14. 1818 by C. Turner, 50, Warren Street, Fitzroy Square. Fine mezzotint. 560 x 405mm (22 x 16"), large margins. £380

Three quarter portrait of Joseph Cotton FRS (1745-1825), standing with books and papers including a map of the East India Docks.

Cotton was a director of the East India Company (1795-1823), a director of the East India Docks Company (chairman in 1803), and a governor of the London Assurance Corporation. He was also deputy-master of Trinity House from 1803 for about twenty years.

This portrait includes a map of the East India Docks dated 1803 in the lower right, with Cotton named as Chairman of the Company. *Whitman: 142. ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66172

131. **Joseph Cotton Esq.r F.R.S. Deputy Master of the Trinity House & a Director of the East India Company.**

Painted by Sir Thos Lawrence RA Principal Painter in Ordinary to His Majesty. Engraved by C. Turner Warren Street Fitzroy Square. London, Pub.d Jan.y 14. 1818 by C. Turner, 50, Warren Street, Fitzroy Square. Mezzotint. 560 x 405mm (22 x 16"). Small margins. £360

Three quarter portrait of Joseph Cotton FRS (1745-1825), standing with books and papers including a map of the East India Docks.

Cotton was a director of the East India Company (1795-1823), a director of the East India Docks Company (chairman in 1803), and a governor of the London Assurance Corporation. He was also deputy-master of Trinity House from 1803 for about twenty years.

This portrait includes a map of the East India Docks dated 1803 in the lower right, with Cotton named as Chairman of the Company. *Whitman: 142. ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66170

132. **Joseph Cotton Esq.r F.R.S. Deputy Master of the Trinity House & a Director of the East India Company.**

Painted by Sir Thos Lawrence RA Principal Painter in Ordinary to His Majesty. Engraved by C. Turner Warren Street Fitzroy Square. London, Pub.d Jan.y 14. 1818 by C. Turner, 50, Warren Street, Fitzroy Square. Mezzotint. 560 x 405mm (22 x 16"). Foxed. Small margins. £260

Three quarter portrait of Joseph Cotton FRS (1745-1825), standing with books and papers including a map of the East India Docks.

Cotton was a director of the East India Company (1795-1823), a director of the East India Docks Company (chairman in 1803), and a governor of the London Assurance Corporation. He was also deputy-master of Trinity House from 1803 for about twenty years.

This portrait includes a map of the East India Docks dated 1803 in the lower right, with Cotton named as Chairman of the Company. *Whitman: 142. ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66171

133. **Sir Nathaniel Dance, To the Society of East India Commanders, This Print is respectfully dedicated by their oblig'd & obed.t. Serv.t Robt: Cribb.**

R. Westall Esq.r R.A. pinx.t. C. Turner sculp.t. London Published July. 24, 1805, by R. Cribb, 288, Holborn. Fine mezzotint. 355 x 255mm (14 x 10"), publisher's blindstamp, large margins. £260

Half-length portrait of Sir Nathaniel Dance (1748-1827), commander in the service of the East India Company, famed for the Battle of Pulo Aura (1804) in which he protected a Company convoy from a French attack. *Whitman 150, ii of ii.*

Stock: 66151

134. Major General Sir Archibald Galloway, K.C.B.

Painted by H.W. Pickersgill, R.A. Engraved by F. Joubert. Published by W.R. and L. Dickinson, 114 New Bond Street [n.d., c.1848].

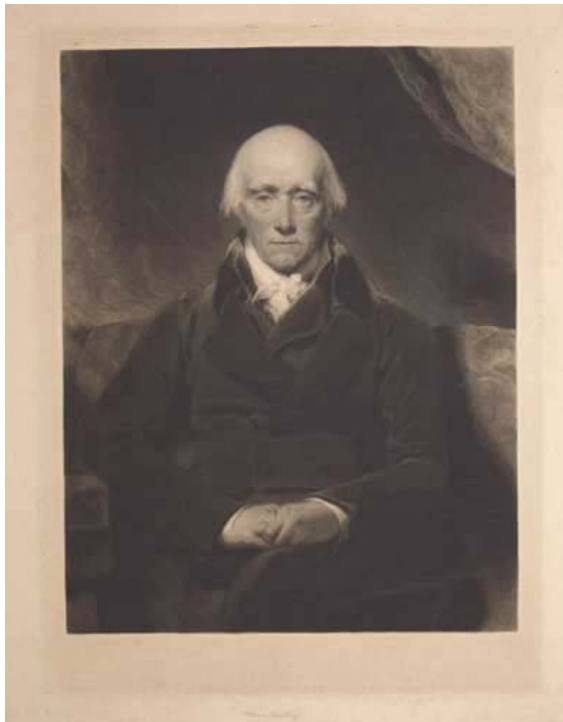
Scarce mezzotint. 405 x 315mm (16 x 12½").

Damaged. Tear entering image taped; top left corner missing, paper toned. £180

A half-length portrait of Archibald Galloway (1779-1850), a Scottish soldier and Director of the Honorable East India Company, in uniform.

He was created a K.C.B. when knighted by Queen Victoria on 25th August 1848; when this portrait would have been painted. Certainly there is no mention of his chairmanship of the E.I.C. in 1849 or his death the following year. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66144



135. [Warren Hastings Esq.r.]

[Painted by Thos Lawrence Esq.r R.A. Principal Painter in Ordinary to His Majesty. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester.] [London, Published May 21st. 1812, by the Engraver 92 Norton Street, Fitzroy Square.]

Mezzotint, touched proof before letters, in pencil at bottom "touched impression by the late Sir Thomas Lawrence" signed 'W. S.' 410 x 290mm (15 ½ x 11½"), large margins. Paper toned. £550

Half-length seated portrait of Warren Hastings (1732-1818). *Ex: collections of The Hon. Christopher Lennox-Boyd & Alfred Morrison (1821-97), Lugt L151.*

Stock: 66115

136. Warren Hastings Esq.r. Proof.

Painted by Thos Lawrence Esq.r R.A. Principal Painter in Ordinary to His Majesty. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester. London, Published May 21st. 1812, by the Engraver 92 Norton Street, Fitzroy Square.

Mezzotint. 410 x 290mm (15 ½ x 11½"), large margins. Printer's crease in bottom margin. £420

Half-length seated portrait of Warren Hastings (1732-1818). *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66116

137. Warren Hastings Esq.r.

George Stubbs pinx.t. Geo: Townley Stubbs Sculpt. Engraver to His R.H. the Prince of Wales. London, Published April 30, 1795, by G.T. Stubbs, 86 High Street, Mary'bone.

Stipple. 230 x 175mm (9 x 7"). Trimmed to plate, small area of surface loss on engraved border. £280

Warren Hastings (1732-1818), first Governor-General of India (1772-85), transforming the East India Company from a trading organisation into a great military and naval power. *CLB & Stubbs "The complete & engraved works": 98, i of ii.*

Stock: 66312

138. Warren Hastings Esq.r.

George Stubbs pinx.t. Geo: Townley Stubbs Sculpt. Engraver to His R.H. the Prince of Wales. London, Published April 30, 1795, by G.T. Stubbs, 86 High Street, Mary'bone.

Stipple. Sheet 205 x 140mm (8 x 9½"). Trimmed into printed border. £230

Warren Hastings (1732-1818), first Governor-General of India (1772-85), transforming the East India Company from a trading organisation into a great military and naval power. *CLB: Stubbs "the complete & engraved works" 98, ii of ii.*

Stock: 66313

139. Warren Hastings, Esq:r Governor General of Bengal, &c: &c:

Painted by Sir Joshua Reynolds. Engraved by Thomas Watson. London, March 20, th 1777.

Mezzotint. 450 x 330mm (17¾ x 13"). Trimmed to plate at bottom. £220

Seated portrait of Warren Hastings (1732-1818), with papers and quill. *CS 19. Goodwin 29.1*

Stock: 66323

140. Warren Hastings, Esq. From an original Picture by J.J. Masquerier, in his own Possession. Engraved by S. Freeman.

Published Nov. 9, 1815, by T. Cadell & W. Davies, Strand, London.

Stipple with hand colour. 380 x 315mm (15 x 12½"). Thread margins, surface soiling, edges chipped. £160

Seated portrait of Warren Hastings (1732-1818), holding letter and spectacles.

Stock: 66320

141. **Warren Hastings, Esq. From an original Picture by J.J. Masquerier, in his own Possession. Engraved by S. Freeman.**
 Published Nov. 9, 1815, by T. Cadell & W. Davies, Strand, London.
 Stipple. 380 x 315mm (15 x 12½"). Faint foxing. Thread margins. £160
 Seated portrait of Warren Hastings (1732-1818), holding letter and spectacles.
 Stock: 66321

142. **Warren Hastings, Esq. From an original Picture by J.J. Masquerier, in his own Possession. Engraved by S. Freeman.**
 Published Nov. 9, 1815, by T. Cadell & W. Davies, Strand, London.
 Stipple. Sheet 375 x 260mm (14¾ x 10¼"). Trimmed within plate on three sides. £120
 Seated portrait of Warren Hastings (1732-1818), holding letter and spectacles.
 Stock: 66322

143. **Warren Hastings, Esq.r Engraved from a Picture painted by J. Zoffany.**
 [n.d., c.1784.]
 Engraving. Sheet 175 x 120mm (7 x 4¾"). Trimmed to platemark. £90
 An oval portrait of Warren Hastings (1732-1818) within a frame-like border.
 Stock: 66318

144. **[Warren Hastings]**
 H. Goffey [pencil signature.] Published 1927 by The Museum Galleries, 58, Shorts Gardens, London, W.C. Copyright.
 Mezzotint on chine collé, printed in colours. 330 x 250mm (13 x 9¾"), publisher's blindstamp. Burn stain in top margin. £90
 A copy of Sir Thomas Lawrence's portrait of Warren Hastings (1732-1818), first governor-general of British India, now in the National Portrait Gallery (NPG 390), Stock: 66325

145. **Warren Hastings, Esq.r ehemaliger General Gouverneur von Bengalen & &.**
 Gemalt von Christh. Adam Carl v. Imhoff Major. Gestochen von G. Klinger 1788. Zu finden bey Klinger in Nürnberg.
 Engraving. 160 x 100mm (6¼ x 4"), large margins. £80
 An oval portrait of Warren Hastings (1732-1818), as a young man, painted Carl von Imhoff. An East India Company cadet, von Imhoff met Hastings aboard the 'Duke of Grafton', en route to India. Hastings fell in love with von Imhoff's wife Marian, beginning an affair, apparently with Carl's blessing. Hastings gave support to von Imhoff in Madras and married Marian in 1777.
 Stock: 66316

146. **Warren Hastings, Esq.r Engraved for the Royal Magazine.**
 [n.d., c.1795.]
 Engraving. 160 x 100mm (6¼ x 4"). Right edge ragged. £80
 An oval portrait of Warren Hastings (1732-1818).
 Stock: 66317

147. **Warren Hastings, Esq.r Governor of Bengal. From an Original Painting by Kettle, in the Possession of M.rs Maitland.**
 W. Angus sculp. Published Dec.r 1. 1782, by J. Fielding Paternoster Row, J. Debrett, Piccadilly, & J. Sewell, Cornhill.
 Engraving. Sheet 175 x 115mm (7 x 4¼"). Trimmed into plate. £35
 An oval portrait of Warren Hastings (1732-1818), head resting on his hand, painted by Tilly Kettle in Calcutta c.1772. Published in the European Magazine. *See NPG 81 for Tilly's original painting.*
 Stock: 66315



 148. **[Edward Lawford.]**
 Painted by H. W. Pickersgill, Esq.r R.A. Engraved by W.m Ward, Engraver to the late King. Published as the Act directs, April, 1839.
 Untitled mezzotint, private plate. 700 x 450mm (27½ x 17¾"), with large margins. £360
 Portrait of East India Company solicitor Edward Lawford (1787-1864), seated, wearing a dark gown over a dark jacket, light shirt and cravat. On the floor is a letter addressed "To Edward Lawford Esq". Behind is part of a wall map of India.
 Lawford was a founder member of the Royal Asiatic Society and also Clerk to the Drapers' Company, 1826-54.
 The original painting hangs in Drapers' Hall. *Not in Frankau. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 66123



149. **[Sir John Lawrence Bar.t G.C.B., K.S.I. Governor-General of India.]**

[Painted by T.F. Dicksee. Engraved by A.N. Sanders.]
[London, Published May 14.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen _ 6 Pall Mall.]

Mezzotint, proof before letters. 475 x 380mm (18¾ x 15"), with large margins. Damp in edges of margin.
Uncut. £650

Seated portrait of John Laird Mair Lawrence (1811-79), Chief Commission in the Punjab during the Indian Mutiny and Viceroy of India 1864-9. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66121

150. **[Sir John Lawrence Bar.t G.C.B., K.S.I. Governor-General of India.]**

[Painted by T.F. Dicksee. Engraved by A.N. Sanders.]
[London, Published May 14.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen _ 6 Pall Mall.]

Mezzotint, proof before letters, printed on chine collé. 475 x 380mm (18¾ x 15"). Creases in chine collé.
Trimmed to platemark. £520

Seated portrait of John Laird Mair Lawrence (1811-79), Chief Commission in the Punjab during the Indian Mutiny and Viceroy of India 1864-9. *Ex: collection of The Hon. Christopher Lennox-Boyd. PSA AP 50, P 25, BL 25.*

Stock: 66120

151. **Sir John Lawrence Bar.t G.C.B., K.S.I. Governor-General of India.**

Painted by T.F. Dicksee. Engraved by A.N. Sanders.
London, Published May 14.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen _ 6 Pall Mall.

Mezzotint. 475 x 380mm (18¾ x 15"), with large margins. Uncut. £520

Seated portrait of John Laird Mair Lawrence (1811-79), Chief Commission in the Punjab during the Indian Mutiny and Viceroy of India 1864-9. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66118

152. **[Sir John Lawrence Bar.t G.C.B., K.S.I. Governor-General of India.]**

Painted by T.F. Dicksee. Engraved by A.N. Sanders.
London, Published May 14.th 1864, by Henry Graves & C.° the Proprietors, Publishers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title, printed on chine collé. Sheet 460 x 355mm (18 x 14"), PSA blindstamp.
Trimmed into chine collé on three sides. £520

Seated portrait of John Laird Mair Lawrence (1811-79), Chief Commission in the Punjab during the Indian Mutiny and Viceroy of India 1864-9. *Ex: collection of The Hon. Christopher Lennox-Boyd. PSA AP 50, P 25, BL 25.*

Stock: 66122

153. **Stringer Lawrence Esq. Major General and Commander in Chief in the East Indies. Price 5s.**

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

Mezzotint. 360 x 260mm (14¾ x 10¾"). Narrow margins, tear in inscription area taped, small hole in frame. £260

A half-length portrait in oval of Stringer Lawrence (1697-1775), 'Father of the Indian army'. Lawrence served in Gibraltar and fought in the Battle of Culloden before being placed in command of the East India Company's troops in 1748. He left India in 1759 after being elevated to the rank of Major-General. *CS 69, unlisted state between i of ii, still with price; Hamilton, p45; Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66149

154. **William Linlay Esq.r at the age of [blank].**

Painted by Sir Tho.s. Lawrence. Engraved by Tho.s Lupton. Printed by McQueen. London, Published by H. Leggatt & Co. Cornhill, 1840.

Mezzotint. 390 x 315mm (15¼ x 12½"), with large margins. Foxing. £190

A portrait of William Linley (1771-1835), aged about 18, hair down over his shoulders. He joined the British East India Company, working in India 1790-95 and 1800-05, holding a writership at their College in Madras. He retired from the company in 1810 and devoted himself to singing, composing glees and songs and writing literature. He bequeathed his collection of family portraits, including this one and one of his sister, Mrs Sheridan, to Dulwich Picture Gallery. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66240

155. [From the Marble Statues of Major General Sir John Malcolm, G.C.B. K.L.S. &c. &c. Executed by Sir Francis Chantrey, one of which has been erected at Bombay and the other at Westminster Abbey.]

[Drawn by Henry Corbould. Engraved by Sam.l Cousins.] [n.d., c.1840.]

Mezzotint on steel, proof before letters, signed in pencil by the engraver. 545 x 355mm (21½ x 14"), with large margins. £360

An illustration of the statue of Major-General Sir John Malcolm (1769-1833), sculpted by Francis Leggatt Chantrey, now in the north transept of Westminster Abbey.

Malcolm joined the East India Company's Madras Army in 1783, rising through the ranks to become Governor of Bombay in 1827. *Whitman 107, unlisted proof state. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66168

156. The Right Hon:ble George Lord Pigot, Baron Pigot of Patshul [In the Kingdom of Ireland, President, and Governor, of and for all the Affairs of the United Company of Merchants of England trading to the East Indies, on the Coast of Choromandel, and Orixa, and of the Chingee, and Moratta Countries, &c. &c. &c.]

[Powell] Pinx.t. Scawen [sculp.t.] [n.d., c.1780.]

Mezzotint. Sheet 465 x 305mm (18¼ x 12"). Trimmed into image, losing parts of signatures and inscription.

£380

A half-length portrait in oval of George Pigot (1719-77), twice President of the East India Company.

Having entered the EIC service at 17, he became governor and commander-in-chief of Madras in 1755, defending the city against the French in 1758-9. He resigned in 1763, but took the office again in 1775.

After a power struggle he died while under arrest. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66422

157. [General George Pollock.]

[Painted by F. Grant R.A. Engraved by J.J. Chant.] [London, Published by Henry Graves & Comp.y May 1.st 1857, Printsellers to the Queen_ 6 Pall Mall.]

Mezzotint, proof before letters, printed on chine collé. 550 x 420mm (21½ x 16½"), PSA blindstamp, large margins. Backing sheet toned. £380

A three-quarter portrait of Sir George Pollock (1786-1872), in uniform. An officer of the Indian Army, he was a hero of the First Afghan War, relieving Sale at Jalalabad and capturing Kabul. *Ex: collection of The Hon. Christopher Lennox-Boyd. PSA Proof of 200.*

Stock: 66160

158. [General George Pollock.]

[Painted by F. Grant R.A. Engraved by J.J. Chant.] [London, Published by Henry Graves & Comp.y May 1.st 1857, Printsellers to the Queen_ 6 Pall Mall.]

Mezzotint, proof before letters, printed on chine collé. 550 x 420mm (21½ x 16½"), very large margins.

Edges of backing sheet toned. £380

A three-quarter portrait of Sir George Pollock (1786-1872), in uniform. An officer of the Indian Army, he was a hero of the First Afghan War, relieving Sale at Jalalabad and capturing Kabul. *Ex: collection of The Hon. Christopher Lennox-Boyd. Printsellers' Association Proof of 200.*

Stock: 66104



159. [General George Pollock.] Geo. Pollock [facsimile signature].

Painted by F. Grant R.A. Engraved by J.J. Chant. London, Published by Henry Graves & Comp.y May 1.st 1857, Printsellers to the Queen_ 6 Pall Mall.

Mezzotint, proof before title. 550 x 420mm (21½ x 16½"), PSA blindstamp, large margins. Damps stains on left. £360

A three-quarter portrait of Sir George Pollock (1786-1872), in uniform. An officer of the Indian Army, he was a hero of the First Afghan War, relieving Sale at Jalalabad and capturing Kabul. *Ex: collection of The Hon. Christopher Lennox-Boyd. PSA Proof of 200.*

Stock: 66161

160. [John Shore] John, Lord Teignmouth.

Painted by George Richmond. Engraved by Thomas Lupton. 4. Leigh Street, Burton Crescent. London. Pub. Aug. 4. 1836, for the Proprietor, by Hatchard & Son. Picadilly.

Mezzotint. 350 x 480mm (13¾ x 19"). Some foxing.

£360

A seated portrait of John Shore, 1st Baron Teignmouth (1751-1834), an official of the East India Company who served as Governor General of Bengal from 1793-8. He was also the first president of the British and Foreign Bible Society. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66239

161. **The Rev.t Tho.s Thomason, A.M. Chaplain to the Hon.ble East India Company,** Painted by Hume, Esq.r Calcutta. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty. London Published April 12 1830, by L.B. Seeley & Sons, 169 Fleet Street.

Mezzotint. 355 x 255mm (14 x 10"), with large margins. Some soiling of margins. £140

A half-length portrait of Rev.d Thomas Truebody Thomason (1774-1829), in ecclesiastical robes and bands.

In 1808 he accepted a post in Bengal, where he became a student of Indian languages and culture, a promoter of Indian education, a noted churchman and chaplain to Francis Rawdon-Hastings, Governor-General of India. His wife, Elizabeth (née Fawcett), founded the European Female Orphanage, Calcutta. Their son James Thomason (1804-1853) was lieutenant-governor of the North-Western Provinces of India from 1843 to 1853, when he was appointed governor of Madras, although he died before he could assume the post.

Whitman 555, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66145

162. **[Francis Warden Esq. Late East India Director, and Formerly Cheif Secretary at Bombay. Engraved by Will.m Walker from a Picture by J. Hayes.]**

[London 1st February 1851, Published by Mr. Walker, 64, Margaret St. Cavendish Square. Private Plate.]

Mezzotint, proof before letters. 430 x 320mm (17 x 12½"), with large margins. £290

A three-quarter portrait of Francis Warden (1775-1853), seated in an office, holding a letter, books behind.

While working for the Bombay Presidency, Warden was an advocate of introducing modern education methods to India and reforming the judiciary. He was also the proprietor of two newspapers, the Bombay Courier and the Bombay Gazette. *This state not in O'D 402. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66110

163. **[Francis Warden Esq. Late East India Director, and Formerly Cheif Secretary at Bombay. Engraved by Will.m Walker from a Picture by J. Hayes.]**

[London 1st February 1851, Published by Mr. Walker, 64, Margaret St. Cavendish Square. Private Plate.]

Mezzotint, proof before letters. 430 x 320mm (17 x 12½"), large margins. Some foxing. £290

A three-quarter portrait of Francis Warden (1775-1853), seated in an office, holding a letter, books behind.

While working for the Bombay Presidency, Warden was an advocate of introducing modern education methods to India and reforming the judiciary. He was also the proprietor of two newspapers, the Bombay Courier and the Bombay Gazette. *O'D 402. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66108

164. **Francis Warden Esq. Late East India Director, and Formerly Cheif Secretary at Bombay. Engraved by Will.m Walker from a Picture by J. Hayes. Private Plate.**

London 1st February 1851, Published by Mr. Walker, 64, Margaret St. Cavendish Square. Private Plate.

Mezzotint. 430 x 320mm (17 x 12½"). Trimmed into plate. £180

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Stock: 66109



165. **[Horace Hayman Wilson, Esq M.A. F.R.S. Director of the Royal Asiatic Society, Boden Professor of Sanscrit, Oxford, &c.]**

[Engraved by W,m Walker, from a Painting by Sir John Watson Gordon, R.A. &c.] [London: Published 4.th June 1851, by M.r Walker, 64, Margaret St. Cavendish Sq.]

Rare mezzotint, proof before letters. 510 x 400mm (20 x 15¾"), large margins. Some surface soiling. Time staining at top. £360

A seated portrait of orientalist Horace Hayman Wilson (1786-1860).

After studying medicine at St Thomas's Hospital, he went to India in 1808 as assistant-surgeon on the Bengal establishment of the East India Company. In 1832 he became the first Boden Professor of Sanskrit; he also taught at the East India Company College, becoming librarian to the East India Company in 1836.

O'D 509 i. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66112

166. **John Taylor. Esqr. F.R.S. & c. & c. & c.**
Painted by Sir Thomas Lawrence P.R.A. Engraved by Charles Turner A.R.A. London Published January 17, 1831 By Mt. Turner, 50, Warren Street Fitzroy Square. Mezzotint. 500 x 350mm (19¾" x 13¾"), with large margins. £280

John Taylor (1779-1863), land surveyor and civil engineer best known for his mining interests, the Tavistock Canal and the Redruth and Chasewater Railway. *Whitman 553, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66452

167. **[John Taylor. Esqr. F.R.S. & c. & c. & c.]**

[Painted by Sir Thomas Lawrence P.R.A. Engraved by Charles Turner A.R.A.] [London Published January 17, 1831 By Mt. Turner, 50, Warren Street Fitzroy Square. Mezzotint, proof before letters. 500 x 350mm (19¾" x 13¾"), with large margins. Some foxing. £280

John Taylor (1779-1863), land surveyor and civil engineer best known for his mining interests, the Tavistock Canal and the Redruth and Chasewater Railway. *Whitman 553, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66453

168. **John Taylor. Esqr. F.R.S. & c. & c. & c.**

Painted by Sir Thomas Lawrence P.R.A. Engraved by Charles Turner A.R.A. London Published January 17, 1831 By Mt. Turner, 50, Warren Street Fitzroy Square. Mezzotint. 500 x 350mm (19¾" x 13¾"). Trimmed to plate, edges soiled, creasing & small tear in inscription area. £190

John Taylor (1779-1863), land surveyor and civil engineer best known for his mining interests, the Tavistock Canal and the Redruth and Chasewater Railway. *Whitman 553, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66451

169. **[Self-portrait of Pieter Louw.]**

[drawn & engraved by Pieter Louw.] [n.d., c.1750.] Fine mezzotint. 140 x 105mm (5½ x 4¼"), with large margins. £160

An untitled self-portrait of artist and engraver Pieter Louw (1725-1800), best known for his copies of Old Masters. *Rijksmuseum RP-P-1940-277.*

Stock: 66436

170. **Archibald Dalzel Esq.r Governor of Cape Coast Castle & its dependencies on the Coast of Africa.**

Eckstein pinx.t. Heath sculp. Published 12.th Aug.st 1799 by Laurie & Whittle N.º 53 Fleet Street London. [But later]

Stipple, 220 x 135mm (8¾ x 5¼"), with margins. £80
A half-length portrait in oval of Archibald Dalzel (c.1740-c.1818), slave trader and governor of Whydah (Ouidah, Benin). In 1793 he wrote a history of Dahomy in which he claimed that raiding Dahomean villages for slaves was saving them from the greater evil of being human sacrifices.

His daughter, Elizabeth Dickson (c.1793-1862), drew England's attention to the plight of White slaves in North Africa, leading to Lord Exmouth's bombarding of Algier and the release of 3,000 Christian slaves in 1826.

Stock: 66308



171. **[John Fitzgibbon] The Right Hon.ble The Earl of Clare, K.P. G.C.H. P.C.**

Painted by John Lucas. Engraved by S.W. Reynolds junior. London Published March 4th 1852, by Paul & Dominic Colnaghi & C.º 13 & 14 Pall Mall East _ Publishers to Her Majesty.

Mezzotint. 510 x 380mm (20 x 15"). Tears in margin taped. £380

A three-quarter portrait of John FitzGibbon (1792-1851), 2nd Earl of Clare, in an armchair, wearing a long, fur-lined coat, published the year after his death. In 1830 he became a Privy Councillor and, later the same year, was appointed Governor of Bombay, serving until 1835. *Ex: collection of The Hon. Christopher Lennox-Boyd. Whitman 480.*

Stock: 66331

172. **Sir H. Bartle, E. Frere, K.C.B. Commissioner of Scinde.**

Painted by Henry W. Phillips Esq.re. Engraved by Samuel Cousins R.A. London, June 18th 1859; Published for the Proprietor by Paul & Dominic Colnaghi 14 Pall Mall East.

Mezzotint. Sheet 520 x 375mm (20½ x 14¾"). Trimmed within plate, tears, laid on card. £160

A three-quarter portrait of Sir Henry Bartle Edward Frere (1815-1884), 1st Baronet.

He had a successful career in India, becoming Governor of Bombay (1862-7), but was less successful as High Commissioner for Southern Africa (1877-80), being censured for actions that led to wars including the invasion of Zululand (1879) and the First Boer War (1880-1). *Whitman 62, iii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66159

173. **[Sir Philip Edmond Wodehouse.]**
 W. Carpenter Demerrur 1859.
 Rare lithograph. Sheet 455 x 345mm (18 x 13½").
 Trimmed into image, edges chipped. Damaged. £140
 A nearly full-length seated portrait of Sir Philip
 Edmond Wodehouse (1811-1887) while Governor of
 British Guiana (1854-61). In 1861 he was appointed
 Governor of the Cape Colony, then Governor of
 Bombay from 1872-7.
 Stock: 66309



174. **[Benn's Club.]**
 T. Hudson Pinxit. J. Faber Fecit.
 Scarce mezzotint. 380 x 530mm (15 x 20¾"). Old ink
 mss in bottom margin, laid on paper. Small margins,
 bit messy. £420
 The so-called 'Benn's Club', five aldermen persuaded
 by William Benn, Lord Mayor of London in 1746-7, to
 travel to his house Bowcombe on the Isle of Wight in
 December 1747 and send a message of support to
 Charles Stuart, the Young Pretender. The aldermen are
 (R-L): John Blachford, William Benn, Robert Alsop,
 Edward Ironside, Sir Humphrey Marshall & Sir
 Thomas Rawlinson.
 John Blachford, who commissioned the portrait, was
 Lord Mayor of London in 1750. His brother is acting
 as butler, standing behind the group. *Sharp 710. CS:*
31.
 Stock: 66555

175. **His Excellency James Kieth, Lieutenant
 Collonel of One of the Regiments of Foot-
 Guards, and General in Chief of the Armys of
 His Imperial Majesty of all the Russias.**
 A. Ramsay pinxit. A. Van Haecken fecit. [n.d.,
 c.1740.]
 Rare mezzotint. 355 x 250mm (14 x 9¾"). Trimmed to
 plate, repaired tear, edge slightly chipped lower right,
 paper toned and laid on archival paper. Damaged. £140
 A half length portrait of Scottish soldier James Francis
 Edward Keith (1696-1758), in wig and armour.
 After participating in the Jacobite uprisings of 1715
 and the abortive invasion of 1719, he escaped to the
 continent, eventually being made a field marshal by
 Frederick the Great of Prussia in 1747. He was killed
 in the Battle of Hochkirch, during the Seven Years
 War. *CS10, this version, without oval fame and
 pedestal, undescribed. Sharpe: 438*
 Stock: 66441

176. **Sir Thomas De Veil Knight, One of his
 Majesties Justies of the Peace for the Counties
 of Middx, Essex, Surrry, & Hertfordshire: the
 City & Liberty of Westm,r - the Tower of
 London & the Liberties thereof.**
 De la Cour pinxit ad vivum. T. Ryley fecit. Publish'd
 according to Act of Parliam.t June ye 1. 1747. Sold by
 De la Cour Katherine Street in ye Strand.
 Mezzotint. 330 x 230mm (13 x 9"). Thread margins,
 creasing, laid on album paper at corners. £190
 A half-length portrait in oval of Thomas De Veil
 (1684-1746), Bow Street's first magistrate, whose
 implementation of the Gin Act of 1736 led to his
 appearance in William Hogarth's 'Night', one of the
 'Four Times of Day' set. *CS 7, only state. Ex: collection
 of The Hon. Christopher Lennox-Boyd.*
 Stock: 66428

177. **Sir Thomas De Veil Knight, One of his
 Majesties Justies of the Peace for the Counties
 of Middx, Essex, Surrry, & Hertfordshire: the
 City & Liberty of Westm,r - the Tower of
 London & the Liberties thereof.**
 De la Cour pinxit ad vivum. T. Ryley fecit. Publish'd
 according to Act of Parliam.t June ye 1. 1747. Sold by
 De la Cour Katherine Street in ye Strand.
 Mezzotint. 330 x 230mm (13 x 9"), with large margins.
 Paper toned, crease on left. £160
 A half-length portrait in oval of Thomas De Veil
 (1684-1746), Bow Street's first magistrate, whose
 implementation of the Gin Act of 1736 led to his
 appearance in William Hogarth's 'Night', one of the
 'Four Times of Day' set. *CS 7, only state. Ex: collection
 of The Hon. Christopher Lennox-Boyd.*
 Stock: 66427

178. **D Franciscus Grant de Cullen, in Com:
 Bamf...**
 Jo: Smibert pinxit. Sam.l Taylor Fecit. [n.d., 1744.]
 Rare mezzotint. 360 x 250mm (14¼ x 9¾"). Crease.
 £320
 Head and shoulders portrait in oval of Scottish judge
 Sir Francis Grant (c.1658-1726), Lord Cullen, in wig
 and band.
 One of his mottoes the words 'Jehovah Jireh', the Lord
 will provide, the only instance in Scottish heraldry of a
 Hebrew motto. *CS 3. Ex: collection of The Hon.
 Christopher Lennox-Boyd.*
 Stock: 66517

179. **Hora, H. Grotius Synd: Roterod:
 Eiusdemq. Urb: in Conv: Ord: Holl: et Wester:
 Quondam Delegat. Ryui.**
 M.Miereveld pinx: W.Delff sculps: W. Blaeuw Excud
 [Amsterdam, 1632.]
 Engraving. 265 x 175mm (10½ x 7"). Small nick in top
 margin. £140
 Portrait of Dutch humanist Hugo Grotius (1583-1645),
 wearing an embroidered jacket and a ruff; in an oval
 with skull and cartouche at the bottom with verse by
 Daniel Heinsius.
 Stock: 66288

180. **[David Jenkins] Here Jenkins stands, who thundering from the Tower / Shook the bold Senat's Legislative Power [...]**
 [after William Marshall.] [n.d., c.1650.]
 Engraving. Sheet 120 x 75mm (4¾ x 3"). Trimmed to image, losing part of inscription. £320
 A half-length portrait of Welsh judge David Jenkins (1582-1663). Accused of writing of treasonous (Royalist) pamphlets, he said that if he was to be executed he would hand 'with the Bible under one arm and Magna Carta under the other'. He survived nine years in prison in the Tower of London, Newgate Prison and Wallingford and Windsor Castles.
 A copy of the portrait by William Marshall used as the frontispiece to his 'Works of that grave and learned lawyer Judge J', with verse by Sir John Berkenhead (1617-79), one of the founder members of the Royal Society.
 Stock: 66355

181. **[David Jenkins] Here Jenkins stands, who thundering from the Tower / Shook the bold Senat's Legislative Power [...] J. Berkenhead.**
 W.M. [William Marshall] fe: Sould by J. Giles at Furnivals Inn-gate [n.d., 1648]. [But later]
 Engraving. Sheet 125 x 80mm (5 x 3¼"). Trimmed within plate, stains and scuffs. £160
 A half-length portrait of Welsh judge David Jenkins (1582-1663). Accused of writing of treasonous (Royalist) pamphlets, he said that if he was to be executed he would hand 'with the Bible under one arm and Magna Carta under the other'. He survived nine years in prison in the Tower of London, Newgate Prison and Wallingford and Windsor Castles.
 The frontispiece to his 'Works of that grave and learned lawyer Judge J', with verse by Sir John Berkenhead (1617-79), one of the founder members of the Royal Society.
 Stock: 66354

182. **John Reeves Esq.r. This Print is Respectfully Inscribed to the Committees of the Associations, at the Crown & Anchor & the S.t Albans Taverns & the other Loyal & Constitutional Association in Great Brittain, by their most Obedient & very Humble Servant, T. Hardy.**
 Painted & Engraved by T. Hardy. London Published as the Act directs 4 Decem.r 1793, by T. Hardy N.º 4 Great Marlborough Street.
 Rare mezzotint. 490 x 340mm (19¼ x 13½"). Some creasing, tear and slight loss of print in title. £280
 Three-quarter seated portait of conservative activist John Reeves (1752-1829), wearing a dark suit, frilled cravat and powdered hair. Having served two terms as Chief Justice of Newfoundland and Labrador, he returned to England where he founded the 'Association for Preserving Liberty and Property against Republicans and Levellers' at the Crown and Anchor Tavern in 1792. *CS 7, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 66522

183. **General Sir Charles Asgill Bar.t G.C.G.O. &c. &c. &c.**
 Painted by T. Philips Esq.r. Engraved by C. Turner. London Published April 20th 1822, by C. Turner No 55. Warren Street, Fitzroy Square.
 Rare mezzotint. 505 x 355mm (20 x 13¾"), with very large margins. Paper slightly toned. £280
 Half-length portrait of Charles Asgill (1762-1823) in his dress uniform. Asgill found fame when, having being taken prisoner at the surrender at Yorktown, he was sentenced to death by George Washington in retaliation for the death of an American captain at Loyalist hands. Asgill's mother appealed to Louis XVI, who sent an ambassador who successfully requested a reprieve. Asgill later wrote a letter to an American newspaper detailing the treatment he received in captivity, including beatings by drunken revellers who had paid money to enter his cell. *Whitman 20.*
 Stock: 66486



184. **Right Hon.ble General David Baird Bar.t G.C.B. & K.C. Col. 24.th Reg.t &c. &c. &c.**
 Sir Henry Raeburn, R.A. Pinx.t. T. Hodgetts & Son Sculp.t. Published for Alexander Hill Printseller and Colourman to the Scottish Academy of Painting &c. 50 Princes Street Edinburgh.
 Mezzotint with separate engraved title plate. Total of two plates 745 x 410mm (29½ x 16"). Paper toned. Small margins. £620
 Full length portrait of Sir David Baird (1757-1929), in uniform, standing beside a white horse, right hand pointing.
 Baird served in India, capturing Pondicherry in 1793 and leading the storming party at Seringapatam in 1799; he served in Egypt in 1801; he commanded the 1805-6 expedition against the Cape of Good Hope, capturing Cape Town; and he was briefly Commander of the British forces in the Peninsular, between the death of John Moore and his own wounding during the Battle of Corunna in 1809. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 66094

185. **Right Hon.ble General David Baird Bar.t G.C.B. & K.C. Col. 24.th Reg.t &c. &c. &c.**

Sir Henry Raeburn, R.A. Pinx.t. T. Hodgetts & Son Sculp.t. Published for Alexander Hill Printseller and Colourman to the Scottish Academy of Painting &c. 50 Princes Street Edinburgh.

Mezzotint with separate engraved title plate. Total of two plates 745 x 410mm (29½ x 16"), very large margins. Some foxing. £620

Full length portrait of Sir David Baird (1757-1929), in uniform, standing beside a white horse, right hand pointing.

Baird served in India, capturing Pondicherry in 1793 and leading the storming party at Seringapatam in 1799; he served in Egypt in 1801; he commanded the 1805-6 expedition against the Cape of Good Hope with complete success, capturing Cape Town; and during the Peninsular War he was briefly Commander of the British forces, during the Battle of Corunna in 1819, between the death of John Moore and his own wounding. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66093

186. **Edw. Bowater L.t Genl. [facsimile signature].**

T.H. Maguire 1851.

Tinted lithograph. Printed area 385 x 285mm (15¼ x 11¼"). Scoring in margins. £140

Three-quarter portrait of General Sir Edward Bowater (1787-1861), in dress uniform, sword tucked under his arm.

He fought at Copenhagen (1807), in the Peninsula Wars, Quatre Bras & Waterloo, before turning to court, becoming an equerry to William IV in 1832, then Prince Albert in 1840, then Groom in Waiting in Ordinary to Victoria in 1846.

Stock: 66176

187. **[Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.] Clyde.**

Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A. London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title, with facsimile signature, limited edition proofs; 275. Sheet Sheet 710 x 440mm (28 x 17¼"). Trimmed within plate, affecting facsimile signature. £360

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. W37. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66166



188. **[Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.]**

[Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A.] London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title and artists' inscriptions, publication line above image, printed on chine collé, proof edition 275. 780 x 495mm (30¾ x 19½"), Printsellers' Association blindstamp, large margins.

Paper toned, tears in backing sheet taped. £320

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. W37. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66096

189. **[Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.]**

[Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A.] [London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.]

Mezzotint, proof before letters, lt ed 275. Sheet 670 x 415mm (26¼ x 16¼"), Printsellers' Association blindstamp, limited edition proofs 275. Trimmed within plate. £320

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. *W37. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66167



190. **[Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.] Clyde.**

Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A. London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title, printed on chine collé with facsimile signature, It ed 275. 780 x 495mm (30¾ x 19½"), Printsellers' Association blindstamp. Small margins. £320

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. *W37. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock:

191. **[Colin Campbell] Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.**

Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A. London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.

Mezzotint, It ed 275. Sheet 770 x 480mm (30¼ x 19"). Trimmed within plate, paper toned. £280

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. *W37. Printsellers Association iii or iv of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66095

192. **[Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.] Clyde.**

Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A. London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title, with facsimile signature, It ed 275. 780 x 495mm (30¾ x 19½"), Printsellers' Association blindstamp, large margins. Foxing. £260
A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. *W37. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66099

193. **[Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.]**

[Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A.] [London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.]

Mezzotint, proof before letters, printed on chine collé, limited edition 275 proof. 780 x 495mm (30¾ x 19½"), Printsellers' Association blindstamp. Scratch on left in image. Small margins. Tears in border at bottom.

£240

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. *W37. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66097

194. [Colin Campbell] [Gen.l Lord Clyde, G.C.B., K.S.I. From the original Picture painted for the late Lord Canning, Governor General of India.] Clyde.

Painted by Francis Grant R.A. Engraved by Samuel Cousins R.A. London, Published by Henry Graves & Comp.y March 10.th 1862, Printsellers to the Queen _ 6 Pall Mall.

Mezzotint, proof before title, with facsimile signature, limited edition 275. 780 x 495mm (30¾ x 19½"), Printsellers' Association blindstamp. Trimmed to plate at top, foxing. Small margins. 2 small tears on right centre margin. £190

A full-length portrait of Colin Campbell (1792-1863) in travelling uniform, holding a pith helmet, standing in a tent with an Indian temple behind.

Campbell fought in the Peninsular War, War of 1812, the First Opium War, the Second Anglo-Sikh War, the Crimean War and was Commander-in-Chief in India during the India Mutiny.

This portrait was published six months before his promotion to field marshal. W37. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66100



195. [General Sir Charles Colville.] CS Colville [facsimile signature].

Painted by Sir Henry Raeburn R.A. Engraved by G.T. Payne. London, Published Oct.r 15.th 1844, by J.S. Welch, 24, S.t James's Street.

Mezzotint. 380 x 310mm (15 x 12¼"), with large margins. £320

Half-length portrait of General Sir Charles Colville (1770-1843) in dress uniform.

During the Napoleonic Wars he served in the West Indies (1791-7), the Irish Rebellion (1798), Egypt (1801, Martinique (1809), the Peninsular War (1810-1814) and the Waterloo Campaign of 1815. In 1819 he was promoted to lieutenant-general and sent to Bombay as commander-in-chief until 1825. From 1828 to 1833, Colville was Governor of Mauritius during a semi revolt by the inhabitants. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66238

196. Lieutenant General Sir Neil Douglas, Knight Commander of the most Honorable Military Order of the Bath & of the Guelph, & Knight of the Imperial & Military Orders of Maria Theresa, & of S.,t Vladimir, Colonel of the 72.,nd Regiment of Highlanders.

Painted by Sir John Watson Gordon, P.R.S.A., A.F.A. Engraved by Edward Burton, 1851. Alex.r Hill, Publisher to the Queen, 67, Princes Street, Edin.r 1st September, 1851.

Mezzotint. 695 x 420mm (27¼ x 16½"), with large margins. Spotting, tears in margins. £360

A full-length portrait of Sir Neil Douglas (1779-1853) who fought in the Peninsula War and at Waterloo, serving as Commander-in-Chief, Scotland (1842-7).

Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66105

197. [Sir George De Lacy Evans.]

[Painted by Richard Buckner. Engraved by G. Zobel.] [London Published Nov.r 12.th. 1856, by Paul & Dominic Colnaghi & Co. 13 & 14 Pall Mall East. _ Publishers to Her Majesty.]

Rare mezzotint, proof before letters on chine collé. 530 x 405mm (21 x 16"), limited edition Proofs 325. Trimmed within plate. £380

Three-quarter length portrait of General Sir George de Lacy Evans (1787-1870), an Irish officer briefly of the East India Company and subsequently the British Army. He fought in the Peninsula War; the War of 1812, including the burning of Washington; Quatre Bras and Waterloo; and the Crimean War, including the Alma.

Buckner's life-size portrait of Evans was rediscovered in 2012 and appeared on the BBC Antiques Road Show at Cheltenham in 2013. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66165

198. [Lieut: Gen: Sir Hugh Gough, G.C.B. Commander in Chief of Her Majesty's Troops in China, &c. &c. &c.]

[Engraved by Benjamin Holl after John Richardson Jackson] [Published May 2. 1842, by Graves & Warmsley, Printsellers to her Majesty & H.R.H. Prince Albert 6 Pall Mall.]

Mezzotint, proof before letters, printed on chine collé. 340 x 265mm, large margins. Slight foxing around image. £320

Half-length portrait of Sir Hugh Gough (1779-1869), in uniform and cloak.

He served at the capture of the Cape of Good Hope, Peninsular War and First Opium War, before becoming Commander in Chief, India, in 1843. There he fought in the First and Second Anglo-Sikh wars. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66326

199. **Lieu.t General Thomas Graham, of Balgowan.**

J. Hoppner R.A. pinx.t. S.W. Reynolds sculp.
Published May 21.st 1811 by Tho.s Palser Surry Side Westminster Bridge. [later]
Mezzotint. 350 x 245mm (13¾ x 9½"), with large margins. £280
Half-length portrait of Thomas Graham (1748-1843), later 1st Baron Lynedoch, in uniform.
He was aide-de-camp to Sir John Moore in the Peninsula and was present when Moore was killed at Corunna.
First published in 1802, with the title continuing 'Colonel of the 90th Reg.t of Foot'. *Whitman 185, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66335

200. **[Henry Hardinge] [To His Grace the Duke of Wellington, this Print of Major General The Right Honorable Sir Henry Hardinge, K.C.B. &c. &c. &c. Is humbly dedicated by his most Obedient Serv.t C. Turner.]**

[Painted by E.U. Eddis. Engraved by C. Turner, A.R.A.] [London, Pub.d March 20, 1833, by Mr. Turner, 50, Warren St. Fitzroy Sq.re Mess.rs Colnaghi Son & C.º Pall Mall East, & all other Printsellers.]
Mezzotint on steel, rare proof before letters. 355 x 255mm (14 x 10"). Small margins. £260
Head and shoulders portrait of soldier and politician Sir Henry Hardinge (1785-1856), his heavy coat open to reveal uniform and his medals from the Peninsular War and Waterloo campaign.
At the time of this portrait he was MP for Launceston; he served as Chief Secretary for Ireland 1834-5, Secretary at War 1841-4 and Governor-General of India 1844-8. He ended his career as commander-in-chief of the British Army 1852-6, during which time he oversaw the running of the Crimean War, resigning because of ill health. *Whitman 248, unlisted state before i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66146

201. **R.t Hon.ble Gen.l Sir George Hewett, Bart G.C.B.**

Painted by S.W. Reynolds, Jun.r Engraved by S.W. Reynolds (Engraver to the King). [n.d., c.1825.]
Rare mezzotint. 510 x 355mm (20 x 14"), large margins. Margins soiled and creased. £320
Three quarter portrait of General Sir George Hewett (1750-1840), Commander-in-Chief, India, from 1807 to 1813, then Commander-in-Chief, Ireland, 1813-6. *Whitman 143, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66333

202. **William Kingsley Esq.r Major General of his Majesty's Forces, Colonel of the 20 Regiment of Foot, and Governor of Fort William in North Britain.**

J. Reynolds pinx.t. R. Houston fecit 1760. Printed for Rich.d Houston at Charing Cross, Tho.s Jefferys the Corner of St. Martins Lane, & Rob.t Sayer, at the Golden Buck in Fleet Street.
Mezzotint. 390 x 280mm (15¼ x 11"). Trimmed to plate. £180
Half-length portrait of William Kingsley (c.1698-1769). In May 1745 he served at the battle of Fontenoy, where a cannon-ball passed between his legs and killed four men behind him. In the December of the same year, during the Jacobite Rebellion and the 'March to Finchley', he was sent to Northamptonshire by the Duke of Cumberland to obtain information of the enemy's movements. During the Seven Years war he distinguished himself at the battle of Minden on 1 August 1759, and was appointed Governor of Fort William in March 1760 but did not reside there as he was still on active duty against France, becoming Lieutenant General in December that year. *CS 67, i. Hamilton p.44.i. Unidentified collector's stamp on reverse (Lugt 541).*
Stock: 66440



203. **Sir Wilfred Lawson Bart.t of Brayton House in the Country of Cumberland.**

J. Hoppner Esq.r R.A. Pinx.t. C. Yurner Sculp. London
Published Aug.st 1.st 1807 by C. Turner 50 Warren Street, Fitzroy Square.
Mezzotint. 660 x 380mm (26 x 15"), large margins.
Repaired tears in margins, horizontal crease just under image. £320

A full length portrait of Sir Wilfrid Lawson (1764-1806), 10th Baronet of Isel, in his uniform of major in the Loyal Cumberland Rangers.

An avid collector of books, prints, military armour and botanical specimens, he was described by the poet Coleridge described him as "an extremely liberal and good-natured Creature". *Whitman 306. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66236

204. [Lt. Col. Sir Hildebrand Oakes.]

[after Henry Raeburn.] [n.d., c.1805.]

Rare & fine mezzotint, proof before title? 375 x 275mm (14¾ x 10¾"), large margins £260

A half-length portrait of Lieutenant-General Sir Hildebrand Oakes (1754-1822), in uniform. He was the last Civil Commissioner of Malta 1810-13, before the office was replaced by that of the governor.

Raeburn's portrait is at Killerton, Devon, a National Trust property (NT 922313). *BM 2010,7081.5457. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66393



205. [Francis Rawdon Hastings] Right Hon.ble Earl of Moira. To His Royal Highness George, Prince of Wales, this Print is, by Permission, most respectfully Dedicated by his most obliged & devoted Servant, George Clint. Painted by M.A. Shee Esq.r R.A. Engraved by G. Clint. Published May 1, 1805 by Geo. Clint, Hind Court, Fleet Street, and P. Garof, Hanover Street, Edinburgh.

Mezzotint, fine impression. 710 x 460mm (21 x 18"). Repairs to platemark and margins. £880

A full-length portrait of Francis Rawdon Hastings (1754-1826), in uniform, in an interior with books and papers.

After serving with distinction in the American Revolution and the Napoleonic Wars, he was appointed Governor-General of India in 1813, overseeing the

victory in the Gurkha War (1814-16), the final conquest of the Marathas in 1818, and the purchase of the island of Singapore in 1819. *An early state, before Colnaghi bought the plate and undated the title when Rawden-Hastings became Marquess of Hastings and Governor General of India. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66101

206. [The R.t Hon.ble Arthur Viscount Wellington K.B. &c. &c. From the original Picture in the possession of the Marquis Wellesley.]

[Rob.t Home pinx.t. Cha.s Turner sculpt.] [Published by Rob.t Home, Calcutta March 15th 1806.]

Fine mezzotint, proof before letters. 580 x 390mm (22¾ x 15¼"), large margins. £690

A full length portrait of Arthur Wellesley, in his major-general's uniform, hand resting on the hilt of his sword, Indian soldiers and a camp behind.

Robert Home (1752-1834) worked in India from 1790, painting Wellington fourteen times between 1804 and 1806. This mezzotint seems to be an embellished version of the half-length portrait he painted in 1804, before Wellesley received the sash and star of the Order of the Bath (National Portrait Gallery NPG 1471). *Whitman 602. Ex: collection of The Hon. Christopher Lennox-Boyd, has state i of iii. Morrison Collection.*

Stock: 66510

207. The R.t Hon.ble Arthur Viscount Wellington K.B. &c. &c. From the original Picture in the possession of the Marquis Wellesley.

Rob.t Home pinx.t. Cha.s Turner sculpt. Published by Rob.t Home, Calcutta March 15th 1810, and in London by Rob.t Cribb, N.º 288 High Holborn.

Mezzotint. 580 x 390mm (22¾ x 15¼"). Laid on album paper at edges. £420

A full length portrait of Arthur Wellesley, in his major-general's uniform, hand resting on the hilt of his sword, Indian soldiers and a camp behind.

Robert Home (1752-1834) worked in India from 1790, painting Wellington fourteen times between 1804 and 1806. This mezzotint seems to be an embellished version of the half-length portrait he painted in 1804, before Wellesley received the sash and star of the Order of the Bath (National Portrait Gallery NPG 1471). *Whitman 602. Ex: collection of The Hon. Christopher Lennox-Boyd, has state iii of iii.*

Stock: 66512

208. The R.t Hon.ble Arthur Viscount Wellington K.B. &c. &c. [From the original Picture in the possession of the Marquis Wellesley.]

Rob.t Home pinx.t. Cha.s Turner sculpt. [Published by Rob.t Home, Calcutta March 15th 1806.]

Mezzotint. Sheet 525 x 365mm (20¾ x 14¼").

Trimmed to image on three sides, into plate at bottom losing part of title and publication line, laid on album paper. £380

A full length portrait of Arthur Wellesley, in his major-general's uniform, hand resting on the hilt of his sword, Indian soldiers and a camp behind.

Robert Home (1752-1834) worked in India from 1790, painting Wellington fourteen times between 1804 and 1806. This mezzotint seems to be an embellished version of the half-length portrait he painted in 1804, before Wellesley received the sash and star of the Order of the Bath (National Portrait Gallery NPG 1471). *Whitman 602. Ex: collection of The Hon. Christopher Lennox-Boyd, has state ii or iii of iii.*
Stock: 66511



209. Dedicated by Special permission to Her Most Gracious Majesty, Major General Sir William Fenwick Williams of Kars. Bart. K.C.B. M.P. for Calne &c. Proof.

Engraved by W. Walker, from a Photograph by John Watkins. Enlarged & Completed by the Engraver from Subsequent Sitzings. London 18th March 1857, W. Walker, Excudit, 64, Margaret Street, Cavendish Square.

Mezzotint. 560 x 460mm (22 x 18"). Tear entering plate at top, Lennox-Boyd collection ink stamp on reverse. £480

Seated portrait of Canadian soldier Sir William Fenwick Williams (1800-83) in dress uniform, holding sword and plumed helmet.

During the Crimean War, Williams served in the Ottoman Sultan's army, defending the Anatolian city of Kars for four months, inflicting heavy losses on the besieging Russians before starvation forced him to surrender.

After the war he served as the first lieutenant governor of Nova Scotia 1865-7, governor of Gibraltar 1870-6 and Constable of the Tower of London 1881. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66113

210. [Rear Admiral Sir Francis Beaufort, K.C.B. D.C.L. Corr. Mem. Inst. France, F.R.S. Hydrographer to the Navy from 1829 to 1855. From the original Portrait presented to Greenwich Hospital by the Subscribers to the Beaufort Testimonial.]

[Painted by Stephen Pearce. Engraved by James Scott.] London, Published by Henry Graves & Comp.y. March 17th. 1857; Printsellers to the Queen_6 Pall Mall.] Mezzotint, proof before letters on chine collé. 540 x 415mm (21¼ x 16½"), Limited edition 200 proofs; PSA blindstamp. Paper toned, narrow margins, chipped into plate bottom right corner. £320

Three quarter seated portrait of Francis Beaufort (1774-1856), naval officer and hydrographer, creator of the Beaufort wind scale.

Stephen Pearce's original oil is in the Royal Museums Greenwich. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66257

211. [Rear Admiral Sir Francis Beaufort, K.C.B. D.C.L. Corr. Mem. Inst. France, F.R.S. Hydrographer to the Navy from 1829 to 1855. From the original Portrait presented to Greenwich Hospital by the Subscribers to the Beaufort Testimonial.] F. Beaufort [facsimile signature].

Painted by Stephen Pearce. Engraved by James Scott. London, Published by Henry Graves & Com.py. March 17th. 1857; Printsellers to the Queen_6 Pall Mall. Mezzotint, artist's proof before title. 540 x 415mm (21¼ x 16½"), large margins, PSA blindstamp. £320

Three quarter seated portrait of Francis Beaufort (1774-1856), naval officer and hydrographer, creator of the Beaufort wind scale.

Stephen Pearce's original oil is in the Royal Museums Greenwich. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66255

212. [Rear Admiral Sir Francis Beaufort, K.C.B. D.C.L. Corr. Mem. Inst. France, F.R.S. Hydrographer to the Navy from 1829 to 1855. From the original Portrait presented to Greenwich Hospital by the Subscribers to the Beaufort Testimonial.]

[Painted by Stephen Pearce. Engraved by James Scott.] London, Published by Henry Graves & Comp.y. March 17th. 1857; Printsellers to the Queen_6 Pall Mall.] Mezzotint, proof before letters on chine collé. 540 x 415mm (21¼ x 16½"), Limited edition 200 proofs; PSA blindstamp. Foxing. Small margins. £320

Three quarter seated portrait of Francis Beaufort (1774-1856), naval officer and hydrographer, creator of the Beaufort wind scale.

Stephen Pearce's original oil is in the Royal Museums Greenwich. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66256

213. **[Lord Hawke.]**

Painted by Coates. Engraved by F. Bartolozzi.

[Published Jan.ry 1796.]

Etching with stipple, proof before title, printed in brown ink. Sheet 165 x 130mm (6½ x 5"). Trimmed within plate, losing publication line. £160

Edward Hawke (1705 - 1781), 1st Baron Hawke, a Royal Navy officer remembered for his service during the Seven Years' War and in particular his victory over a French fleet at the Battle of Quiberon Bay in 1759, preventing a French invasion of Britain.

After Francis Cotes (1726 - 1770). The plate was used in Vol. 6 of 'Biographia Navalis' (J. Charnock, London, 1794-8). *De V: 835*

Stock: 66344



214. **[Captain Sir William Peel, R.N. [V.C.]Leading the Naval Brigade into action, India.]**

[Painted by John Lucas. Engraved by J.J. Chant.]

[London, Published by Henry Graves & Comp.y July 2.nd 1860.]

Mezzotint, proof before letters, printed on chine collé, It ed 125 signed in pencil by artist and engraver, with Printsellers' Association blindstamp. 785 x 545mm (31 x 21½"), very large margins. Backing sheet spotted. £590

A full-length portrait of Captain Sir William Peel (1824-1858, son of Prime Minister Robert Peel), in action in India, with sailors priming a cannon. Peel won the Victoria Cross during the Crimean War. During the India Mutiny he was wounded at the Relief of Lucknow, but died of smallpox at Cawnpore. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66102

215. **[Captain Sir William Peel, R.N. [V.C.] Leading the Naval Brigade into action, India.]**

[Painted by John Lucas. Engraved by J.J. Chant.]

[London, Published by Henry Graves & Comp.y July 2.nd 1860.]

Mezzotint, proof before letters, printed on chine collé, limited edition of 125 signed in pencil by artist and engraver, with Printsellers' Association blindstamp. Sheet 770 x 520mm (30¼ x 20½"). Trimmed to plate, tear in right edge. £460

A full-length portrait of Captain Sir William Peel (1824-1858, son of Prime Minister Robert Peel), in action in India, with sailors priming a cannon. Peel won the Victoria Cross during the Crimean War. During the India Mutiny he was wounded at the Relief of Lucknow, but died of smallpox at Cawnpore. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66103

216. **Captain Sir William Symonds K.t C.B. Late Surveyor of the Navy.**

H.W. Phillips Pinx.t. Edw.d Morton Lith. Published , Feb.y 25th 1850, by Paul & Dominic Colnaghi & Co Printsellers to Her Majesty, 13 & 14, Pall Mall East, London.

Hand-coloured lithograph on chine collé. Sheet 440 x 360mm (17¼ x 14¼"). £240

Sir William Symonds (1782-1856), Surveyor of the Navy 1832 to 1847. Appointed as a favourite of William IV, he used his experience as an amateur shipbuilder to introduce radical changes to ship design, tested by hostile Board of Admiralty "Experimental Squadrons" in 1844, 1845 and 1846. However the move from sail to steam made his changes redundant.
Stock: 66559

217. **S.r John Barnard.**

T. Ryley Fecit [after Allan Ramsay]. Sold by T. Jefferys at the Corner of St. Martins Lane Charing Cross and W. Herbert at the Golden Globe on London Bridge. [n.d., c.1750.]

Fine mezzotint. 355 x 250mm (14 x 9¾"), with very large margins. £260

A three-quarter length of politician Sir John Barnard (1685-1764) who served as MP for the City of London, as an alderman and Lord Mayor.

A copy of John Faber's mezzotint. *CS 2, a second state, with publication line, not listed. (For first state see Stock 66426) Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66425

218. **S.r John Barnard.**

T. Ryley Fecit [after Allan Ramsay]. [n.d., c.1750.]

Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed into inscription area at bottom. £160

A three-quarter length of politician Sir John Barnard (1685-1764) who served as MP for the City of London, as an alderman and Lord Mayor.

A copy of John Faber's mezzotint. *CS 2, only this state listed, but a second state exists with publication line of Jefferys & Herbert (see stock 66425). Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66426

219. **Sir Francis Burdett Bar.t.**

C. Renrut [Turner] pinx.t. C. Turner sculp.t. London Pub.d for the Proprietor Jan.y 12.th 1805. N.º 50 Warren St. Fitzroy Sq.r.
Mezzotint. 460 x 305mm (18 x 12"). Margin lost lower right. Small margins. £180
Half-length portrait in oval of Sir Francis Burdett (1770-1844), 5th Baronet, supporter of the Radicals and opponent of the suspension of the Habeas Corpus Act. *Whitman 82, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66484

220. **[Edmund Burke] Sacred to the Memory of the R.t Honble Edmund Bourke. 1797. Quando ullum invenient parem? Hor. Lib. 1st Ode 24th.**

Drawn by R. K. Porter. Engraved by T. Nugent [London Published March 1st 1798, by T Nugent, No 101, Pall Mall.]
Scarce stipple and etching. Sheet 310 x 235mm (12¼ x 9¼"). Trimmed within plate, losing publication line. £160
A bust of Irish politician Edmund Burke (1729-97), on top of a sarcophagus, with two women mourning.
Stock: 66466



221. **Sylvester (Douglas) Lord Glenbervie. Nat. 13. May O.S. 1744.**

Ingres Rome 1815. C. Hullmandel's Lithography. [n.d., c.1820.]
Lithograph. Sheet 310 x 240mm (12¼ x 9½"). Surface dirt on edges of paper, margins creased. £220
A seated portrait of British lawyer and politician, Sylvester Douglas, 1st Baron Glenbervie, sketched in Rome by John Dominique Ingres. Lord Glenbervie was Chief Secretary for Ireland between 1793 and 1794.

The portrait was one of four drawn directly onto one stone by the painter, but designed to be cut. The other sitters were North's sister, Lady Glenbervie, her husband, Sylvester Douglas, and their son, Frederick Sylvester Douglas. The four portraits are lauded as masterpieces of the classical art of drawing. So great is their mastery that experts have disputed whether Ingres, having no previous documented experience of lithography, could have achieved such a feat. However, Felix Man argues convincingly that in Rome Ingres would have had the necessary facilities likely found at the printing and publishing establishment of Giovanni Dall'Armi (XXI-XXII, Man 1953). Though the portraits were drawn by Ingres in Rome, the family took the stone back to England to be printed by Charles Hullmandel in 1820, when he added the sitters' titles and biographical dates. *Man 12.*
Stock: 66531

222. **Harriot Lady Dundas, Lawrence Lord Dundas, and the Hon.ble John Charles Dundas.**

Painted by C.W. Pegler. Engraved by C. Turner, A.R.A. London, Published March 8, 1832, by Mr. Turner, 50, Warren Street, Fitzroy Square.
Mezzotint. 465 x 365mm (18¼ x 14¼"), with large margins. Uncut. £260
A group portrait of Lawrence Dundas (1766-1839), 1st Earl of Zetland, with his wife and their youngest son, John Charles Dundas (1808-66).
Dundas was Lord Mayor of the City of York 1811 and 1821. *Whitman: 166. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66479

223. **Harriot Lady Dundas, Lawrence Lord Dundas, and the Hon.ble John Charles Dundas.**

Painted by C.W. Pegler. Engraved by C. Turner, A.R.A. London, Published March 8, 1832, by Mr. Turner, 50, Warren Street, Fitzroy Square.
Mezzotint. 465 x 365mm (18¼ x 14¼"). Trimmed to plate. Bit messy. £130
A group portrait of Lawrence Dundas (1766-1839), 1st Earl of Zetland, with his wife and their youngest son, John Charles Dundas (1808-66).
Dundas was Lord Mayor of the City of York 1811 and 1821. *Whitman: 166. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66480

224. **[Charles Grey] [Shall I Resign? Earl Grey Musing after a day's labour in his room, Downing Street. Sketched from Life, with the furniture and room of the First Lord of the Treasury faithfully copied.]**

Painted by R. B. Haydon. Engraved by G. R. Ward. [London, Published Feb.y. 1. 1836, by F. G. Moon, Printseller to the King, 20 Threadneedle Street.]
Mezzotint, rare proof before title and publication line. 270 x 330mm (10½ x 13"), with large margins. £260

An interior scene showing Prime Minister Charles Grey (1764-1845), 2nd Earl Grey, in his rooms at Downing Street.

The 'Literary Gazette' 1836 stated 'A more interesting peep at a distinguished statesman, in his private moments of meditation was never produced'. *Ex: collection of The Hon. Christopher Lennox-Boyd. O'd 387/2*

Stock: 66394

225. Isaac Hawkins Browne Esq.r. Born 7 Dec.r 1745 Died 30 May 1818.

James Fittler Sculp A.R.A. Engraver to his Majesty. [n.d., c.1820.]

Rare engraving with etching, printed on chine collé. 460 x 355mm (18 x 14"), large margins. Creases, tear in top margin. £260

A half-length seated portrait of Isaac Hawkins Browne (1745-1818), Tory politician, industrialist, essayist and a lord of the manor of Badger, Shropshire.

Stock: 66442



226. [Frederick North, 5th Earl of Guildford and family] Katherine Anne (North) Lady Glenbervie. Sylvester (Douglas) Lord Glenbervie. The Hon.ble Frederic Sylvester Douglas. Frederic (North) Earl of Guildford. Ingres Rome 1815. C. Hullmandel's Lithography. [n.d., c.1820.]

Rare lithograph. Sheet 620 x 440mm (24½ x 17¼"), with very large margins, edges uncut. £620

Four portraits printed from one stone but designed to be cut: Lord and Lady Glenbervie and their son Frederic Douglas, and Lady Glenbervie's brother Frederic North, 5th Earl of Guildford.

These four portraits, drawn directly onto one stone by the painter John Dominique Ingres, are lauded as

masterpieces of the classical art of drawing. So great is their mastery that experts have disputed whether Ingres, having no previous documented experience of lithography, could have achieved such a feat. However, Felix Man argues convincingly that in Rome Ingres would have had the necessary facilities likely found at the printing and publishing establishment of Giovanni Dall'Armi (XXI-XXII, Man 1953). Though the portraits were drawn by Ingres in Rome, the family took the stone back to England to be printed by Charles Hullmandel in 1820, when he added the sitters' titles and biographical dates. Man states that he has only seen 8 uncut examples, demonstrating its rarity. *Man 12.*

Stock: 66527

227. Frederic (North) Earl of Guildford. Nat 7 Feb 1766.

Ingres Rome 1815. C. Hullmandel's Lithography. [n.d., c.1820.]

Lithograph. Sheet 320 x 230mm (12¾ x 9"). Surface dirt on edges of paper. Right margin creased. £220

A seated portrait of Frederick North, 5th Earl of Guildford, sketched in Rome by John Dominique Ingres.

The portrait was one of four drawn directly onto one stone by the painter, but designed to be cut. The other sitters were North's sister, Lady Glenbervie, her husband, Sylvester Douglas, and their son, Frederick Sylvester Douglas. The four portraits are lauded as masterpieces of the classical art of drawing. So great is their mastery that experts have disputed whether Ingres, having no previous documented experience of lithography, could have achieved such a feat. However, Felix Man argues convincingly that in Rome Ingres would have had the necessary facilities likely found at the printing and publishing establishment of Giovanni Dall'Armi (XXI-XXII, Man 1953). Though the portraits were drawn by Ingres in Rome, the family took the stone back to England to be printed by Charles Hullmandel in 1820, when he added the sitters' titles and biographical dates. *Man 12.*

Stock: 66530

228. [To the Noblement and Gentlemen Members of The Carlton Club, This Print of The Right Honorable William Pitt. Is with permission respectfully dedicated by their most obedient & very humble Servant C. Turner.]

[Painted by Sir T. Lawrence, P.R.A. Engraved by C. Turner, A.R.A.] [London, Published March 1.st 1837, by Mr. Turner, No. 50, Warren Street, Fitzroy Square.] Mezzotint, unique early progress proof. Sheet 395 x 220mm. Trimmed, platemark only at top. £480

An early progress proof of a quarter portrait of William Pitt the younger, with the subject shown half length, only the upper central part of the plate mezzotinted, in an oval. *Whitman 433. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1. See 66495 for the completed plate.*

Stock: 66497

229. **To the Noblement and Gentlemen Members of The Carlton Club, This Print of The Right Honorable William Pitt. Is with permission respectfully dedicated by their most obedient & very humble Servant C. Turner. Proof.**

Painted by Sir T. Lawrence. Engraved by C. Turner, A.R.A. London, Published March 1.st 1837, by Mr. Turner, No. 50, Warren Street, Fitzroy Square. Mezzotint, open letter state. 530 x 375mm (21 x 14¾"), with large margins. A little soiling in right margin.

£280

Three quarter portrait of William Pitt the younger, his left hand resting on a large piece of paper behind him and holding a scroll in his right.

The painting is in the Royal Collection at Windsor. *Whitman 433. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 5.*

Stock: 66495

230. **[To the Noblement and Gentlemen Members of The Carlton Club, This Print of The Right Honorable William Pitt. Is with permission respectfully dedicated by their most obedient & very humble Servant C. Turner.]**

Painted by Sir T. Lawrence, P.R.A. Engraved by C. Turner, A.R.A. London, Published March 1.st 1837, by Mr. Turner, No. 50, Warren Street, Fitzroy Square. Mezzotint, proof before title. 530 x 375mm (21 x 14¾"), large margins. Margins chipped.

£280

Three quarter portrait of William Pitt the younger, his left hand resting on a large piece of paper behind him and holding a scroll in his right.

The painting is in the Royal Collection at Windsor. *Whitman 433. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 4.*

Stock: 66496

231. **[To the Noblement and Gentlemen Members of The Carlton Club, This Print of The Right Honorable William Pitt. Is with permission respectfully dedicated by their most obedient & very humble Servant C. Turner.]**

Painted by Sir T. Lawrence, 1808. Engraved by C. Turner, A.R.A. London, Published March 1.st 1837, by Mr. Turner, No. 50, Warren Street, Fitzroy Square. Mezzotint, proof before title. 530 x 375mm (21 x 14¾"), large margins.

£280

Three quarter portrait of William Pitt the younger, his left hand resting on a large piece of paper behind him and holding a scroll in his right.

The painting is in the Royal Collection at Windsor. *Whitman 433. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3.*

Stock: 66498

232. **[William Henry Pole-Carew]**

[n.d., c.1870.]

Mezzotint, printed on chine collé. 430 x 355mm (17 x 14"). with large margins. Uncut. Edges spotted.

£160

Head and shoulders portrait of Cornish politician William Henry Pole-Carew (1811-1888), wearing a

coat with a fur collar. He was MP for East Cornwall 1845-52, High Sheriff of Cornwall 1854-55 and Recorder of East Looe 1857-1886. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66106



233. **[William Edward Powell.] [Col.I Powell, M.P.]**

[Painted by H. Pickersgill, Esq: R.A. Engraved by W.m Ward Engraved to the Late King.] [Published Feb.y 1 1838, by W.m Ward, 12 Mornington Place, Hampstead Road.]

Rare mezzotint, proof before title. 670 x 430mm (26¼ x 17"). Trimmed into plate top and bottom

£320

Full length portrait of William Edward Powell (1788-1854), MP for Cardiganshire 1816-54 and Lord Lieutenant of Cardiganshire 1817-1854). He is dressed in the military dress of Lord Lieutenant, with a plumed hat at his feet.

His family home, Nanteos near Aberystwith, is now a Grade 1 listed hotel.

Engraved by William James Ward (1800-40), son of William Ward. *See National Library of Wales Portrait collection 99233549802419 for lettered example. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66164

234. **Sir John Edw.d Swinburn Bar.t. Proof.**

Painted by J. Ramsay. Engraved by C. Turner. London, Pub. 3rd April 1821 for the Proprietor, by Mess.rs Colnaghi & Sons, Cockspur Str.t & M.r Molteno Pall Mall.

Mezzotint, open letter proof. 355 x 255mm (14 x 10"), with very large margins. Some foxing. Uncut.

£260

Half-length seated portrait of Sir John Edward Swinburne (1762-1860), wearing dark coat and eyepatch.

A Whig politician and patron of the arts, he was a Fellow of the Royal Society and the Society of Antiquaries of London, and the first president of the

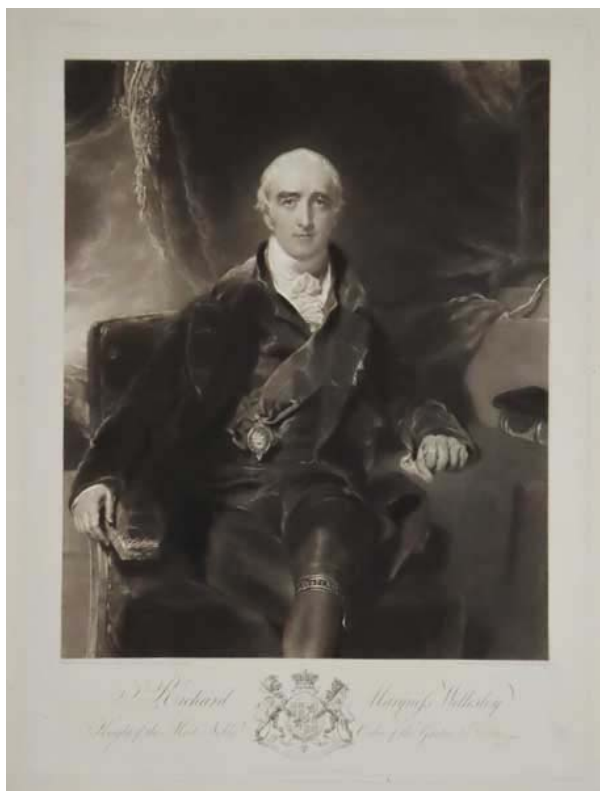
Society of Antiquaries of Newcastle upon Tyne.
*Whitman 551. Ex: collection of The Hon. Christopher
Lennox-Boyd.*
Stock: 66455

235. Sir John Edw.d Swinburn Bar.t. Proof.
Painted by J. Ramsay. Engraved by C. Turner. London,
Pub. 3rd April 1821 for the Proprietor, by Mess.rs
Colnaghi & Sons, Cockspur Str.t & M.r Molteno Pall
Mall.

Mezzotint, open letter proof. 355 x 255mm (14 x 10"),
with large margins. Some foxing in borders, slight
surface cracking in inscription area. £180

Half-length seated portrait of Sir John Edward
Swinburne (1762-1860), wearing dark coat and
eyepatch.

A Whig politician and patron of the arts, he was a
Fellow of the Royal Society and the Society of
Antiquaries of London, and the first president of the
Society of Antiquaries of Newcastle upon Tyne.
*Whitman 551. Ex: collection of The Hon. Christopher
Lennox-Boyd.*
Stock: 66454



**236. [Richard Colley Wellesley] Richard
Marquess Wellesley, Knight of the Most Noble
Order of the Garter, &c. &c. &c.**

Painted by Sir Tho.s Lawrence P.R.A. Principle Painter
in Ordinary to His Majesty. Engraved by C. Turner
Warren Street Fitzroy Square. London, Published May
28, 1815, by Mess.rs Colnaghi & C.° Cockspur Street,
Hay Market.

Fine mezzotint. 545 x 405mm (21½ x 16"), large
margins. £380

Three-quarter seated portrait of Anglo-Irish politician
and colonial administrator Richard Colley Wellesley
(1760-1842), Marquess Wellesley, wearing garter star
partly obscured by his lapel and ribbon with medal

around his neck, his left hand just visible, curtain
behind.

He first made his name as fifth Governor-General of
India between 1798 and 1805. He later served as
Foreign Secretary in the British Cabinet and as Lord
Lieutenant of Ireland. In 1799, his forces invaded
Mysore and defeated Tipu, the Sultan of Mysore, in a
major battle. He also initiated the Second Anglo-
Maratha War. *Whitman 598, iii of iii. Ex: collection of
The Hon. Christopher Lennox-Boyd.*

Stock: 66155

**237. [Richard Colley Wellesley] [Richard
Marquess Wellesley, Knight of the Most Noble
Order of the Garter, &c. &c. &c.]**

Painted by Sir Tho.s Lawrence P.R.A. Principle Painter
in Ordinary to His Majesty. Engraved by C. Turner
Warren Street Fitzroy Square. London, Published May
28, 1815, by Mess.rs Colnaghi & C.° Cockspur Street,
Hay Market.

Mezzotint, proof before title. 545 x 405mm (21½ x
16"). Slight spotting and staining in margins. £280

Three-quarter seated portrait of Anglo-Irish politician
and colonial administrator Richard Colley Wellesley
(1760-1842), Marquess Wellesley, wearing garter star
partly obscured by his lapel and ribbon with medal
around his neck, his left hand just visible, curtain
behind.

He first made his name as fifth Governor-General of
India between 1798 and 1805. He later served as
Foreign Secretary in the British Cabinet and as Lord
Lieutenant of Ireland. In 1799, his forces invaded
Mysore and defeated Tipu, the Sultan of Mysore, in a
major battle. He also initiated the Second Anglo-
Maratha War. *Whitman 598, ii of iii. Ex: collection of
The Hon. Christopher Lennox-Boyd.*

Stock: 66157

**238. [Richard Colley Wellesley] Richard
Marquess Wellesley, Knight of the Most Noble
Order of the Garter, &c. &c. &c.**

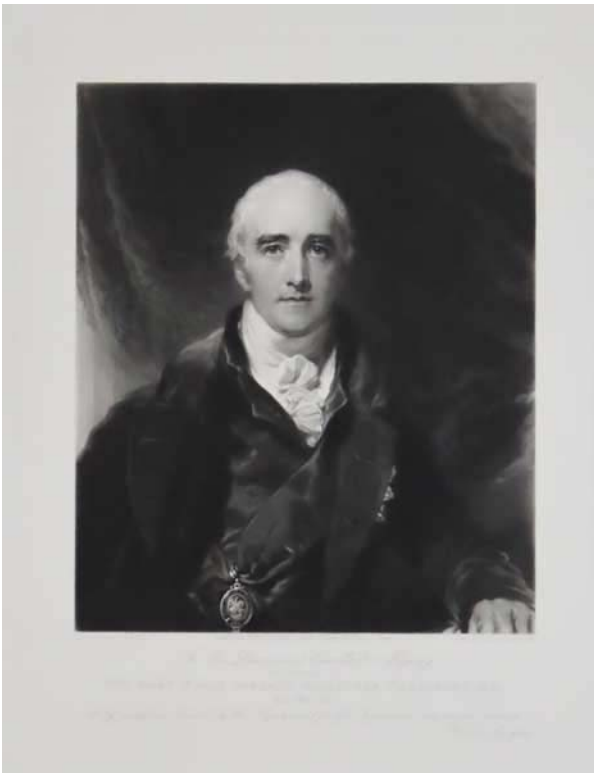
Painted by Sir Tho.s Lawrence P.R.A. Principle Painter
in Ordinary to His Majesty. Engraved by C. Turner
Warren Street Fitzroy Square. London, Published May
28, 1815, by Mess.rs Colnaghi & C.° Cockspur Street,
Hay Market.

Mezzotint. 545 x 405mm (21½ x 16"), large margins.
Foxing. £280

Three-quarter seated portrait of Anglo-Irish politician
and colonial administrator Richard Colley Wellesley
(1760-1842), Marquess Wellesley, wearing garter star
partly obscured by his lapel and ribbon with medal
around his neck, his left hand just visible, curtain
behind.

He first made his name as fifth Governor-General of
India between 1798 and 1805. He later served as
Foreign Secretary in the British Cabinet and as Lord
Lieutenant of Ireland. In 1799, his forces invaded
Mysore and defeated Tipu, the Sultan of Mysore, in a
major battle. He also initiated the Second Anglo-
Maratha War. *Whitman 598, ii of iii. Ex: collection of
The Hon. Christopher Lennox-Boyd.*

Stock: 66156



239. [Richard Colley Wellesley] **To the Queen's most Excellent Majesty, This Portrait of The Most Noble Richard Marquess Wellesley, K.G. &c. &c. &c. Is by permission dedicated by Her Majesty's most faithful Subjects and very humbles Servants Welsh & Gwynne.**

Sir Tho.s Lawrence P.R.A. Pinx.t. Samuel Cousins A.R.A. Sculp.t. London, Jan.y 1.st 1842, Published by Welch & Gwynne, 24, S.t James's Street.

Fine mezzotint. 390 x 305mm (15½ x 12"), with large margins. £250

Seated half-length portrait of Anglo-Irish politician and colonial administrator Richard Colley Wellesley (1760-1842), Marquess Wellesley, wearing garter star partly obscured by his lapel and ribbon with medal around his neck, his left hand just visible, curtain behind.

He first made his name as fifth Governor-General of India between 1798 and 1805. He later served as Foreign Secretary in the British Cabinet and as Lord Lieutenant of Ireland. In 1799, his forces invaded Mysore and defeated Tipu, the Sultan of Mysore, in a major battle. He also initiated the Second Anglo-Maratha War. *Whitman 170, iv of iv.*

Stock: 66153

240. [Richard Colley Wellesley] **[To the Queen's most Excellent Majesty, This Portrait of The Most Noble Richard Marquess Wellesley, K.G. &c. &c. &c. Is by permission dedicated by Her Majesty's most faithful Subjects and very humbles Servants Welsh & Gwynne.]**

Sir Tho.s Lawrence P.R.A. Pinx.t. Samuel Cousins A.R.A. Sculp.t. London, Jan.y 1.st 1842, Published by Welch & Gwynne, 24, S.t James's Street.

Fine mezzotint, proof before title on chine collé. 390 x 305mm (15½ x 12"), with very large margins. £220
Seated half-length portrait of Anglo-Irish politician and colonial administrator Richard Colley Wellesley (1760-1842), Marquess Wellesley, wearing garter star partly obscured by his lapel and ribbon with medal around his neck, his left hand just visible, curtain behind.

He first made his name as fifth Governor-General of India between 1798 and 1805. He later served as Foreign Secretary in the British Cabinet and as Lord Lieutenant of Ireland. In 1799, his forces invaded Mysore and defeated Tipu, the Sultan of Mysore, in a major battle. He also initiated the Second Anglo-Maratha War. *Whitman 170, ii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66154

241. **William Beveridge DD. Ld Bishop of St Asaph Aetatis Sue 71**

B Ferrers pinx. W Sherwin fe. [n.d., c.1709.]

Mezzotint. 205 x 155mm (8 x 6"). Trimmed to plate.

£160

A portrait in oval of William Beveridge (1637-1708), writer and clergyman who served as Bishop of St Asaph from 1704 until his death. A reversed copy of the painting by Benjamin Ferrers now in the Bodleian Library.

During his lifetime Beveridge refused to sit for his portrait: Ferrers (c. 166-1732), a relative, painted this portrait from his corpse. *Ex: collection of The Hon. Christopher Lennox-Boyd. CS 5.*

Stock: 66415

242. **William Beveridge DD. Ld Bishop of St Asaph Aetatis Sue 71**

B Ferrers pinx. W Sherwin fe. [n.d., c.1709.]

Mezzotint. 205 x 155mm (8 x 6"). Trimmed to plate, ink library stamp on the reverse.

£160

A portrait in oval of William Beveridge (1637-1708), writer and clergyman who served as Bishop of St Asaph from 1704 until his death. A reversed copy of the painting by Benjamin Ferrers now in the Bodleian Library.

During his lifetime Beveridge refused to sit for his portrait: Ferrers (c. 166-1732), a relative, painted this portrait from his corpse. *Ex: collection of The Hon. Christopher Lennox-Boyd. CS 5.*

Christopher Lennox-Boyd. CS 5.

Stock: 66416

243. **Robertus Camell, LL D**

[Engraved by John Theodore (Dietrich) Heins Senior.] [n.d. c.1750]

Mezzotint. Sheet 300 x 225mm (11¼ x 8¾). Trimmed into plate, laid on album paper at sides.

£260

Three-quarter length seated portrait of Robert Camell (d. 1732), Rector of Bradwell, Suffolk.. He is seated at a table, turning away from a book in which he writes with right hand with his left arm resting on the edge of his chair. He wears a loose coat over dark robe with a broad waist-band, bands and a soft hat. He is lit by the candle on the table. This state is after plate reduced and

artist's name removed. *CS 1 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66519

244. Robertus Camell, LL D

[Engraved by John Theodore (Dietrich) Heins Senior.]
[n.d. c.1750]

Rare mezzotint. Sheet 300 x 225mm (11¼ x 8¾).
Trimmed into plate. £180

Three-quarter length seated portrait of Robert Camell (d. 1732), Rector of Bradwell, Suffolk. He is seated at a table, turning away from a book in which he writes with right hand with his left arm resting on the edge of his chair. He wears a loose coat over dark robe with a broad waist-band, bands and a soft hat. He is lit by the candle on the table. This state is after plate reduced and artist's name removed. *CS 1 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66518



245. The Right Rev.d Reginald Heber, D.D. Lord Bishop of Calcutta.

T. Phillips Esq.r R.A. Pinx.t. Sam.l Cousins Sculp.t. London, Published by John Murray, Feb.y 1830.
Mezzotint. Sheet 275 x 200mm (10¾ x 8"). Trimmed to plate, surface abrasion in face. £140
Reginald Heber (1783-1826), the Church of England's second Bishop of Calcutta. His missionary hymn 'From Greenland's Icy Mountains', written in 1819 for a service in aid of the 'Society for the Propagation of the Gospel' in Wrexham, was widely sung until recently, but lost favour when it was denounced by John Betjeman and Gandhi as patronising, particularly the line "the heathen in his blindness [bowing] down to wood and stone". Other hymns, for example "Holy, Holy, Holy", remain popular.
First published by Reynolds in 1824. *Ex: Collection of Hon Christopher Lennox-Boyd. W.137.*
Stock: 66107

246. The Rev:d John Herries, A. M.

Martin, Pinx.t 1775. Read fecit. Publish'd March 1.st 1776 by H. Bryer in Cornhill.
Mezzotint. 370 x 275mm (14½ x 10¾"). Trimmed to plate on three sides into inscription area at bottom, laid on album paper at corners. £230

Half-length portrait of Reverend John Herries (d.1781) clergyman and elocutionist in an oval. He wears a dark robe, bands and powdered wig and holds a scroll in his left hand.

His book 'The elements of speech,' published in 1773 became widely used and frequently cited as an important work. However often criticised by his contemporaries as he was Scottish. *CS 1, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66423

247. The Rev:d John Herries, A. M.

Martin, Pinx.t 1775. Read fecit. Publish'd March 1.st 1776 by H. Bryer in Cornhill.
Mezzotint. 370 x 275mm (14½ x 10¾"). Narrow margins on three sides, trimmed into inscription area at bottom, affecting the publication line collector's blindstamp in inscription area, £180

Half-length portrait of Reverend John Herries (d.1781) clergyman and elocutionist in an oval. He wears a dark robe, bands and powdered wig and holds a scroll in his left hand.

His book 'The elements of speech,' published in 1773 became widely used and frequently cited as an important work. However often criticised by his contemporaries as he was Scottish. *CS 1, ii of ii. Ex: collections of The Hon. Christopher Lennox-Boyd and Milne Cooper (Lugt L.1816c).*
Stock: 66424

248. [Reverend Dr. John Hewett.]

[Etched by Richard Gaywood?] [n.d., c.1658.]
Etching. Sheet 145 x 90mm (5¾ x 3½"). Trimmed to printed border, a few scuffs. £240
A half-length portrait of John Hewett (1614-1658), chaplain to Charles I, later executed for treason for trying to raise an army to bring back Charles II.
Stock: 66353

249. Thomas Lord Bishop of Rochester & Thomas Spratt A.M. Archdeacon of Rochester.

M. Dahll pinx. J. Smith fec. et ex. 1712.
Mezzotint. 300 x 365mm (11¾ x 14¼"). Narrow margins, nicks in right edge, spot in printed area, crease top right. £260
A double portrait of Thomas Spratt (1635-1713), Bishop of Rochester, pointing to his son, also Thomas Spratt, Archdeacon of Rochester (1679-1720). *CS 243.*
Stock: 66382

250. Jan Tzatzoe [facsimile signature] A Christian chief of the Amakosoe South Africa.

Painted by H. Room. Engraved by W. Holle. London, 1837.
Stipple. Sheet 220 x 140mm (8¾ x 5½"). Trimmed within plate, spotting, stitch holes on right edge. £45

A half-length portrait of Jan Tzatzoe (also Dyani Tshatshu, c.1792-1868), in quasi-military uniform of the London Missionary Society. It was painted during his visit to Britain, 1836-7, to testify before a House of Commons Select Committee that had been established to investigate the treatment of indigenous peoples in Britain's colonies.

A chief of the amantinde lineage of the amaXhosa in southern Africa, he converted to Christianity and became a missionary of the London Missionary Society. He later became disillusioned with the British after conflict between the Cape Colony and the amaXhosa and the annexation of Xhosaland by Britain.
Stock: 66141

251. **The Rev.d W.m Vincent. D.D. Dean of Westminster.**

Painted by W.m Owen Esq.r R A Portrait Painter to His Royal Highness the Prince Regent. Engraved by C. Turner Warren Str.t Fitzroy Square. London Published Sep.r 20.th 1811. by Mr. Turner, 50, Warren Str.t Fitzroy Square.

Mezzotint. 510 x 355mm (20 x 14"), with large margins. £160

A portrait of William Vincent (1739-1815), seated in an armchair next to a globe and tables with plans, wearing a medal.

Vincent was Dean of Westminster from 1802 to 1815. As headmaster of Westminster School (1788-1802) he won a reputation for his beatings.

The album paper is titled 'The Club. 59' and has details of the sitter, suggesting it is from a print collector's club. *Whitman 586. Ex: Collection of The Hon.*

Christopher Lennox-Boyd, his state iii of iii.

Stock: 66508

252. **The Rev.d W.m Vincent. D.D. Dean of Westminster.**

Painted by W.m Owen Esq.r R A Portrait Painter to His Royal Highness the Prince Regent. Engraved by C. Turner Warren Str.t Fitzroy Square. London Published Sep.r 20.th 1811. by Mr. Turner, 50, Warren Str.t Fitzroy Square.

Mezzotint, proof before letters. 510 x 355mm (20 x 14"), with large margins. Worm holes in inscription area. £140

A portrait of William Vincent (1739-1815), seated in an armchair next to a globe and tables with plans, wearing a medal.

Vincent was Dean of Westminster from 1802 to 1815. As headmaster of Westminster School (1788-1802) he won a reputation for his beatings.

The album paper is titled 'The Club. 59' and has details of the sitter, suggesting it is from a print collector's club. *Whitman 586. Ex: Collection of The Hon.*

Christopher Lennox-Boyd, his state ii of iii.

Stock: 66509

253. **The Rev.d W.m Vincent. D.D. Dean of Westminster.**

Painted by W.m Owen Esq.r R A Portrait Painter to His Royal Highness the Prince Regent. Engraved by C. Turner Warren Str.t Fitzroy Square. London Published

Sep.r 20.th 1811. by Mr. Turner, 50, Warren Str.t Fitzroy Square.

Mezzotint. 510 x 355mm (20 x 14"), large margins on 3 sides. Margins soiled and damaged. £90

A portrait of William Vincent (1739-1815), seated in an armchair next to a globe and tables with plans, wearing a medal.

Vincent was Dean of Westminster from 1802 to 1815. As headmaster of Westminster School (1788-1802) he won a reputation for his beatings.

The album paper is titled 'The Club. 59' and has details of the sitter, suggesting it is from a print collector's club. *Whitman 586. Ex: Collection of The Hon.*

Christopher Lennox-Boyd, his state iii of iii.

Stock: 66507



254. **[Thomas Weld] Bishop Weld. This print is humbly dedicated by permission to the Hon.ble M.rs Clifford by her obedient and very humble servant J. Appleby. Proof**

Painted by J. Ramsay Esq.r. Engraved by C. Turner, Esq.r Mezzotinto Engraver in Ordinary to His Majesty. Published by J. Appleby, No.6, Thanet Place Temple Bar London [n.d. c.1830].

Mezzotint. 355 x 255mm (14 x 10"), with large uncut margins. Mint £180

A seated portrait of Thomas Weld (1773-1837), an English Roman Catholic bishop and cardinal. He is best remembered for persuading Pope Pius VII to declare Maria Fitzherbert's marriage to George IV sacramentally valid.

The portrait seems to predate his installation as cardinal by Pius VII in 1830. *W: 597, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iv of v.*

Stock: 66474

255. **[Thomas Weld] Bishop Weld. This print is humbly dedicated by permission to the Hon.ble M.rs Clifford by her obedient and very humble servant J. Appleby. Proof**

Painted by J. Ramsay Esq.r. Engraved by C. Turner, Esq.r Mezzotinto Engraver in Ordinary to His Majesty. Published by J. Appleby, No.6, Thanet Place Temple Bar London [n.d. c.1830].

Mezzotint. 355 x 255mm (14 x 10"), with large uncut margins. Mint. £180

A seated portrait of Thomas Weld (1773-1837), an English Roman Catholic bishop and cardinal. He is best remembered for persuading Pope Pius VII to declare Maria Fitzherbert's marriage to George IV sacramentally valid.

The portrait seems to predate his installation as cardinal by Pius VII in 1830. *W: 597, ii of ii. Ex: collections of Lord Clifford of Chudleigh and The Hon. Christopher Lennox-Boyd, his state iv of v.*

Stock: 66475

256. [Thomas Weld] [Bishop Weld. This print is humbly dedicated by permission to the Hon.ble M.rs Clifford by her obedient and very humble servant J. Appleby.]

Painted by J. Ramsay Esq.r. Engraved by C. Turner, Esq.r Mezzotinto Engraver in Ordinary to His Majesty. [Published by J. Appleby, No.6, Thanet Place Temple Bar London] [n.d. c.1830.]

Fine mezzotint, proof before title. 355 x 255mm (14 x 10"), large margins. £180

A seated portrait of Thomas Weld (1773-1837), an English Roman Catholic bishop and cardinal. He is best remembered for persuading Pope Pius VII to declare Maria Fitzherbert's marriage to George IV sacramentally valid.

The portrait seems to predate his installation as cardinal by Pius VII in 1830. *W: 597, state between i & ii of ii. Ex: collections of Lord Clifford of Chudleigh and The Hon. Christopher Lennox-Boyd, his state ii of v.*

Stock: 66477

257. [Thomas Weld] [Bishop Weld. This print is humbly dedicated by permission to the Hon.ble M.rs Clifford by her obedient and very humble servant J. Appleby.]

Painted by J. Ramsay Esq.r. Engraved by C. Turner, Esq.r Mezzotinto Engraver in Ordinary to His Majesty. [Published by J. Appleby, No.6, Thanet Place Temple Bar London] [n.d. c.1830.]

Mezzotint, proof before title. 355 x 255mm (14 x 10"). Small margins. £180

A seated portrait of Thomas Weld (1773-1837), an English Roman Catholic bishop and cardinal. He is best remembered for persuading Pope Pius VII to declare Maria Fitzherbert's marriage to George IV sacramentally valid.

The portrait seems to predate his installation as cardinal by Pius VII in 1830. *W: 597, state between i & ii of ii. Ex: collections of Lord Clifford of Chudleigh and The Hon. Christopher Lennox-Boyd, his state ii of v.*

Stock: 66478

258. [Thomas Weld] [Bishop Weld. This print is humbly dedicated by permission to the Hon.ble M.rs Clifford by her obedient and very humble servant J. Appleby.]

Painted by J. Ramsay Esq.r. Engraved by C. Turner, Esq.r Mezzotinto Engraver in Ordinary to His Majesty.

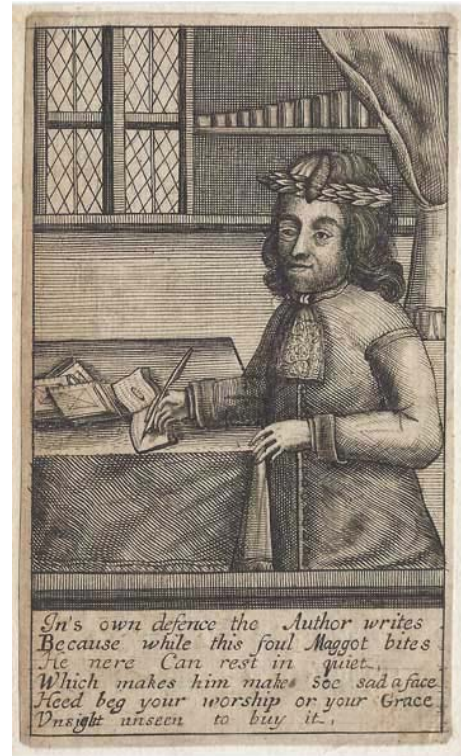
[Published by J. Appleby, No.6, Thanet Place Temple Bar London] [n.d. c.1830.]

Fine mezzotint, proof before title, printed on chine collé. 355 x 255mm (14 x 10"), large margins. Crack in platemark on right. £140

A seated portrait of Thomas Weld (1773-1837), an English Roman Catholic bishop and cardinal. He is best remembered for persuading Pope Pius VII to declare Maria Fitzherbert's marriage to George IV sacramentally valid.

The portrait seems to predate his installation as cardinal by Pius VII in 1830. *W: 597, state between i & ii of ii. Ex: collections of Lord Clifford of Chudleigh and The Hon. Christopher Lennox-Boyd, his state ii of v.*

Stock: 66476



259. [Samuel Wesley] In's own defence the Author writes / Because while this foul Maggot bites He nere Can rest in quiet, / Which makes him make Soe sad a face / Heed beg your worship or your Grace / Unsigth unseen to buy it.

[London: John Dunton, 1685.]

Scarce engraving. Sheet 130 x 75mm (5 x 3").

Trimmed, mounted in album paper. £360

A caricature portrait of Samuel Wesley (1662-1735), sitting at a table writing, with a laurel wreath on his head, in which is a large maggot. It was published as the frontispiece to his "Maggots; or Poems on Several Subjects never before Handled", a collection of juvenile verses on trivial subjects.

A Church of England clergyman, he is best known as the father of John and Charles Wesley, founders of Methodism.

Stock: 66351

260. **[St Dunstan.] To the Worshipful Company of the Mistery of Goldsmiths in the City of London this plate is Humbly Dedicated by their most humble Servant G.Bockman. St. Dunstan was well-extracted, being related to King Athelston.**

B.[Gerhard Bockman] Pinxit & fecit 1743.

Mezzotint. Sheet 380 x 265mm (15 x 10³/₄"). Trimmed into plate, stains, repairs in title. £240

St. Dunstan (c.909-88), abbot of Glastonbury, bishop of Worcester, bishop of London, and archbishop of Canterbury, as well as serving as minister of state to several Saxon kings. A late 11th century legend tells that the Devil tempted Dunstan disguised as a woman, but was caught by the nose with the tongs shown in this portrait. *Ex: Collection of The Hon. C. Lennox-Boyd. CS 6, only state.*

Stock: 66438

261. **S.t John. "And I heard as it were a Trumpet talking with me." Revelat.s Chap. 4.th Ver. 1.st. From the Original Picture in the Collection of Sam.l More Esq.r.**

P.P. Rubens Pinx.t. R. Laurie Sculp.t. Published as the act directs, Nov.r 1.st 1786, by B.B. Evans, Poultry, London.

Fine mezzotint. 380 x 300mm (15 x 11³/₄") very large margins. £360

A portrait of an old man, naked to the waist, weeping as he venerates a crucifix, a skull and parchment on a rocky ledge to the side. Above is a trumpet held by an angel. *Not in CS. Ex: collections of Oettingen-Wallerstein & the Hon. Christopher Lennox-Boyd.*

Stock: 66402

262. **S.t John. "And I heard as it were a Trumpet talking with me." Revelat.s Chap. 4.th Ver. 1.st. From the Original Picture in the Collection of Sam.l More Esq.r.**

P.P. Rubens Pinx.t. R. Laurie Sculp.t. Published as the act directs, Nov.r 1.st 1786, by B.B. Evans, Poultry, London.

Mezzotint. 380 x 300mm (15 x 11³/₄"). Trimmed to plate, mounted on album paper at sides. £240

A portrait of an old man, naked to the waist, weeping as he venerates a crucifix, a skull and parchment on a rocky ledge to the side. Above is a trumpet held by an angel. *Not in CS. Ex: collections of Oettingen-Wallerstein & the Hon. Christopher Lennox-Boyd.*

Stock: 66403

263. **The Virgin and Child. Drawn by Rich.d Earlom from the Original Picture, painted by Cantarini, in the Collection of His Grave the Duke of Devonshire.**

[after Lorenzo Pasinelli.] Rob.t Lowrie fecit. Publish'd as the Act directs 2.d Jan.y 1772 by Rob.t Sayer Map & Printseller, N.º 53 Fleet Street, London.

Fine mezzotint. 380 x 280mm (15 x 11"), large margins. £260

Jesus lies asleep in the arms of his Mother, her breast still exposed after a feeding.

A reversed copy of a painting at Chatsworth, recently attributed to Lorenzo Pasinelli (1629-1700) *Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 66406



264. **[Dr Mizer of Manchester.]**

[n.d., c.1780.]

Rare mezzotint, proof before title, printed in brown.

355 x 250mm (14 x 9³/₄"), with large margins. Crease

£320

An oval portrait of a blind man, wearing dark spectacles, queue wig and cravat, identified by the BM as 'Dr Mizer of Manchester'. *BM: 1874,1010.16, their example trimmed to oval. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66212

265. **[Lady Beauchamp Procter.]**

[Painted by Ben. West Historical Painter to his Majesty. Engraved by James Watson.] [Published March 25.th, 1779, by John Boydell Engraver in Cheapside. London.]

Fine mezzotint, proof before letters. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse.

380 x 280mm (15 x 11"). Margin hinged top right.

Slight damage top right corner.

£360

Three quarter length portrait of Lady Mary Beauchamp Proctor (1759-1847), wife of Sir Thomas Beauchamp Proctor, 2nd Baronet, (1756-1827). She is seen placing wreath of flowers on statue of Hymen, which a putto is clinging to. She wears a loose, flowing gown and her hair dressed high. In the background are pillars and curtains.

Born Mary Palmer, she was a noted beauty who was also painted by George Romney (now in the Huntington Library). *CS 121, unlisted state before i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd. Goodwin: 120.*

Stock: 66286

266. **[Mary Bertie] Dutchess of Ancaster.**
 [after Sir Joshua Reynolds]. Printed for Rob.t Sayer in Fleet Street [n.d., c.1760].
 Engraving, 70 x 65mm (2¾ x 2½"), with large margins, on 18th century watermarked paper. £160
 A rare watch paper with a medallion portrait of Mary Bertie (1735-c.1793), Duchess of Ancaster and Kesteven, seated, resting her head on one hand. She was the illegitimate daughter of Thomas Panton, Master of the King's Running Horses at Newmarket; in 1750 she married General Peregrine Bertie, 3rd Duke of Ancaster and was Mistress of the Robes to Queen Charlotte from 1761 until her death, in Italy. See *Robert Sayers Catalogue 1774 (Watchcases No 18)*.
 Stock: 66348



267. **[Frances, Lady Bridges.]**
 F. Cotes R.A. pinx.t 1768. James Watson Fecit. R. Sayer excudit. [n.d. c.1769.]
 Mezzotint, scratched letter proof before title. 510 x 355mm (20 x 14"). Thread margins. £480
 Lady France Bridges (d.1825), wife of Sir Brook Bridges, 3rd Bt. (1733-1791), the British Whig politician. They married in 1765 at St George's, Hanover Square London. *Goodwin 63: i/iii. CS 14: i/ii*.
Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 66360

268. **[Sarah Capel-Coningsby] [Sarah Countess of Essex.]**
 [R.t Fagan Pinx.t a Romæ 1792. C. Turner Sculp.t 1816.] [London, Pub.d Aug.t 28, 1816, by C. Turner, Warren S.t Fitzroy Square.]
 Fine mezzotint, proof before letters, with engraver's autograph. 355 x 255mm (14 x 10"). Small margins. £360

Sarah Bazett (1759-1838), an English amateur artist who married George Capel-Coningsby, 5th Earl of Essex, in 1786. *Whitman 188, before state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of iii. From Montague Guest Collection*.
 Stock: 66482

269. **[Sarah Capel-Coningsby] Sarah Countess of Essex.**
 R.t Fagan Pinx.t a Romæ 1792. C. Turner Sculp.t 1816. London, Pub.d Aug.t 28, 1816, by C. Turner, Warren S.t Fitzroy Square.
 Mezzotint. 355 x 255mm (14 x 10"), with large margins. Uncut. £260
 Sarah Bazett (1759-1838), an English amateur artist who married George Capel-Coningsby, 5th Earl of Essex, in 1786. *Whitman 188, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iii*.
 Stock: 66481

270. **[Sarah Churchill] Youth that lovely Princess here behold. / Thinks age nor Death Can't make her cold.**
 [Engraved by George Vertue after John Smith's mezzotint of Kneller's painting.] [n.d., c.1750.]
 Engraving. Sheet 145 x 110mm (5¾ x 4¼"). Trimmed, laid on album paper. £260
 A head and shoulders portrait of Sarah Churchill (1660-1744), Duchess of Marlborough, with satirical verse added. A scarce item. *BM Satires 2259*.
Alexander 3.
 Stock: 66278

271. **Katherine Anne (North) Lady Glenbervie. Nat. 16 Feb. 1760. Mort 6 Feb 1817.**
 Ingres Rome 1815. C. Hullmandel's Lithography. [n.d., c.1820.]
 Lithograph. Sheet 300 x 210mm (11¾ x 8¼"). Light foxing and top corners creased. £220
 A half-length portrait of Katherine Anne Douglas, sketched in Rome by John Dominique Ingres. The portrait was one of four drawn directly onto one stone by the painter, but designed to be cut. The other sitters were: her brother Frederick North, 5th Earl of Guildford; her husband, Sylvester; and son Frederick Sylvester Douglas. The four portraits are lauded as masterpieces of the classical art of drawing. So great is their mastery that experts have disputed whether Ingres, having no previous documented experience of lithography, could have achieved such a feat. However, Felix Man argues convincingly that in Rome Ingres would have had the necessary facilities likely found at the printing and publishing establishment of Giovanni Dall'Armi (XXI-XXII, Man 1953). Though the portraits were drawn by Ingres in Rome, the family took the stone back to England to be printed by Charles Hullmandel in 1820, when he added the sitters' titles and biographical dates. *Man 12*.
 Stock: 66529

272. **Katherine Anne (North) Lady
Glenbervie. Nat. 16 Feb. 1760. Mort 6 Feb
1817.**

Ingres Rome 1815. C. Hullmandel's Lithography.
[n.d., c.1820.]

Lithograph. Sheet 300 x 210mm (11¾ x 8¼"). Very
light foxing and surface dirt. Small crease at bottom.
£190

A half-length portrait of Katherine Anne Douglas,
sketched in Rome by John Dominique Ingres.
The portrait was one of four drawn directly onto one
stone by the painter, but designed to be cut. The other
sitters were: her brother Frederick North, 5th Earl of
Guildford; her husband, Sylvester; and son Frederick
Sylvester Douglas. The four portraits are lauded as
masterpieces of the classical art of drawing. So great is
their mastery that experts have disputed whether
Ingres, having no previous documented experience of
lithography, could have achieved such a feat. However,
Felix Man argues convincingly that in Rome Ingres
would have had the necessary facilities likely found at
the printing and publishing establishment of Giovanni
Dall'Armi (XXI-XXII, Man 1953). Though the
portraits were drawn by Ingres in Rome, the family
took the stone back to England to be printed by Charles
Hullmandel in 1820, when he added the sitters' titles
and biographical dates. *Man 12*.
Stock: 66191



273. **[Isabella Bennet Fitzroy] Her Grace the
Dutchess of Grafton.**

[S.r G. Kneller S.R.I. pinx.. B. Lens fec. Cum
Privilegio.] [Printed for Tho: Bowles next the Chapter
House in St. Paul's Church-yard.] [n.d., c.1710.]
Mezzotint. Sheet 340 x 250mm (13¼ x 8"). Trimmed
to plate on three sides, into plate at bottom, losing
inscriptions. £260

Portrait of Isabella Bennet (c. 1668-1723), who
married Henry Fitzroy (illegitimate son of Charles II
by Barbara Villiers), becoming Duchess of Grafton in
1675. She also inherited her father's estate and title,
becoming 2nd Countess of Arlington suo jure. *CS 12 ii
of ii. Ex: Collection of The Hon. Christopher Lennox-
Boyd*.
Stock: 66467

274. **Sr. Walter Hawksworth of Hawksworth
Barr.t**

G. Lumley Fecit. [n.d. c.1750.]
Fine mezzotint. 300 x 210mm (11¾ x 8¼"), large
margins. £220

Sir Walter Hawksworth (died 1735), 2nd Bt of
Hawkesworth. He was High Sheriff of Yorkshire in
1721, but following his death the title became extinct
due to the vast number of women born at Hawksworth
Hall. *CS: 3. Ex: collection of The Hon. Christopher
Lennox-Boyd*.
Stock: 66304

275. **[Maria Howard] The R.,t Hon.,ble Maria
Constantia Countess of Suffolk and Berkshire.
AD: 1766. Æ: 23.**

C. Read Pinx.t. J. Watson Fecit. [n.d., c.1766.]
Mezzotint with engraved title plate, total 405 x 280mm
(16 x 11"). Small margins. £360
Half-length portrait of Maria Trevor (c.1743-67), who
married Henry Howard, 12th Earl of Suffolk, in 1764,
dying in childbirth three years later. *CS 138, ii of ii. Ex:
collection of The Hon. Christopher Lennox-Boyd, his
state iii of iii*.
Stock: 66373

276. **[Maria Howard] The R.,t Hon.,ble Maria
Constantia Countess of Suffolk and Berkshire.
AD: 1766. Æ: 23.**

C. Read Pinx.t. J. Watson Fecit. [n.d., c.1766.]
Mezzotint with engraved title plate. Sheet 410 x
285mm (16 x 11¼"). Trimmed to image, into title plate
at bottom, laid on album paper. £280
Half-length portrait of Maria Trevor (c.1743-67), who
married Henry Howard, 12th Earl of Suffolk, in 1764,
dying in childbirth three years later. *CS 138, ii of ii. Ex:
collection of The Hon. Christopher Lennox-Boyd, his
state iii of iii*.
Stock: 66374

277. **[Anne Leveson Gower] [The Right
Honorable Lady Anne Vernon.]**

[Painted by G. Marshall. Engraved by W.m Ward Jun.r
Engraver to H.R.H. the Duke of Clarence. Winchester
Row, New Road, London.] [Published Aug.st 8, 1826,
by M.r Marshall, & H. Bellerby, Book & Printseller,
Stonegate, York; Colnaghi & C.° Pall Mall East, & W.
Sams, S.t James's Street, London.]
Mezzotint, unfinished working proof. Sheet 465 x
335mm (20 x 14"). Trimmed into plate at bottom. £360
A seated portrait of Anne Leveson Gower (1761-1832),
holding a book in her lap. The daughter of Granville
Leveson Gower, 1st Marquess of Stafford, she married
Edward Venables-Vernon Harcourt, archbishop of
York, by whom she bore sixteen children. *Ex:
collection of The Hon. Christopher Lennox-Boyd*.
Stock: 66398

278. **[Anne Leveson Gower] The Right
Honorable Lady Anne Vernon.**

Painted by G. Marshall. Engraved by W.m Ward Jun.r
Engraver to H.R.H. the Duke of Clarence. Winchester
Row, New Road, London. Printed by J. Fisher.

Published Aug.st 8, 1826, by M.r Marshall, & H. Bellerby, Book & Printseller, Stonegate, York; Colnaghi & C.° Pall Mall East, & W. Sams, S.t James's Street, London.

Mezzotint. 510 x 335mm (20 x 14"), with large margins. Uncut. £260
A seated portrait of Anne Leveson Gower (1761-1832), holding a book in her lap. The daughter of Granville Leveson Gower, 1st Marquess of Stafford, she married Edward Venables-Vernon Harcourt, archbishop of York, by whom she bore sixteen children. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66397

279. Anne Liddell. Duchess of Grafton and Countess of Upper Ossory. From a Crayon Drawing in the Possession of the R.t Hon. B. Vernon Smith, M.P.

Engraved by Davis Lucas. [n.d., c.1850.]
Mezzotint. Sheet 225 x 145mm (8¾ x 5¾"). Trimmed, stains, top left. £70
Anne Liddell (1736-1804), first wife of Augustus Henry FitzRoy, 3rd Duke of Grafton, who divorced her while serving as prime minister. Within days she married John FitzPatrick, 2nd Earl of Upper Ossory. She began corresponding with Horace Walpole in 1761, who called her 'one of our first great ladies'. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66388



280. [Hortense Mancini] The Dutchess of Mazareen & Count Colbert, in the Characters of Vertumnus and Pomona, To the R.t Hon.ble the Lord Viscount Mountstuart, Baron Cardiff of Cardiff Castle, Lord Lieut.t & Custos Rotulorum of the County of Glamorgan, This Plate Engraved from a Picture of the same size, in his Lordship's Collection, is humbly Dedicated, by his Lordship's most Obed.t & Obliged Serv.t J. Boydell.

Gaspard Netscher Pinxit. James Watson sculpsit. Published Oct.r 24th. 1777 by John Boydell Engraver, in Cheapside London.

Fine mezzotint. 510 x 355mm (20 x 14"). Narrow margins, laid on album paper at sides. £360

A three-quarter length portrait of Hortense Mancini, Duchess of Mazarin (1646-99), seated, wearing a low-cut dress and pearls in her curled hair. Standing behind is Jean Baptiste Colbert (1619-83), Marquess of Seignelay and chief minister of Louis XIV from 1665 until his death

Mancini, the niece of Cardinal Mazarin, was the mistress of Charles II. *CS 100, ii of ii. Goodwin 110, iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66361

281. [Hortense Mancini] [The Dutchess of Mazareen & Count Colbert, in the Characters of Vertumnus and Pomona...]

Netscher Pinxit. James Watson sculpsit. Published Oct.r 24th. 1777 by John Boydell Engraver, in Cheapside London.

Fine mezzotint, scratched letter proof before title. 510 x 355mm (20 x 14"), large margins. Tear in bottom margin, creasing in right margin. Right margin bit tatty. £360

A three-quarter length portrait of Hortense Mancini, Duchess of Mazarin (1646-99), seated, wearing a low-cut dress and pearls in her curled hair. Standing behind is Jean Baptiste Colbert (1619-83), Marquess of Seignelay and chief minister of Louis XIV from 1665 until his death

Mancini, the niece of Cardinal Mazarin, was the mistress of Charles II. *CS 100, i of ii. Goodwin 110, ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66362

282. [Henrietta Morris] M.rs Morris.

Paintd by S.r Joshua Reynolds. Engraved by J.R. Smith. Publishd 16t July 1776 by John Boydell Engraver in Cheapside.

Fine mezzotint, scratched letter proof. 380 x 280mm (15 x 11"). Collector's stamp 'K' in inscription area.

£320

A half-length portrait in oval of Henrietta Morris (d. 1812). The daughter of Sir Philip Musgrave, who owned Kempton Park (now the racecourse and reservoirs), she married industrialist Sir John Morris in 1774. *D'Oench 76. Frankau 250, CS 116. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Hamilton: pg 121.

Stock: 66285

283. [Jean Gabriel Peltier] M.r Peltier.

Drawn and Engraved by Huet Villiers. Pubd 1807 by Colnaghi & C.° 25 Coscks spur Street.

Crayon-manner stipple. 275 x 215mm (10¾ x 8½"), with very large margins. £190

Head and shoulders profile portrait in oval of French journalist Jean Gabriel Peltier (1760-1825).

In exile in London, Peltier published a journal, 'L'Ambigu', calling for the assassination of Napoleon, which caused the First Consul to bring a libel case against him at the Court of King's-Bench, Monday,

21st February, 1803. He was found guilty, but the case was dropped before he was called up for judgement. He returned to France in 1820.
Stock: 66465



284. [Set of 18 portraits of the Perceval family]

[engraved by John Faber Jnr 1743-4.]
18 mezzotints. Each 150 x 110mm (6 x 4"), 16 on laid paper, two on wove, large margins. Time staining.
£850

A complete set of 18 busts portrait in oval from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay', a history of the family of John Perceval, 1st Earl of Egmont.

Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400, states ii of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 66553

285. [Alice Perceval] Alice daughter of Jn.^o Sheeman Esq.r of Ottery S.t Mary in the County of Devon Wife to Rich.d Perceval Esq.r Secretary &c. of Court of Wards. Living AD 1599.

J. Faber Fecit. 1743.
Mezzotint. 150 x 110mm (6 x 4"), large margins. £120
A bust portrait in oval of Catherine Parker (1689-1749), wife of John Perceval, 1st Earl Edgmont. A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 66552

286. [Catherine Perceval] Catherine only Daughter of Rob.t & Sister of S.r Rob.t Southwell of Kings weston in Com: Glou: K.t, Wife to S.r John Perceval Bar.t (7th of that name) Born 1.st Sep.r 1637. Married 14 Feb.y 1655. Died 17 Aug: 1679.

J. Faber Fecit. 1743.
Mezzotint. 150 x 110mm (6 x 4"). Narrow margins. £120

A bust portrait in oval of Catherine Perceval (1637-79), wife of John Perceval (1629-65), member of the Council of Trade and Privy Council (see Item 66545). A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 ii of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 66544

287. [Catherine Perceval] Catherine only Daughter of Rob.t & Sister of S.r Rob.t Southwell of Kings weston in Com: Glou: K.t, Wife to S.r John Perceval Bar.t (7th of that name) Born 1.st Sep.r 1637. Married 14 Feb.y 1655. Died 17 Aug: 1679.

J. Faber Fecit. 1743.
Mezzotint. 150 x 110mm (6 x 4"), with large margins. Stains. £120
A bust portrait in oval of Catherine Perceval (1637-79), wife of John Perceval (1629-65), member of the Council of Trade and Privy Council (see Item 66545). A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 66545

288. [Catherine Perceval] Catherine Dau.ter of S.r Edw.d Dering of Surrenden in Kent Bar.t Southwell of Kings weston in Com: Glou: K.t, Wife to S.r Jn.^o Perceval Bar.t (8th of that name) Born _ Married Feb.y 1680-1. Died 2.d Feb:ry 1691-2.

J. Faber Fecit. 1743.
Mezzotint. 150 x 110mm (6 x 4"). Old ink mss. in bottom margin. Small margins. £120
A bust portrait in oval of Catherine Perceval (1681-1692), wife of John Perceval (1629-65), 3rd baronet, mother of the 1st Earl Edgmont. A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 ii of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 66550

289. [Catherine Perceval] **The R.t Hon.ble Catherine, Wife to John Perceval Earl of Egmont, Eldest Daughter to S.r Philip, & Sister to S.r Philip Parker a-Morley-Long of Erwarton in Com: Suffolk Bar.t the last of that Family, born 1689 marr.d 20 Jun. 1710 now living 1744.**

J. Faber Fecit. 1743.

Mezzotint. 150 x 110mm (6 x 4"), large margins. £120

A bust portrait in oval of Catherine Parker (1689-1749), wife of John Perceval, 1st Earl of Egmont.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 66551

290. **George Perceval of Temple House in Com Sligo Esq.r, Youngest Son of the R.t. Hon.ble Philip Perceval K.t (1.st of that Name) Born 15.th Sep.r 1635. Ob. 25.th March. 1675.**

J. Faber fec. 1744.

Mezzotint. 150 x 110mm (6 x 4"), with large margins. Damp stains. £120

A bust portrait in oval of George Perceval (1635-1675), Registrar of the Prerogative Court, Dublin. He drowned near Holyhead, crossing to England with the Earl of Meath.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 66542

291. **George Perceval of Temple House in Com Sligo Esq.r, Youngest Son of the R.t. Hon.ble Philip Perceval K.t (1.st of that Name) Born 15.th Sep.r 1635. Ob. 25.th March. 1675.**

J. Faber fec. 1744.

Mezzotint. 150 x 110mm (6 x 4"), large margins. Paper toned. £120

A bust portrait in oval of George Perceval (1635-1675), Registrar of the Prerogative Court, Dublin. He drowned near Holyhead, crossing to England with the Earl of Meath.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication

'ridiculous'. *CS: 400 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*

Stock: 66543

292. **The R.t Hon.ble John L.d Visc.t Perceval 10th of that Name son and heir apparrant to Jn.º Earl of Egmont. Memb.r of Parliam.t for y.e City & Liberties of Westminster. Born 24 of Feb: 1710/11.**

Zink Pinx.t. J. Faber fecit. 1744.

Mezzotint. 150 x 110mm (6 x 4"). Narrow margins. £120

A head and shoulders portrait in oval of John Perceval (1711-70), 2nd Earl of Egmont, First Lord of the Admiralty 1763-6. One of his children was Spencer Perceval, Prime Minister 1809-12.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 66549



293. **The R.t Hon.ble S.r Jnº Perceval Bar.t (7th of that Name) Register of the Court of Wards & Register of y.e Court of Claims, one of the Council of Trade, one of the most Hon.ble the Privy Council to K. Charles II.d & Knight of y.e Shire for y.e County of Cork, in Ireland. Born 1629. Ob: 1665.**

J. Faber Fecit. 1743.

Mezzotint. 150 x 110mm (6 x 4"), with large margins. Stains. £120

A head and shoulders portrait in oval of Sir John Perceval (1629-65). Despite being knighted by Henry Cromwell for services to the Commonwealth, he was forgiven by Charles II and made a member of the Council of Trade and Privy Council.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 66546

294. S.r Jn° Perceval Bar.t (8.th of that Name) Lord of Burton, Lisscarrot, Kanturk, Castle-Warning, and Oughterard &c. Born 1660. Died 1686.

J. Faber fecit. 1743.

Mezzotint. 150 x 110mm (6 x 4"), with large margins.
£120

A head and shoulders portrait in oval of Sir John Perceval (1660-86), father of John, first Earl of Egmont.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 i of ii, "Died of gaol-fever, caught when foreman of the grand jurat at Cork assizes".*
Stock: 66547

295. The Hon.ble Philip Perceval Esq.r 2.d Son of S.r John Perceval Bar.t (8.th of that Name) Brother to the Earl of Egmont. Born 13.th of Nov.r 1686.

J. Faber fecit. 1744.

Mezzotint. 150 x 110mm (6 x 4"), with large margins.
£120

A head and shoulders portrait in oval of Sir Philip Perceval (1686-1748), older brother of John, first Earl of Egmont.

A portrait from 'A Genealogical History of the House of Yvery in its Different Branches of Yvery, Luvel, Perceval, and Gournay'. Faber's mezzotints were only completed after the first two volumes were published in 1742; the proposed third volume was never published, possibly because Lord Egmont was offended when Robert Walpole called the publication 'ridiculous'. *CS: 400 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66548

296. Sir William Robinson Bar.t. From an Original Painting by Mr Peters in the Possession of His Grace the Lord Primate of Ireland & Baron Rokeby of Armagh.

W.m Peters R.A. pinx.t. James Watson Fecit. [Private plate, n.d., c.1777.]

Fine mezzotint. 380 x 280mm (15 x 11"), with large margins.
£320

Sir William Robinson (1705-1785), second Baronet of Rokeby Park, Yorkshire.

The painting was in the collection of his younger brother, The Most Rev. Dr Richard Robinson, Church of Ireland Lord Primate of All Ireland and Lord Archbishop of Armagh, who was made Baron Rokeby of Armagh, also in 1777. *CS: 125, ii of ii. Goodwin 163, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66369



297. [Sir William Robinson Bar.t. From an Original Painting by Mr Peters in the Possession of His Grace the Lord Primate of Ireland & Baron Rokeby of Armagh.]

[W.m Peters R.A. pinx.t. James Watson Fecit.] [Private plate, n.d., c.1777.]

Fine mezzotint, proof before letters, with armorial but inscription area not completely cleaned. 380 x 280mm (15 x 11"), large margins.
£320

Sir William Robinson (1705-1785), second Baronet of Rokeby Park, Yorkshire.

The painting was in the collection of his younger brother, The Most Rev. Dr Richard Robinson, Church of Ireland Lord Primate of All Ireland and Lord Archbishop of Armagh, who was made Baron Rokeby of Armagh, also in 1777.

The artist is Matthew William Peters (1742-1814), most famous for his provocative painting of a courtesan (known as 'Lydia' in the mezzotint copy). He came to regret his choice of subject, as he was ordained in 1781, becoming the Royal Academy's chaplain (1784-8), then chaplain to the Prince of Wales. The portrait was published between Robinson's succession to the baronetcy in 1777 and Peters' ordination in 1781. *CS: 125, i of ii. Goodwin 163, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66368

298. **Sir William Robinson Bar.t. From an Original Painting by Mr Peters in the Possession of His Grace the Lord Primate of Ireland & Baron Rokeby of Armagh.**

W.m Peters R.A. pinx.t. James Watson Fecit. [Private plate, n.d., c.1777.]

Mezzotint. Sheet 375 x 275mm (14¾ x 10¾").

Trimmed into plate.

£240

Sir William Robinson (1705-1785), second Baronet of Rokeby Park, Yorkshire.

The painting was in the collection of his younger brother, The Most Rev. Dr Richard Robinson, Church of Ireland Lord Primate of All Ireland and Lord Archbishop of Armagh, who was made Baron Rokeby of Armagh, also in 1777. *CS: 125, ii of ii. Goodwin 163, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66370

299. **[Charlotte and Anne Spencer] The Mask. Proof.**

From a Picture by Sir J. Reynolds. Engraved by C. Turner. London Pub.d June 19 1823 by C. Turner, 50 Warren Street, Fitzroy Square.

Mezzotint on steel. 270 x 230mm (10¾ x 9"), with large margins. £260

Portrait of two of the daughters of George Spencer, 4th Duke of Marlborough: Charlotte (1769-1802), holding a Graecian theatrical mask, and Anne (1773-1865).

Whitman 535, state between ii & iii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iv.

Stock: 66448

300. **[Charlotte and Anne Spencer] The Mask. Proof.**

From a Picture by Sir J. Reynolds. Engraved by C. Turner. London Pub.d June 19 1823 by C. Turner, 50 Warren Street, Fitzroy Square.

Mezzotint on steel. 270 x 230mm (10¾ x 9"), with large margins. Edged with brown paper. £260

Portrait of two of the daughters of George Spencer, 4th Duke of Marlborough: Charlotte (1769-1802), holding a Graecian theatrical mask, and Anne (1773-1865).

Whitman 535, state between ii & iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iv.

Stock: 66449

301. **[John Warde, Esq.re of Squerries 57 Years Master of Fox Hounds and an old member of the B.D.C.]**

[Painted by James Green. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty.]

[London, Published May 29, 1829, by Mr. John Hatchett, Hatchett's Hotel, Piccadilly.]

Fine mezzotint, rare proof before letters. 505 x 355mm (20 x 14"). Thread margins, old ink title label in inscription area. Trimmed to platemark. £350

A seated portrait of John Warde (1753-1838), wearing riding clothes, a fox hound by his knee branded 'W'. He hunted in Oxfordshire & Northamptonshire. Charles



James Apperley (Nimrod) 'Memoir of the Late John Warde, Esq.r' called him the 'Father of the Field'. Although the title label names the hound 'Betsy', her markings do not match the dog named in the portrait of Ward on horseback (Ref 21585). *Whitman 591. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66456

302. **[Thomas Littledale Esq.r of Rotterdam.**

Painted by W.m Beechey A.R.A. Portrait Painter to Her Majesty. Engraved by T. Hardy. [n.d., c.1790.]

Mezzotint. 355 x 255mm (14 x 10"). Time stained.

Small margins.

£240

A half-length portrait of Sir Thomas Littledale (1744-1809), originally of Whitehaven but who established a successful merchant house in Rotterdam, prominent in the tobacco trade, importing from the slave plantations of Virginia and Maryland. *CS 5. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66520

303. **[Thomas Tomkins] Mr. Tomkins.**

The last Portrait Sir J. Reynolds Exhibited 1789.

Engraved by Charles Turner. Published by the Proprietor, Foster Lane, London, May 6 1805.

Fine mezzotint. 355 x 255mm (14 x 10"), with large margins. £180

Portrait of Thomas Tomkins (1743 - 1816), calligrapher and author of 'Rays of Genius', amongst several other works on penmanship. He sits to left at a small table with inkstand, eyes to front, holding paper in his left hand and a quill pen in his right; curtain behind. *Whitman 561, ii. Hamilton p.69, ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66450

304. His Royal Highness the Duke of York Field Marshall, &c. &c. &c. Dedicated by Permission to Her Royal Highness The Duchess of York.

Painted in Crayons by Henry Shroeder, Painter to the Duke of Brunswick. Engraved by S. De Koster. London, Published May 4. 1795, at J. Brydon's Charing Cross.

Mezzotint. 490 x 355mm (19¼ x 14"). Trimmed to plate, edges frayed. £180

A half-length portrait of Frederick Augustus (1763-1827), Duke of York & Albany, in uniform. *CS p.170, ii of ii. Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 66525

305. [George II] Georgius Secundus D.G. Mag: Brit: Fran: et Hib: Rex F.D.

G. Kneller Pinx.t. S. Taylor Fecit. Sold by Robert Hulton the Corner of Pall Mall [n.d., c.1730].

Rare mezzotint. Sheet 205 x 150mm (8 x 6"). Trimmed into plate, laid on album paper. £160

A head and shoulders portrait of George II in his coronation robes. *CS 2. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66418



306. George the III, King of Great Britain, &c. &c. &c.

G. Spooner Fecit [after Jeremiah Meyer]. [n.d., c.1760.]

Mezzotint, proof before artist's name. 500 x 355mm (19¾ x 13¾"), with large margins. Paper toned, repair affecting edge of image on right. £480

Half-length profile portrait of George III, in embroidered coat with sash and star. A very large

mezzotint portrait. *CS 17, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66287

307. His Royal Highness Prince William Frederick.

Painted by Sir W.m Beechey R.A. Engraved by T. Hardy. Published July 1 1802 by T. Hardy, 92 Norton Street.

Mezzotint. 500 x 355mm (19¾ x 14"). Trimmed into plate at bottom, split in platemark taped, tear reaching plate on right taped, paper toned and stained. £280

Three quarter portrait of Prince William Frederick, Duke of Gloucester (1776-1834), in uniform, holding a map. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66523

308. [Monarchs of England.] King William I, King William II, King Henry I, King Stephen.

[Engraved by J.Faber.] [n.d., c.1731.] Sold by Tho:Bowles in St. Pauls Churchyard, and John Bowles at Mercers Hall in Cheapside, London.

Mezzotint. 355 x 250mm (14 x 9¾), large margins.

Crease in upper left corner. Paper toned. £290

From a set of 10 plates depicting the Monarchs of England. In the top left corner is William I, in the top right William II, the bottom left Henry I, and the bottom right Stephen. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 66248

309. [Monarchs of England.] King Henry II. King Richard I. King John. King Henry III.

[Engraved by J.Faber.] [n.d., c.1731. Sold by Tho:Bowles in St. Pauls Churchyard, and John Bowles at Mercers Hall in Cheapside, London.]

Mezzotint. 355 x 250mm (14 x 9¾), large margins.

Some time-staining. £290

From a set of 10 plates depicting the Monarchs of England. In the top left corner is King Henry II, in the top right King Richard I, the bottom left King John, and the bottom right King Henry III. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66446

310. [Monarchs of England.] King George III, Queen Caroline, Frederick Pr. of Wales, William D.of Cumberland.

[Engraved by J.Faber.] [n.d., c.1731. Sold by Tho:Bowles in St. Pauls Churchyard, and John Bowles at Mercers Hall in Cheapside, London.]

Mezzotint. 355 x 250mm (14 x 9¾), large margins.

£290

From a set of 10 plates depicting the Monarchs of England. In the top left corner is King George III, in the top right Queen Caroline, the bottom left Frederick Prince of Wales, and the bottom right William Duke of Cumberland. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66249

311. **[Monarchs of England.] King William III, Queen Mary II, Queen Anne, King George I.**

[Engraved by J.Faber.] [n.d., c.1731. Sold by Tho:Bowles in St. Pauls Churchyard, and John Bowles at Mercers Hall in Cheapside, London.] Mezzotint. 355 x 250mm (14 x 9¾), large margins £290

From a set of 10 plates depicting the Monarchs of England. In the top left corner is King William III, in the top right Queen Mary II, the bottom left Queen Anne, and the bottom right King George I. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66250

312. **[Monarchs of England.] King Henry IV, King Henry V, King Henry VI, King Edward IV.**

[Engraved by J.Faber.] [n.d., c.1731. Sold by Tho:Bowles in St. Pauls Churchyard, and John Bowles at Mercers Hall in Cheapside, London.] Mezzotint. 355 x 250mm (14 x 9¾), large margins £290

From a set of 10 plates depicting the Monarchs of England. In the top left corner is King Henry IV, in the top right Henry V, the bottom left King Henry VI, and the bottom right King Edward IV. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66251

313. **[Monarchs of England.] King James I, Queen Anne, King Charles I, Queen Henrietta.**

[Engraved by J.Faber.] [n.d., c.1731. Sold by Tho:Bowles in St. Pauls Churchyard, and John Bowles at Mercers Hall in Cheapside, London.] Mezzotint. 355 x 250mm (14 x 9¾), with large margins. Printers' crease. Satin in left corner in margin. £290

From a set of 10 plates depicting the Monarchs of England. In the top left corner is King James I, in the top right Queen Anne, the bottom left King Charles I, and the bottom right Queen Henrietta. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66254

314. **[Charles I] [Frontispiece of 'Eikon Basilike: The pourtraicture of His Sacred Majestie in his solitudes and sufferings']**

Guil. Marshall sculpsit. [1649] Engraving. Sheet 130 x 135mm (5 x 5¼"). Trimmed to printed border, kacking letterpress, laid on album sheet. £260

The famous image of Charles I praying, holding a crown of thorns, looking intensely up to a crown of martyrdom. Alongside Van Dyck's portraits, this is the most memorable image of the king.

The 'Eikon basilike' was published days after the execution of Charles I in 1649, containing his alleged final thoughts and self-assessment. Hind catalogues seven different versions of this frontispiece, all engraved by Marshall, this being the seventh, still first issued in 1649. *BM Satires 746 & 1870,0709.710.*

Stock: 66340

315. **[Charles I receiving the celesial crown.]**

[Etched by Salomon Savery.] [n.d., c.1649.] Etching. Sheet 165 x 115mm (6½ x 4½"). Trimmed close to image, laid on album paper. £130
Charles I, lying on a bier, drops his crown as two cherubs bring his celestial crown. *Scottish National Portrait Gallery SP II 20.70.*
Stock: 66341



316. **[James the First, King of Great Britain. Engraved by Charles Turner from an extreme rare print by Delaram.]**

[London: Published by S. Woodburn, 112 S.t Martin's Lane.] [n.d., c.1816.] Mezzotint, fine proof before all letters. 260 x 340mm (10 x 13½"), large margins Some foxing. Uncut. £260

An equestrian portrait of James I of England and VI of Scotland, the City of London depicted behind him. Proof of a plate published in Samuel Woodburn's series of mezzotints after early engravings titled 'Portraits of Royal Personages', published in book form in 1816.

Whitman: 468, i of iii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 66492

317. **James the First, King of Great Britain. Engraved by Charles Turner from an extreme rare print by Delaram.**

London: Published by S. Woodburn, 112 S.t Martin's Lane. [n.d., 1816.] Fine mezzotint. 260 x 340mm (10 x 13½"), large margins. Uncut. £260

An equestrian portrait of James I of England and VI of Scotland, the City of London depicted behind him. Proof of a plate published in Samuel Woodburn's series of mezzotints after early engravings titled 'Portraits of Royal Personages', published in book form in 1816.

Whitman: 468, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 66493

318. His Majesty James the First, King of England, and his Royal Progeny; Together with the Family of the King of Bohemia. Proof.

Engraved by Charles Turner from an extreme rare Print by Passe. London: Pub.d 1814 by S. Woodburn, 112 S.t Martin's Lane.

Mezzotint. 340 x 440mm (13¼ x 17¼"), with large margins. £260

A group portrait of the Royal house, James I enthroned at the centre. Winged cherubs hold up banners with the names of the personages to left and right. The members of James's family who have died hold skulls.

A copy of the engraving by Willem de Passe, published by John Bill and Thomas Jenner in 1622.

From a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816. *Whitman: 469, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66489

319. [His Majesty James the First, King of England, and his Royal Progeny; Together with the Family of the King of Bohemia.]

Acquaforite by C. Turner. London: Pub.d Aug.t 4 1814 by S. Woodburn, S.t Martin's Lane.

Etched outline, proof before mezzotint. Sheet 315 x 395mm (12½ x 15½"). Slight surface soiling. £120

A group portrait of the Royal house, James I enthroned at the centre. Winged cherubs hold up banners with the names of the personages to left and right. The members of James's family who have died hold skulls.

A copy of the engraving by Willem de Passe, published by John Bill and Thomas Jenner in 1622.

A rare working proof of a print for a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816. *Whitman: 469, preliminary etching. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66491

320. Princess Victoria Daughter of Her Royal Highness The Duchess of Kent.

Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty From a Drawing taking at Kensington Palace. London, Published Oct.r 1, 1825, by C. Turner, 50, Warren Street, Fitzroy Square.

Mezzotint. 305 x 255mm (12 x 8"), with very large margins. Uncut. Some staining. £230

Princess Victoria aged 6, at Kensington Palace. *Whitman 584, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66458

321. Princess Victoria Daughter of Her Royal Highness The Duchess of Kent.

Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty From a Drawing taking at Kensington Palace. London, Published Oct.r 1, 1825, by C. Turner, 50, Warren Street, Fitzroy Square. Mezzotint. 305 x 255mm (12 x 8"). Damage in corners. Small margins. £180

Princess Victoria aged 6, at Kensington Palace. *Whitman 584, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66457



322. Mynheer van Sour-Crout.

Published by Oliver and Boyd Edin. [n.d., c.1810.] Coloured engraving. Sheet 170 x 120mm (6¾ x 4¾"). Framed. Laid on paper, creased and stained. £290

A caricature of a Dutch fisherman, hands in the pockets of his breeches, smoking a pipe, standing next to a barrel of herring.

Oliver and Boyd, a partnership of Thomas Oliver (1775–1853) and George Boyd (d.1843), was founded in Edinburgh c.1807, as a printer, publisher and binder. The quality of their work increased, gaining the firm a reputation for educational and medical textbook publishing. In 1896 the firm was taken over and was later owned by both the Financial Times and Longmans, before finally ceasing trading in 1990. Stock: 66385

323. Good Morning to Your Nightcap.

Pub.d by S.W. at the caricature Warehouse No 3 Piccadilly July the 7 1789.

Coloured etching. 195 x 250mm (7¾ x 9¾"). £360

A man in spectacles and a cap faces one in a wig. The man in the spectacles is most likely Irish actor and dramatist John O'Keefe, who'd had problems with his eyes since he had fallen in the river Liffy in his youth. The title refers to a line in one of his songs 'The Poor Soldier' (1783). *Not in BM.*

Stock: 66271

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

[after William Heath]. Pub Feb 15 1831 by S. Gans Southampton St. Strand.

Coloured etching. Sheet 240 x 345mm (9½ x 13½"). Trimmed to printed border, bottom right corner replaced. £260

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

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

A copy of the Heath satire published by McLean. *BM: 16578a.*

Stock: 66564



325. **[Leopold of Saxe-Gotha] Leo Sacks - One of the Charity Crab's . I was naked and ye clothed me I was hungry and ye took me in. Parish Characters - by Paul Pry Esq.r.**

[Faked monogram of Paul Pry, pseudonym of William Heath.] Esq.r. Pub June 1st 1829 by S. Gans 15

Southampton Street Strand sole Publisher of P. Prys Caricatures, none are original without his name.

Coloured etching. Sheet 345 x 250mm (13½ x 9¾"). Trimmed within plate. £120

Prince Leopold of Saxe-Gotha (1790-1865), depicted as a charity boy because of his impecunity on his marriage to Princess Charlotte in 1816. He holds a poster of the opera singer M.lle Sontag.

Despite Charlotte's death in 1817 Leopold was still paid a pension by the Crown, ending when he became King of the Belgians in 1831. *See BM 15803 for Heath's original.*

Stock: 66574

326. **[The Earl of Sandwich.]**

JS[ayers] f. Published by C.Bretherton 3d July 1782 [but later].

Etching. 175 x 110mm (7 x 4¼"), on wove paper, with very large margins. Ink number top right of plate. £140
Caricature of John Montagu, 4th Earl of Sandwich (1718 - 1792), First Lord of the Admiralty. He stands directed to the right, his head in profile, his left hand thrust into his waistcoat, his right in his waistcoat pocket.

Montagu instituted reforms in naval dockyards with Anson, but was later blamed for the rundown at the time of the American War of Independence. He was known as 'Jemmy Twitcher' for his part in the prosecution of his friend Wilkes. The Sandwich Islands were named after him. The subject of innumerable caricatures and lampoons, his most lasting contribution to British culture is his invention of the now-familiar snack - the sandwich.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton. *BM Satires 6076.*

Stock: 66556

327. **[Set of Six] A Trip to Margate By Paul Pry Esq.r.**

[by William Heath.] Pub by T McLean 26 Haymarket London [n.d., c.1830].

Coloured etchings, largest 260 x 370mm (10¼ x 14½"). Some plates trimmed in areas. Some time staining. Holes in plate 2 where previously bound. £520
Set of six satirical cartoons recording a visit to Margate by Thames excursion paddle steam. Each plate has about eight vignette satires of the popularity of day-trips to Margate.

Stock: 66528

328. **A Musical Bore.**

Painted by R.W. Buss. Engraved by Robert Graves.

Printed by Lloyd & Hennings. London Published June 2nd 1834, by Hodgson Boys and Graves 6. Pall Mall; Sold by F.G. Moon, 20, Threadneedle Street.

Chine-collé stipple and etching. 280 x 335mm (11 x 13¼"), with very large margins. Some spotting in margins. £240

A man playing the trombone at 2.30 in the morning, to the consternation of the neighbouring family who have come in to complain.

Stock: 54293

329. **Le Peintre Amoureux de son modèle.**

[engraved by Dauzele.] A Paris chez Basset rue S.t Jacques N.º 64. Déposé [n.d., c.1822].

Coloured etching. 370 x 255mm (14½ x 10"). Trimmed into plate at top, folds. £490

An artist caricatured as a dwarf paints a portrait of a black woman, who sits demurely with her hands in her lap.

The Musée Carnavalet (Moeurs 107/4) has an example with ink certification by Dauzel dated 1822.

The plate is an adapted copy of the satire 'The Power of Beauty, or the Painter Enamoured', published by McCleary in Dublin c.1810 (V&A E.470-1955), although it removes the portrait of Sarah Baartman (the 'Hottentot Venus') on the back wall and caricatures the artist.

Sarah Baartman (c.1789-1815) was brought to Europe for exhibition, and was in England and Ireland 1810-14, going to France where she died the following year.
Stock: 66229

330. Pug-Nacity.

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Des. et sculpt. Pub by T McLean 26 Haymarket where Political & other Caricatures are daily Pub. [n.d., published c.1825 but printed later?]
Coloured etching. Sheet 260 x 375mm (10¼ x 14¾").
Trimmed within plate, edges chipped, some spotting.

£140

Two fashionably dressed ape-women try to attack each other, held apart by four ape-watchmen, three of whom hold rattles. *BM Satires 15609.*

Stock: 66567

331. Quite satisfied with the shape of my Nose.

W. Heath. Pub. by T. McLean, 26 Haymarket [n.d., 1830.]

Hand coloured etching. 255 x 185mm (10 x 7¼"), part Whatman watermark, large margins. £240

A woman admires herself in her dressing table mirror.

Not in BM

Stock: 66563

332. A Dandy.

C.W. Etched. Pub.d 1818 by S.W.Fores, N°50 Piccadilly.

Etching on 18th Century watermarked paper. Sheet 320 x 225mm (12½ x 8¾"). Trimmed close to plate and rippling to paper. Slightly time stained. £180

An English dandy in Paris (Moore's Bob Fudge, mistaken by the artist for his father, Phil) gets dressed for the evening, gazing at his reflection in a table mirror, on the right, with open side-flaps and a sunken basin, while putting on one of his rings.

Stock: 66516

333. The Macaroni Cauldron.

Pub'd accordg to Act March 9 1772 by MDarly 39 Strand. to be had with many other Macaronies pubd by MDarly (39) Strand.

Etching, 250 x 355mm (9¾ x 13¾"), with very large margins. On 18th century watermarked paper. Paper toned. £480

Six men gambling with dice at a table, with strange pointed hats with cap-like peaks; they are all portraits. The man casting the dice (having removed his hat) is Stephen Fox, 2nd Baron Holland (1723 - 1774); also represented is his famous younger brother Charles James Fox (1749 - 1806).



Four lines of verse taken from the 'Epilogue to the Grecian Daughter' either side of title. Eight lines adapted from the witches' song in William Shakespeare's Macbeth are etched within image, to side of table.

From an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates. *BM Satires: 4829.*

Stock: 66241

334. Shewing the Figure - Dress of 1829.

William Heath. Pub Nov 8 1829 by T McLean 26 Haymarket London.

Coloured etching. Sheet 255 x 375mm (10 x 14¾"). Trimmed within plate, long tear repaired, backed with paper. £260

A fat man admires the tight clothing of a thin man, whose bones show through his trousers.

Stock: 66573

335. [Charles X] 'Ayez pitié d'un pauvre aveugle!!' Havy pity on a poor blind man!!

HHeath. Published 1830 by S.W. Fores Piccadilly.

Coloured etching. Sheet 345 x 240mm (13½ x 9½"). Trimmed to printed border. £260

Charles X of France (1757-1836) kneels in a cobbled street, holding our his bicorn hat for alms. Behind a poodle urinates in a paper marked 'Ordonnances'.

A satire on the Revolution of 1830, in which he was deposed and forced to seek refuge in England. *BM Satires 16236.*

Stock: 66569

336. A Dutch Light Infanry Man on the Retreat.

WHeath. Pub Oct 15th by T. McLean 26 Haymarket London [but later].

Coloured etching. Sheet 365 x 250mm (14¼ x 9¾"). Trimmed within plate. £180

A soldier with a look of horror on his face, musket over his shoulder, gin flask and food pouch around his waist, makes 'an hon'rabl retreat', a bayonet stuck in his backside.

A satire on the Belgian war of independence. *Not in BM Satires.*

Stock: 66568

337. **Mohammed Assan Chaalabafhaaa Pacha. Il se rafraichit après avoir tranché la tête a plusieurs esclaves qui s'etaient permis de rire.**

Charlet. S. lith de Vilain. [n.d., c.1830.]
Lithograph. Printed area 200 x 225mm (8 x 8¾").
Foxing. £160
"He refreshed himself after cutting off the heads of several slaves who had allowed themselves to laugh."
A satire of a fat pacha, seated in a tent with a camel and pyramids visible through the flap, having a glass filled by a black servant. On the floor are several severed heads.
Stock: 66206

338. **[The November Rising] The Bears at bay - intended as one of a series of illustrations for the nonintervention System.**

W Heath. Pub March 27 1831 by T McLean 26 Haymarket.
Coloured etching. 230 x 340mm (9 x 13½"). Trimmed to printed border. £290
A Polish officer stands with his back to a tree, a sabre in each hand, as a woman and child cling to him. He is surrounded by Russian bears. Top right is John Bull with a plough marked 'Reform', claiming he is too busy to help. Top left is Louis Philippe, sitting with his arms folded, with his back to a French mob with caps of Liberty, who are shouting 'Down with the Russians'. A satire of the policy of non-intervention after the November Rising of 1830. *BM Satires 16615*.
Stock: 66572

339. **The Sure Water Cure.**

[London: Mess.rs Fores, 1843.]
Oblong 8vo; printed boards, publisher's letterpress ads on pastedowns; lithographed 'preface', 11 (of 12) lithographic scenes, each with a lithographic description on reverse of previous plate. Covers distressed and rebacked, contents disbound, lacking one sheet (with plate 6 and description of 7). £160
A volume of satires of 'hydropathy'.
Stock: 66541

340. **The Drowsy Dame. What Raptures steal thro' ev'ry Nerve and Vein, / Whenthe Mouth Yawns, and when the Muscles Strain. / Smile ye Alert, and all ye Critics Green, / Ye ne'er can prove that Stretching is a Sin.**

Published as the Act directs, A.D. 1769. Printed for Carington Bowles, Map & Printseller, at N.º 69 St Pauls Church Yard, London.
Scarce mezzotint, Sheet 355 x 250mm (14 x 9¾"), on 18th century watermarked paper. Trimmed to image on three sides, to plate at bottom, tear in inscription area. £420

A woman stretches and yawns in a dark interior, her sewing on a table by her side.
Stock: 66207



341. **Le dernier élan d'un grand homme.**

[n.d., 1815.]
Fine & scarce coloured etching, with watermark. 260 x 205mm (10¼ x 8"), large margins. £490
A theatrical scene of Napoleon Bonaparte leaping from the British warship Bellerophon (where he had surrendered after Waterloo) to the Northumberland (the ship that took him to St Helena). He soars over Henri Gatiens, Comte Bertrand, who stands with a ladder and the accoutrements of empire, in a barge. Bertrand accompanied Napoleon into exile. *BM Satires 12599*, "This print was entered in the 'dépôt légal' on 29 August 1815 and in the 'Bibliographie de France' on 2 September 1815 by Bournisien, who is yet to be identified".
Stock: 66178

342. **[George Canning] Anticipation or A Peep behind the Screen.**

H.H.[Henry Heath] fecit. Pubd April 23. 1827 by S W. Fores. Piccadilly.
Coloured etching. 240 x 335mm (9½ x 13¼").
Trimmed into coloured border. £220
George IV sits in a Gothic chair of state in conclave with four Tory Councillors: Canning, Peel, Eldon and Wellington.
A satire on Canning's difficulty in forming a ministry. *BM Satires 15376*, with extensive description.
Stock: 66565

343. **Beauties of Grease [altered to] Greece_or_Luxuries of the Kremlin. Vide Brighton Vagaries. a kitchen frolic. 335**

Pub.d by T.Tegg, Nº111 Cheapside London.
Coloured etching, Printseller's label stuck to top middle margin "Clinch 20 Princes of Soho". 350 x 250mm (13¾ x 9¾"). £260

A satirical scene depicting the Regent, drunk, sitting with one leg on the supper table, leaning back in his chair. He puts a hand under the chin of each of two maidservants. The one on the left stands by the fire, holding steak tongs and a glass of wine. He says to her: "Dolly, I like your chops. Soon, I'll discover the beauties of the Kremlin. Dolly, I think I'll make you a Duchess. You'd be a nice, fat Duchess, and Cis here will be a Countess. Do you want to be a Duchess?" She replies, "Anything you want, your Highness!" General Bloomfield stands up to hand a glass of wine to Cis, saying, "Here, Cis, drink some Claret. A Countess should only drink Claret." A group of men and cooks crowd in the doorway to watch. One of them says, "What will he do with Dolly?" Another replies, "I think you're finished with Monsieur Fricassée." The table has decanters and candelabras. The Pavilion, with its onion domes, was called the "little Kremlin."
 Stock: 66514

344. The Caledonian Pacification, or All's Well that Ends Well. Monarch. 'tis true, should calm the Storms of War ... But tasted, soon is thrown, with Loathing by.

Published According to Act of Parliament Sep.t 1762
 Price 6d.
 Rare etching. 200 x 300mm (8 x 11¾"), with large margins Several tears. Plate cracking at top. £220
 Prime Minister John Stuart, Earl of Bute, sits on a hill, with a winged and headless Duke of Bedford, who sailed for France on September 8th 1762 for peace treaty negotiations, directly below him. Bedford holds out a piece of paper to the kings of France and Spain (right). Far left is a weeping Britannia, consoled by William Pitt(?). *BM Satires 3902.*
 Stock: 66305

345. Hospitality Kicking Avarice out of Doors. Or, New Tenants at a Mansion House.

[John Nixon.] Sold by all the Printsellers in London, Nov.r. 9, 1799.
 Very fine etching. 440 x 295mm (17¼ x 11½").
 Trimmed close to plate and some album paper on verso. £380
 A satirical scene depicting the new Lord Mayor of London, Harvey Combe (1752 - 1818) stands center in a hall, surrounded by a group of people who kneel and beg.
 Stock: 66299

346. [John Copley, Baron Lyndhurst] Dressing for the House on the ___ March 1829.

[Monogram of Paul Pry, pseudonym of William Heath]
 Esq. Pub March 24. 1829 by T Mc Fal 26 Straw Market.
 Coloured etching. Sheet 250 x 340mm (9¾ x 13¼").
 Trimmed to printed border. £190
 Baron Lyndhurst being dressed by a liveried footman. To the right are his mace, Purse of the Great Seal, and the Chancellor's gown. Their conversation turns to his wife's notorious affair with the Earl of Dudley (here called 'Doodle').

A copy of a Heath caricature published by Thomas McLean, with his address parodied. *See BM Satires 15705 for Heath's original.*
 Stock: 66577

347. [Oliver Cromwell] The Royall Oake of Brittainye.

[n.d., 1649.]
 Engraving with etching. Sheet 170 x 230mm (6¾ x 9").
 Trimmed to printed border, slight loss in right edge, laid on album paper. £260

Oliver Cromwell stands on an orb labelled "Locus Lubricus", resting on the mouth of Hell, supervising the destruction of a large oak tree in whose branches are suspended the Eikon Basilike, the Bible, crown, sceptre and royal coat of arms, Magna Carta and other legal statutes. The frontispiece to Clement Walker's 'Anarchie Anglicana, or, The History of Independency, the Second Part'.

Walker was a Parliamentarian MP but, after voting in favour of reaching an agreement with the beaten king in 1648, was expelled from Parliament in 'Pride's Purge'. After publishing this book he was arrested, charged with high treason and confined in the Tower of London. Nearly two years later he died, never having been brought to trial. *BM Satires 737.*

Stock: 66342



348. The Hustings. Vox populi, _ "We'll have a Mug!_ a Mug!_ a Mug!_

[James Gillray.] Pub.d May 21st 1796 by H.Humphrey New Bond Street.

Coloured etching. Sheet 330 x 240mm (13 x 9½").
 Trimmed close to plate. £360

A satirical scene depicting Charles James Fox (1749 - 1806) addressing a proletarian mob from some point apparently under the portico of St. Paul's, Covent Garden. *BM 8804.*

Stock: 66273

349. **The Coalition Garland. Or The State Sweeps.**

[William Dent.] Deling'd by Longheads. Executed by Broad bottoms. Pub.d. June 3, 1783, by W.Dent, No.116 Strand.

Etching. Sheet 355 x 245mm (14 x 9¾"). £360

A satirical print depicting Frederick North (1732 - 1792) and Charles James Fox (1749 - 1806) as chimney-sweeps, each holding a shovel and brush, caper in front of a pyramid on a circular base, inscribed "Ways & Means". The pyramid is formed of three fish whose heads converge and are surmounted by a crown. *BM 6240.*

Stock: 66265

350. **[Charles James Fox] The Jubilee. "Let me die the death of the Righteous- -and let my latter be like this."**

[James Gillray] Pub.d August 2.d 1782, by E. D'Archery S.t James's Street.

Etching, sheet 250 x 335mm (9¾ x 13¼"). Trimmed within plate. £360

Depicting the political downfall of Charles James Fox (1749-1806), symbolized by a fox hanging from a gibbet. The Conway family, portrayed mostly as rats, dance triumphantly around the gallows.

The gallows bears the inscription "Sic transit gloria Mundi" (Thus passes the glory of the world), underscoring the fleeting nature of political power, and the scene mocks the opportunism, hypocrisy, and blind ambition of Fox's political opponents.

Sequel to *BM Satires 5966*, 'Dame rat, and her poor little ones.' *BM Satires 6018.*

Stock: 66243

351. **[Frederick North] The Colossus of the North or the Striding Boreas. See our Colossus strides with Trophies crown'd, / And Monsters in Corruption's Stream abound.**

[London Magazine, 1774.]

Etching. Sheet 160 x 190mm (5 x 7½"). Trimmed within plate, original fold, laid on album paper with two other sheets. £160

Lord North stands on two blocks inscribed "Tyranny" and "Venality", astride a stream which flows from the door of Westminster Hall; floating down the stream is a crowd of members of parliament. He holds three papers, inscribed 'Places', 'Pensions' and 'Lottery Tickets', and a flaming torch inscribed 'America'. John Wilkes tries to stem the stream with a broom.

On the same album sheet is a portrait of North and a letterpress biography, both from the London Magazine, October 1779. *BM Satires 5242.*

Stock: 66338

352. **Patriotic Petitions on the Convention.**

Js.Gillray, inv.t & fec.t. [n.d., c.1808.] London Publish'd by H.Humphrey, 87 St.James's Street. Coloured etching. Sheet 405mm x 280mm (16 x 11"). Trimmed into plate. Some damage to edges at top. £490

Four satirical scenes. In London, two city officials are dismissed by the King for their "Cockney Petition." In



Westminster, radicals are thrown out of Horne Tooke's room as Burdett breaks ties with them. In Chelmsford, old politicians rant to a crowd of symbolic "calves," blaming the government for military blunders. In Middlesex, fiery orators call for extreme justice, demanding officials be executed before trial, as a crowd cheers them on. *BM 11048.*

Stock: 66279

353. **[Lord Moira.] A Man of Importance.**

Js. Gillray, ad vivam fec. Pub.d May 16th 1799, by Humphrey 27 St James's Street, London

Coloured etching. Sheet 360 x 260mm (14¼ x 10¼"). Trimmed close to lower plate. £380

A satirical portrait of Lord Moira or Francis Edward Rawdon-Hastings, 1st Marquess of Hastings (1754 - 1826) standing in profile to the left, right hand on his tasselled stick, left hand on hip, wearing quasi-military dress with looped cocked hat and high boots. *BM 9386*

Stock: 66275

354. **[The Reform Act] Reform. Presented with the Weekly Dispatch, 1st Janury, 1832.**

T. Watson. W.Clerk lith 41 Dean St Soho. [1832.] Lithograph. Printed area 195 x 150mm (7¾ x 6").

Inscription weakly inked. £240

Britannia stands with her lion beside her, holding a huge flag with a pennant inscribed 'Reform', with the profiles of William IV, Brougham, Grey, Russell, and Burdett in the folds. On the left a ship, the 'Reform', is under full sail; the 'Anti-Reform' sinks. A puzzle print with hidden profile heads. *BM Satires 16924.*

Stock: 66224

355. **A British battering-Ram preparing the way for a Popish Bull.**

H.H.[Henry Heath]. Pubd May 10th 1827 by S.W. Fores Piccadilly.

Coloured etching. Sheet 240 x 340mm (9½ x 13½"). Trimmed within plate, top left corner replaced with mss. £180

Four Catholic clerics use a battering-ram with the head of George Canning to break down a church door. A smiling Jesuit says 'Now we have got the right Tool and we shall soon get possession of all our Own Churches again'. *BM Satires 15389.*

Stock: 66566

356. **A Kick at the Broad Bottoms! - ie - Emancipation of 'All Talents. &c' Vide, the Fate of ye Catholic Bill.**

[after James Gillray][Charles Williams] Pubd March 23 by S W Fores N° 50 Piccadilly. [n.d. c.1807]
Hand coloured etching, 19th century watermark; 245 x 345mm (9¾ x 13½"), with large margins. Annotated in ink and pencil in margins. £260
A copy of Gillray's satire by Williams.
King George III opposing to the Army Bill for opening all ranks in both services to Catholics. *BM: 10709 A*.
Stock: 66247

357. **Gretna Green, or the Red-Hot Marriage. Oh! Mr. Blacksmith ease our Pains_ and Tye us fast in Wedlocks Chains.**

Drawn & Engraved by W. Mathews, Oxford. [n.d., c.1820.]
Stipple, printed in reddish-brown. 215 x 165mm (8½ x 6½"), Trimmed to plate at bottom, laid on card. £160
A blacksmith marries a well-dressed couple in his smithy.
Stock: 66562

358. **A Milk Sop.**

Rowlandson Del. [Published December 15th, 1811 by Thos Tegg No.111 Cheapside. Price One Shilling Coloured.]
Etching with fine hand colour, watermarked 1819; 350 x 250mm (13¾ x 9¾"). £320
A scene in a college cloister, suggested by a Gothic vaulted wall. A young, attractive milkmaid, carrying pails on a yoke, is being embraced by a student in academic dress who leans out of a window toward her. She pays no attention to her pails, one tipped upward, holds two babies, while the other tilts down, allowing a dog to eagerly lap it up. To the side, a gaunt, grotesque-looking elderly man, also in academic robes, watches the encounter intently. *BM: 11784. Grego. ii. 216*.
Stock: 66245

359. **The Rivals.**

G. Bunbury Esq.r del. G. Shephard sculp.t. Published Jan.y 1 1809 by J. Deeley 95 Berwick St. Soho.
Coloured etching. 300 x 235mm (11¾ x 9¼").
Trimmed within plate on right. Small margins. £320
Two sailors and a soldier wearing a bearskin vie for the attention of a pretty woman gathering oysters. One of a set of 6. *BM Satires 11456*.
Stock: 66231

360. **[Elizabeth Conyngham] The Lady of the House. _ "For me, I am a Windsor dea/er and the fattest I think i 'th' forest, _ Shakespeare.**

William Heath. Pub Oct 10 1829 by T McLean 26 Haymarket Sole Publisher of W Hs Etchings.
Coloured etching. Sheet 360 x 245mm (14¼ x 9¾").
Trimmed within plate. £260
Caricature of George IV's mistress Lady Conyngham, sitting and pointing at the king's crown. *BM Satires: 15878*.
Stock: 66570



361. **[Prince Regent] A View of the R...G...T's Bomb.**

[by Charles Williams.] [n.d., 1816.]
Fine & rare coloured etching. 255 x 180mm (10 x 7").
Small stains in title. Small margins. £320
A rear-view caricature of George, Prince Regent, comparing his large bottom to 'the "Prince Regent's Bomb', an early 19th-century French mortar mounted on a brass statue of the monster Geryon, now the 'Cadiz Memorial' in Horse Guards Parade. At the time of publication 'bomb' was pronounced 'bum'.
Gillray published a similar caricature, without scenery, in 1802 (*BM Satires 9846*). *BM Satires 12803*.
Stock: 66230

362. **[George IV] A King-Fisher.**

Fairburn, Broadway, Ludgate Hill, May, 1826.
Fine coloured etching. Sheet 325 x 245mm (12¾ x 9¾"). Slight damage to lower right. Trimmed to platemark, J. Whatman pt watermark £240
A caricature of George IV fishing on Virginia Water, using his sceptre as a rod, watched by a kingfisher. *See [Ref: 58278]*
Stock: 66515

363. **[George IV] The Catholic sovereign, safety-coach a new start from the castle Windsor- a regular out and outer. Needs Must when Well-- Drives.**

T. J. Fecit. London Pub.d 1829 by S. W. Fores 41 Piccadilly.
Hand coloured etching. Sheet 260 x 390mm (10¼ x 15¼"). Trimmed inside platemark, tears taped, stains. £230
Wellington drives, from left to right, four galloping horses, each with a human head. The leaders are Lyndhurst and Scarlett, both wearing legal wigs; the

wheelers Brougham, also in his wig, and Burdett. The King's pleased face is seen through the coach window. The guard is Lady Conyngham who stands up, blowing her horn. She wears a guard's greatcoat and satchel over her dress and holds a blunderbuss. The coach is the 'Windsor Castle' which has just passed and overturned a two-wheeled ass-cart, the ass falling on its head, the driver, Eldon, sprawling on the ground. *BM Satires: 15720.*
Stock: 66571



364. Grand Show. Hanoverian Menagerie! 429 Beasts, &c. at the Castle Inn, Bridgnorth.

[n.d., c.1827.]
Scarce broadside, letterpress with wood engraving. Sheet 425 265mm (16¾ x 10½"). Corners snipped, laid on album paper. £480
An attack on the family of George IV, disguised as an advert for a menagerie presented by 'Mr Lyndhurst'. It lists 20 animals, each with a name and a short description describing it and its vices. First is a lion, 'Tummy', 'in a torpid state owing to the separation from its lioness'; 9 is a black boar, 'Fred', 'supposed to be hermaphrodite'; and 16 is a 'Khangaroo' called 'Sneak'. At the bottom is 'Tories admitted Gratis, Conservatives, 6d. each, Liberals, 1s'.
Stock: 66576

365. The Man wot wats to Change his Sovereign.

A. Sharpshooter [John Phillips] fec. Pub. by S. Gans 15, Southampton S.t Strand. June 3, 1829.
Coloured etching. 350 x 250mm (13¾ x 9¾"), with large margins, watermarked 'J Whatman 1829'. £260
A John Bull figure looks at the gold coin in his hand and says 'I'm afraid you're a bad un _ I should like to get you chang'd'.
A veiled attack on the unpopular George IV, the year before his death. *Not in BM Satires.*
Stock: 66575

366. Rural Sports. - Cat in a Bowl. No 1.

Rowlandson Del. Pub.d April
Hand-coloured etching, 250 x 350mm (9¾ x 13¾"), Glue stains going within the platemark but not the image. Trimmed to plate at bottom. £160
A comic scene showing a group of figures by a pond near a tavern; in the middle of a pond a cat is trapped in a basket, on the far side of the pond an angry woman rushes into the pond to rescue the animal. *BM Satire: 11785.*
Stock: 66246

367. [Racliffe Observatory] Astronomical Observatory.

F. Mackenzie del.t. J. Bluck sculp.t. London, Pub.d Feb.y 1 1814, t 101 Strand, for R. Ackermann's History of Oxford.
Aquatint, proof on chine collé, unusual proof uncoloured impression. 300 x 250mm (11¾ x 9¾"), with very large margins. Foxing. £160
The interior of the Radcliffe Observatory, showing instruments including a reflecting telescope by William Herschel and a pair of refracting telescopes.
Engraved by John Bluck after William Westall (1781-1850) for 'A History of the University of Oxford, Its Colleges, Hall, and Public Buildings', by William Combe.
Stock: 66561

368. [Der Gute Alchimyst wird nun den Barth Verbrennen, da er zum Schuld-Process die Feder Schneiden muss: Gold Macher!]

[by Valentin Daniel Priesler.] [n.d., c.1760.]
Scarce mezzotint. Sheet 310 x 260mm (12¼ x 10¼"). Trimmed to image, losing title, creased. £260
The alchemist sits at a desk lit by a lamp, sharpening a quill.
Stock: 66195

369. Robert Stevenson. Born in the City of Glasgow. From a Bust by Joseph placed in the library of the Bell Rock Lighthouse.

Drawn by J. Syme. Engraved by S. Bellin. London. John Weale. MDCCCXXXIX [1839].
Rare mezzotint on steel. Sheet 150 x 130mm (6 x 5"). Trimmed, mounted in album paper. £160
An illustration of Samuel Joseph's bust of civil engineer Robert Stevenson (1772-1850), commissioned in 1824 by the Northern Lighthouse Board. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66390

370. [James Tamesz Grieve] [John Tamesz Esq.r of Mosco.]

[Grose Pinxit. James Watson Sculp.sit.] [Published June 1st., 1781.]
Rare mezzotint, without separate title plate. 380 x 280mm (15 x 11). Trimmed to plate on three sides, decorative border pasted over edge of plate in places. Old ink mss. in inscription area. £260
Half-length portrait of merchant John Tamesz Grieve (1724-87, baptised James), born in St Petersburg while

his father, Dr James Grieve (1703-63), was Physician to Empress Elizabeth. He died in Petersham, Surrey, and a memorial was erected in Bath Abbey, near one for his mother, Elizabeta Tamesz (1724-1758). *CS 140. Goodwin 126. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66375



371. The Flemish Ratt Catcher.
Ostade pinx.t. Rob.t Lowerie fecit. London, Printed for Rob.t Sayer, No. 53, Fleet Street, as the Act directs 20 April 1772.
Mezzotint. 510 x 355mm (20 x 14"). Narrow margins, horizontal crease. £480
A rat catcher telling stories to villagers with the aid of a storyboard of prints. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66412

372. [The Fortune Teller]
[N: Verkolje Pinx: et fecit.] [G: Valck Excud: Cum Previl: Ord: Holl: et West-frisiae.]
Mezzotint. Sheet 300 x 240mm (11¾ x 9½"). Trimmed to image. Loose attachment to original mount. £260
A ragged girl reads the palm of a woman on a terrace, a fountain behind, after a painting by Nicolass Verkoje in the Toledo Museum of Art (inv.55-39). *BM: 1875,0710.1382, 'a rare example by Verkolje of an outdoor scene during daylight'. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 66521

373. J.S. Bach.
Henry Chapront. [n.d., c.1930.]
Etching, signed in pencil by the artist, "eprevve d'artiste". 170 x 120mm (6¾ x 4¾"), large margins. £220

Head portrait of Johann Sebastian Bach (1685-1750), one of a series of 12 portraits of composers by Henry Chapront (1876-1965).
Stock: 66199

374. Beethoven.
Henry Chapront. [n.d., c.1930.]
Etching, signed in pencil by the artist "eprevve d'artiste". 175 x 125mm (7 x 5"), large margins. £160
Head and shoulders portrait of Ludwig van Beethoven (1770-1827), one of a series of 12 portraits of composers by Henry Chapront (1876-1965).
Stock: 66196

375. Chopin.
Henry Chapront. [n.d., c.1930.]
Etching, signed in pencil by the artist "eprevve d'artiste". 170 x 120mm (6¾ x 4¾"), large margins. £240
Head portrait of Frederic Chopin (1810-49), one of a series of 12 portraits of composers by Henry Chapront (1876-1965).
Stock: 66198

376. Gluck.
Henry Chapront. [n.d., c.1930.]
Etching, signed in pencil by the artist, "eprevve d'artiste". 180 x 120mm (7 x 4¾"), large margins. £220
Head portrait of Christoph Willibald Gluck (1714-87), one of a series of 12 portraits of composers by Henry Chapront (1876-1965).
Stock: 66201

377. Moussorgsky.
H Chapront. [n.d., c.1930.]
Etching. 170 x 120mm (6¾ x 4¾"), with large margins. £240
Head portrait of Modest Moussorgsky (1839-81), one of a series of 12 portraits of composers by Henry Chapront (1876-1965).
Stock: 66197

378. Mozart.
Henry Chapront. [n.d., c.1930.]
Etching. 170 x 120mm (6¾ x 4¾"), large margins. £160
Head portrait of Wolfgang Amadeus Mozart (1756-91), one of a series of 12 portraits of composers by Henry Chapront (1876-1965).
Stock: 66200

379. The Bagpiper.
L. van Leyden pinx.t Anno 1529 [but Albrecht Dürer, 1514]. Eliza Smith sculp. Pub, Feb. 6 1819 by M.rs Wadsworth, N.º 19 Rathbone Place.
Scarce mezzotint, printed in colour. 155 x 105mm (6 x 4"), with large margins. £190
A Continental bagpiper, leaning against a tree, a copy of the 1514 engraving by Albrecht Dürer.
This print is unusual as having female engraver (Eliza Smith, daughter of J.R. Smith) and publisher. *See BM E.2.142 for Dürer's original engraving. Smith is not listed in Alexander's Dictionary of Engravers.*
Stock: 66202



380. [Piano and cello players.]

Seymour Lucas. Willie Heydemann [pencil signatures]. Copyright 1901. Published by Virtue & Company Limited, London.

Etching, signed by artist and engraver. 400 x 460mm (15¾ x 18"), with very large margins. Mint. £520

A period scene, the participants in 17th century Dutch dress.

Stock: 66532

381. The Musical Boy. Done from the Original Picture of the same size, in the Collection of the Right Honourable Lord Mountstuart.

Frans Halls pinxit. James Watson Sculpsit. Published July 24,th 1777 by John Boydell engraver in Cheapside London.

Mezzotint. 380 x 275mm (15 x 10¾"). Thread margins, laid on collector's monogram in image. £380

A young Dutchman playing a violin in an interior, a lute hanging on the wall behind. On the table is a small loaf of bread and a jug.

The monogram, that of Thomas Blayds (1795-1849), a banker of Surrey, was identified in 1977. The British Museum has antiquities and drawings from his collection. *CS 159, ii of ii. Goodwin 181, ii of ii. Lugt L.416a. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66282

382. The Musical Lady. From the Original Picture, in the Collection of his Royal Highness the Prince of Ornage, To whom this Plate is Dedicated by his most Obedient Humble Servant, John Boydell.

Metzu Pixit. James Watson Sculpsit. published April 8th 1777 by John Boydell Engraver in Cheapside London.

Mezzotint, with hand colour and gum arabic highlights. 455 x 330mm (18 x 13"). Trimmed to plate at bottom, mount burn, tears taped. £480

An expensively-dressed woman writes music with a quill, while a younger woman plays a theorbo (a type of long-necked lute). A man stands watching, with a spaniel at his feet.

After a painting by the Dutch painter Gabriel Metsu (1629-67), 'A Woman Composing Music and an

Inquisitive Man'. *Goodwin: 180, ii/ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66284

383. The Musical Lady. From the Original Picture, in the Collection of his Royal Highness the Prince of Ornage, To whom this Plate is Dedicated by his most Obedient Humble Servant, John Boydell.

Metzu Pixit. James Watson Sculpsit. published April 8th 1777 by John Boydell Engraver in Cheapside London.

Fine mezzotint. 455 x 330mm (18 x 13"), with large margins. £480

An expensively-dressed woman writes music with a quill, while a younger woman plays a theorbo (a type of long-necked lute). A man stands watching, with a spaniel at his feet.

After a painting by the Dutch painter Gabriel Metsu (1629-67), 'A Woman Composing Music and an Inquisitive Man'. *Goodwin: 180, ii/ii. Ex: collection of The Hon. Christopher Lennox-Boyd & Oettingen Collection.*

Stock: 66283

384. [Odalisque.]

W.S. Coleman [in image]. [n.d., c.1880.]

Etching. 460 x 350mm (18 x 13¾"). £480

A young slave girl curled up on a terrace seat, holding a tambur (a Turkish stringed instrument), a sea view behind. With a remarque of a tree branch.

By William Stephen Coleman (c.1829-1904).

Stock: 66292

385. Mrs Robinson.

Painted by Sir Joshua Reynolds. Engraved by W. Dickinson. London, Publish'd July 1st; 1785, by W. Dickinson, Engraver & Printseller No. 158 Bond Street.

Stipple and soft-ground etching. Sheet 380 x 275mm (15 x 10¾"). Trimmed to platemark. £190

Portrait of Mary Robinson (c.1756-1800), known as 'Perdita'; writer, actress and mistress of the future George IV. She stands with her hands together, 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.

After Sir Joshua Reynolds (1723 - 1792). *Hamilton p. 128, II.*

Stock: 66289

386. **Mrs Robinson.**

Painted by Sir Joshua Reynolds. Engraved by W. Dickinson. London, Publish'd July 1st; 1785, by W. Dickinson, Engraver & Printseller No. 158 Bond Street.

Stipple and soft-ground etching. Sheet 380 x 265mm (15 x 10½"). Trimmed into plate. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse.

£180

Portrait of Mary Robinson (c.1756-1800), known as 'Perdita'; writer, actress and mistress of the future George IV. She stands with her hands together, 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.

After Sir Joshua Reynolds (1723 - 1792). *Hamilton p.128, ii.*

Stock: 66290



387. **[Ellen Terry as Ophelia.]**

Ch: W. Campbell [pencil signature]. London. Published March 1.st 1886 by R. Dunthorne, 5 Vigo Street.

Rare mezzotint on chine collé, bevelled plate. 390 x 210mm (11½ x 8¼"). Foxing. £690

The actress Ellen Terry as Ophelia in *Hamlet*, standing in a wood, wearing a white robe trimmed with ermine, with a string of pearls on one wrist, a bracelet of flowers on the other. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66303

388. **[Henry Woodward] M.r Woodward in Petruchio.**

Painted by B. Vandergucht. Engraved by J.R. Smith. printed by J. Gamble. publish'd 105.th Sept. 1774, by J.R. Smith.

Fine mezzotint, scratched letter proof before title, 1380 x 280mm (15 x 11"), on 18th century watermarked paper. Thread margins. £260

A three-quarter portrait of Henry Woodward (1714-77), in the role of Petruchio in 'Catherine and Petruchio', David Garrick's reworking of Shakespeare's 'Taming of the Shrew'. He wears an embroidered coat with sash with ribbons, cloak, sword and plumed, cocked hat.

Woodward, who appeared at Drury Lane, Dublin's Crow Street Theatre and Covent Garden, was famous for his comedy roles.

Unusually the plate acknowledges the rolling-press printer, probably James Gamble, whose name is scratched lower right. Benjamin van der Gucht's painting is now in the Paul Mellon Collection, Yale Center for British Art (B1973.1.19). *CS 177, unlisted state between i and ii. Russell ii of iv. Frankau 380. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of vi.*

Stock: 66226

389. **[Henry Woodward] M.r Woodward in Petruchio.**

Painted by B. Vandergucht. Engraved by J.R. Smith. printed by J. Gamble. publish'd 105.th Sept. 1774, by J.R. Smith.

Mezzotint, scratched letter proof before title. 380 x 280mm (15 x 11"). Laid on album sheet. £230

A three-quarter portrait of Henry Woodward (1714-77), in the role of Petruchio in 'Catherine and Petruchio', David Garrick's reworking of Shakespeare's 'Taming of the Shrew'. He wears an embroidered coat with sash with ribbons, cloak, sword and plumed, cocked hat.

Woodward, who appeared at Drury Lane, Dublin's Crow Street Theatre and Covent Garden, was famous for his comedy roles.

Unusually the plate acknowledges the rolling-press printer, probably James Gamble, whose name is scratched lower right. Benjamin van der Gucht's painting is now in the Paul Mellon Collection, Yale Center for British Art (B1973.1.19). *CS 177, unlisted state between i and ii. Russell ii of iv. Frankau 380. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of vi.*

Stock: 66227

390. **[Henry Woodward] M.r Woodward in the Character of Petruchio.**

Painted by B. Vandergucht. Engraved by J.R. Smith. printed by J. Gamble. Publish'd 15.th Sept. 1774, by J.R. Smith, No. 4, Exeter Court, & W Humphrey, printseller, Gerrard Street, Soho.

Mezzotint. 380 x 280mm (15 x 11"), with large margins. Tears in margins, creasing. £180

A three-quarter portrait of Henry Woodward (1714-77), in the role of Petruchio in 'Catherine and

Petruchio', David Garrick's reworking of Shakespeare's 'Taming of the Shrew'. He wears an embroidered coat with sash with ribbons, cloak, sword and plumed, cocked hat.

Woodward, who appeared at Drury Lane, Dublin's Crow Street Theatre and Covent Garden, was famous for his comedy roles.

Unusually the plate acknowledges the rolling-press printer, probably James Gamble, whose name is scratched lower left. Benjamin van der Gucht's painting is now in the Paul Mellon Collection, Yale Center for British Art (B1973.1.19). *CS 177, ii of iii. Frankau 380. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of vi.*

Stock: 66225

391. **Sir Thomas Killigrew.**

[engraved by Pierce Tempest after William Sheppard.]
PTempest ex. [n.d., c.1685.]

Rare mezzotint. 130 x 90mm (5¼ x 3½"). Trimmed to plate, mounted in album paper. Small hole in title area.
£190

Half-length portrait of dramatist Thomas Killigrew (1612-83), wearing coat and fur cap.

After going into exile with the Royals during the Civil War, Killigrew was made Groom of the Bedchamber to Charles II on the Restoration. *CS 6. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66421



392. **[Henry IV] The Parting of Hotspur and Lady Percy. [&] Henry and Emma. To Lady Williams Wynne, This Print after an Original Drawing by H. Bunbury Esq.r is with the greatest respect Dedicated by her Ladyships most obedient humble Servant W. Dickinson.**

H. Bunbury Esq.r Delin.t. W. Dickinson Excudit.
London, Publish'd June 26th, 1784 by W. Dickinson
Engraver & Printseller No 158 New Bond Street.
Scarce pair of stipples, printed in sepia. Sheets 580 x 460mm (22¾ x 18"). Trimmed to platemarks, laid on album paper at corners. Watermark in upper corners.

£680

A pair of scenes of parting couples. The first shows Sir Henry Percy (1364-1403) leaving to meet his end at the Battle of Shrewsbury, as narrated by Shakespeare. The second is apparently a scene from Sir Henry Bate Dudley's 'Henry and Emma, a new poetical interlude: altered from Prior's Nut brown maid'.

Stock: 54539

393. **[Toy Theatre - The Exile] Yermach.** [London: William West, c.1822.]

Fine etching with fine hand colour, trimmed around figure, augmented with metal beads. At most 110 x 60mm (4¼ x 2¼"). Laid on album paper watermarked 1824. £140

A toy theatre figure for a character in "The Exile; or, the Deserts of Siberia", an operatic play by Frederick Reynolds. *See BM 1886,0513.489-492.*

Stock: 66430

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

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

Engraving. Oval plate, 210 x 150mm (8¼ x 6").

Narrow lateral margins. £490

A half-length portrait of Girolamo Scoto of Piacenza, with an impresa of a hand grasping snakes.

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

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

Stock: 66346

395. **A Dutch Toper. Specimens of Art, Plate 24.**

D. Teniers Pinx.t. J. Rogers, Sc. London, Published by J. M.cCormick, 68 Paternoster Row [n.d., c.1835].

Mezzotint with etching on steel. 255 x 190mm (10 x 7½"). Trimmed. £65

A Dutchman in rustic dress raising a roemer glass.

Behind a man lights his pipe. A drinking scene. *Ex:*

collection of The Hon. Christopher Lennox-Boyd.

Stock: 66277

396. **[Two portraits of men smoking.]**

W. French 1842.

Watercolour with fine hand colour. Each c. 150 x 130mm (6 x 5"). Corners snipped, laid on album paper. £320

Two smoking scenes: in the first a man reclines with the pipe of a hookah, with a glass and claret jug; in the second a man sits smoking a cheroot, a coffe cup by his side.

Stock: 66260

397. **The Toper. [Specimens of Art, Plate 4.]**

Van Ostade Pinx.t. J. Rogers, Sc. [London, Published by J. M.cCormick, 68 Paternoster Row.] [n.d., c.1835] Mezzotint with etching on steel, printed in colour.

Sheet 170 x 125mm (6¾ x 5"). Trimmed, losing publication line. £60

A Dutchman in rustic dress, sitting in a window, glancing over his shoulder while raising a tankard,

after Adriaen van Ostade (1610-85). A drinking scene.
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 66274

398. **The Toper. Specimens of Art, Plate 4.**
Van Ostade Pinx.t. J. Rogers, Sc. London, Published
by J. M.cCormick, 68 Paternoster Row [n.d., c.1835].
Mezzotint with etching on steel. 235 x 195mm (8¾ x
7¾"). Trimmed. £50

A Dutchman in rustic dress, sitting in a window,
glancing over his shoulder while raising a tankard,
after Adriaen van Ostade (1610-85). A drinking scene.
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 66276

399. **Qu'elle a de grace a lire une Lettre
galante [...]**
Vadu inc. Duflos fe. a Paris chez Duflos rue S.t
Jacques.
Engraving. 125 x 90mm (5 x 3½"). Trimmed to plate.
£140

A young woman reads a letter form an admirer.
Stock: 66179



400. **Achille. Dedié à Monsieur de Zuyten, de
Nyevelt, de Staar, Chef.homme de la très
ancienne & Illustre Société, de S.t Sebastien, à
Bruges. par son devouerviteur, De
Meulemeetre.**

desinné d'après nature & Gravé par De Meulemeester.
Se trouve chez J. Haest M.d d'estampes à Anvers [n.d.,
c.1806].

Stipple. 405 x 280mm (16 x 11"). Crack in platemark
and tear in top margin repaired. £550
A naked man with contemporary sideburns draws a
classical bow. His foot rests on a block dated 1806 in
Roman numerals. A scarce & decorative image.
Stock: 66211

401. **[Orange crate label] Football. Noberto
Ferrer Carcagente - Valencia.**
Lit. Industrias Madriguera, S.A. Barcelona. [n.d.,
c.1965.]
Chromolithograph. Sheet 250 x 270mm (9¾ x 14½").
Slight creasing. £240
Two men compete over a ball.
Stock: 66395

402. **[The arrival of 'Point d'Interrogation' at
Bourget, 25th October, 1930.]**
L.M. Myr [pencil signature.] [n.d., c.1930.]
Scarce etching, limited edition 42/50, signed by the
artist. 350 x 435mm (13¾ x 17"). Creases. £480
Maurice Bellonte (1896-1983) arriving back at Bourget
having completed the first Paris to New York flight, in
'Point d'Interrogation', a Bréguet 19 biplane.
Stock: 66210

403. **The Portico, Spring Gardens. N.o 10
New Street, (the only Po[rt]jico) belonging to J:
Penn Esq.r; with the Compay assembled, as it
appears during the delivery of the [O]utinian
Lectures, every Saturday throughout the
Season.**

Printed by C: Hullmandel. [London: W. Nicol, late
Bulmer & Co., Cleveland Row, St. James, 1822]
Lithograph, sheet 160 x 200mm (6¼ x 8"). Paper
toned. Abrasion in title. £260
Frontispiece to the Records and Proceedings of the
Outinian Society. A view of the home of John Penn
(1760-1834), grandson of William Penn, founder of
Pennsylvania. A fashionable crowd is lined up outside
the house to attend a lecture by the Outinian Society.
Originally named the 'Matrimonial Society', the group
was founded by John Penn in 1817 with the aim of
improving the domestic lives of married individuals. Its
creation followed the publication of Penn's poem
Marriage in the Monthly Magazine during the summer
of 1815. According to the inscription, the Outinian
Society held lectures "every Saturday throughout the
[summer] season" of 1818. Although the society was
composed of men, "marriageable ladies" were invited
to attend these lectures, where they had the chance to
meet and socialize with bachelors over tea. Additional
lectures were held at Penn's Stoke Park estate and on
tour across the country, until the society dissolved in
1825.
Stock: 66311

404. **Old Chelsea. Out of Whistler's window.**
Seymour Haden 1863.
Etching. 150 x 225mm (6 x 9"). £480
A view of Battersea Reach taken from Whistler's house
in Chelsea looking out over the Thames towards
Battersea railway bridge. The church in the centre is St
Mary's, Battersea.
One of the pioneers of the 19th century etching revival,
Sir Francis Seymour Haden (1818 - 1910) married the
sister of James McNeill Whistler (1834 - 1903) and
became an important influence on the American-born
etcher's style. *H: 52.*
Stock: 66193

405. **Chequers Court, Bucks. Restored.**

E.B.Lamb, Arch.t del. E.Bedford, Litho. Published by John Weale, 59, High Holborn, London, 1846.

Lithograph. Sheet 370 x 255mm (14½ x 10"). £140

A view of Chequers House, Buckinghamshire. The house, originally built in the mid-16th century, was Gothicised in the early 19th century before being restored to its Elizabethan appearance between 1892 and 1901.

Chequers House has served as the country home for the serving Prime Minister of the United Kingdom, since 1921. The estate was given to the nation by Arthur Lee, 1st Viscount Lee of Fareham, by a Deed of Settlement, given full effect in the Chequers Estate Act 1917.

Stock: 66524

406. **Tonbridge Castle, in the County of Kent, the residence of W. Bailey, Esq.**

Published by G. Wise, Tonbridge, May 1, 1813.

Aquatint with fine hand colour. 150 x 245mm (6 x 9¾"). £130

A view of the gatehouse of the Norman castle, with the residence built in the 1740s. William Bailey bought the estate in 1813, living there until his death in 1831.

Published by George Wise, print publisher and Tunbridge Ware Manufacturer.

Stock: 66431

407. **[Ann Tyson's cottage, where William Wordsworth lodged in Hawkshead, Cumbria.]**

[n.d., c.1920.]

Photograph. Sheet 105 x 155mm (4¼ x 6"). £50

A photograph of the 17th century cottage in Wordworth Lane, Hawkhead, where the poet William Wordsworth lodged while attending Hawkshead Grammar School.

It is now listed Grade II*.

Stock: 66223

408. **William Anderson Esq.re Late Provost of Stirling. Printed and Engraved at the particular request of the Principal Booksellers n Scotland, as a mark of their high esteem, on his retiring from Business, in which he had been engraved for upwards of half a Century.**

Painted by A. Geddes. Engraved by W.m Ward, A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. [n.d., c.1820.]

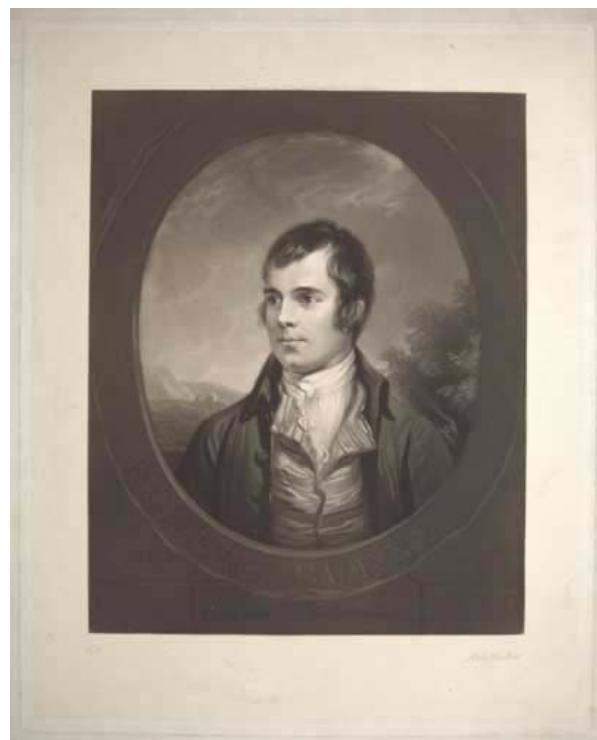
Mezzotint. 510 x 355mm (20 x 14"), with large margins. £280

A three-quarter seated portrait of bookseller William Anderson (1746-1830), of 12 Broad Street, Sterling. He was elected Provost five times (1793, 1794, 1813, 1814 and 1829) and also served as a Justice of the Peace. *CS 3, Frankau 9, i. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66443

409. **Robert Burns. Born MDCCLIX. Died MDCCXCVI.**

RB Parkes [pencil signature] [after Alexander Naysmyth.] London, Published June 5.th 1888, by P. & D. Colnaghi & Co. 13 & 14, Pall Mall East.



Mezzotint, printed on chine collé, limited edition of 150 signed by the engraver, PSA blindstamp. 515 x 410mm (20¼ x 16¼"), with large margins. £260

Alexander Nasmyth's famous portrait, which was painted so that it could be engraved for the 1787 second edition of 'Poems, Chiefly in the Scottish Dialect'. His oil is now in the Scottish National Portrait Gallery (PG 1063).

Engraved by Robert Bowyer Parkes (1830-1904) *Ex: collection of The Hon. Christopher Lennox-Boyd. PSA p.42.*

Stock: 66396

410. **Lord Frederick Campbell, Lord Register of Scotland, And One of his Majesty's most Honourable Privy Council.**

Thos. Gainsborough pinxt: G. Dupont Sculp.t. [n.d., c.1785.]

Mezzotint. 270 x 195mm (10½ x 7¾"), with large margins. £260

Portrait in oval of Lord Frederick Campbell (1729-1816), Lord Clerk Register of Scotland from 1768 until his death. The third son of John Campbell, 4th Duke of Argyll, he was also MP for Glasgow Burghs (1761-80) and Argyllshire (1780-99).

After Thomas Gainsborough (1727-88). *Chaloner Smith: 1. Horne: 15 only state. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66400

411. **John Robison, L.L.D. Professor of Natural Philosophy in the University &ca &ca.**

H. Raeburn Esq.r pinx.t. C. Turner sculp.t. Edinburgh Published by the Proprietor Oct.r 27 1805, and at M.r Cribb's, N.º 288, Holborn, London.

Mezzotint, printed in brown ink. 505 x 355mm (19¾ x 14"), with large margins. Some creasing £260

Seated portrait of Scottish physicist and mathematician John Robison (1739-1805), wearing cap and striped robe, telescope and globe behind.

Although Robison worked with James Watt on an early steam car, he did not contribute to the successful Watt steam engine of 1776. He did invent the siren and was a member of the Board of Longitude, testing John Harrison's marine chronometer on a voyage to Jamaica.

Whitman 499 ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 66488

412. **[Henry Stewart, Lord Darnley.]**

[Engraved by Robert Stewart] Published as the Act directs, by Robt Stewart, No 287, near Great Turnstile, Holborn, January ye 7. 1778.

Mezzotint, scratch letter proof before title. Sheet 130 x 105mm (5¼ x 4½"). Trimmed within plate. £80

A half-length profile portrait in oval of Lord Darnley (1546-1567), with short curly hair, wearing a doublet, small ruff and medal.

The husband of Mary, Queen of Scots and father of James I & VI. *Russell 1a. Ex: collection of The Hon.*

Christopher Lennox-Boyd. Not in CS.

Stock: 66420

413. **Arthur O'Connor. From an Original Drawing by a French Artist.**

T.W. Huffam. [n.d., c.1840.]

Mezzotint. 230 x 130mm (9 x 5¼") £130

A portrait of Arthur O'Connor (1763-1852), an illustration from Richard Madden's 'The United Irishmen, Their Lives and Times'. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66389

414. **A Plan of the City and Suburbs of Dublin By J. Rocque Reduc'd from his large Plan. To George Putland Esqr this Plan os Dedicated and corrected to this Time 1765.**

P. Halpin Sculps.t. Engraved for and Sold by L. Flin at the Bible in Castle Street & I. Williams Skinner Ro[w.]. [1766]

Engraved map. 270 x 390mm (10½ x 15¼"). Original binding fold, trimmed into plate on right, around title at top but affecting publication line, tape stains in top margin. £1250

A reduced version of John Rocque's important map, from 'The History and Antiquities of Dublin' by Walter Harris, published by Laurence Flinn and James Williams. *Bonar Law, Dublin vol 2, G16, state iii of iii.*

Stock: 66513

415. **Ali Pacha of Jannina.**

[n.d., c.1825.]

Stipple. 220 x 140mm (8¾ x 5½"), with large margins. Uncut. £70

Ali Pasha of Yannina (1740-1822), the Ottoman Albanian ruler of the western part of Rumelia.

Stock: 66142

416. **La France de nos Jours. N.º 268.**

Bordeaux. Vue de Quinconces.

Dess.é d'ap. nat. et lith.é en Coul. par Ch. Mercereau.

Imp.é en 3. coul. par Frick fr. r. de la Vielle Estrapade, 17, Paris. Paris, F. Sinnett, Editeur [n.d., c.1860].

Tinted lithograph. Sheet 300 x 385mm (11¼ x 15¼").

£140

A view of the entrance to the Place des Quinconces, with the two rostral columns erected by Henri-Louis Duhamel du Monceau in 1829, symbolising commerce and navigation. They are surmounted by the marble statues of Michel de Montaigne and Charles de Secondat added in 1858.

"La France de nos jours" was a series of 475 plates published from 1853 to 1876.

Stock: 66384

417. **La France de nos Jours. N.º 267.**

Bordeaux. Vue des Quais, de la Bourse et de la Douane, prise du Pont.

Dess.é d'ap. nat. et lith.é en Coul. par Ch. Mercereau.

Imp.é en 3. coul. par Frick fr. r. de la Vielle Estrapade, 17, Paris. Paris, F. Sinnett, Editeur [n.d., c.1860].

Tinted lithograph. Sheet 300 x 385mm (11¼ x 15¼").

£140

The quayside of Bordeaux, with the town hall and Customs House.

"La France de nos jours" was a series of 475 plates published from 1853 to 1876.

Stock: 66383



418. **[Paule-Marguerite Françoise de Gondi] Paule de Gondy Fille de Pierre de Gondy Duc de Retz [...]**

A. Pezey Pinx. Cl. Duflos Sculp. [n.d., c.1700.]

Engraving. 215 x 145mm (8½ x 5¾"). £260

An oval portrait of French noblewoman Paule-Marguerite Françoise de Gondi (1655-1716), Duchess of Retz, Lady of Machecoul, Marquise de Garnache, Countess of Joigny, Baroness de Mortagne and, by her

marriage in 1675, with François Emmanuel de Blancheport-Créquy, Duchess of Lesdiguières and Countess of Sault. Library in background.
Stock: 66192

419. **[Ph. Cl. A. de Thubieres, Comte de Caylus.]**

[dessiné par Cochin le fils 1752.]

Etching, working proof. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed within plate, damp stains, mounted on album paper. £160

A medallion portrait in profile of Philippe Claude André de Thubières (1692-1765), comte de Caylus, amateur engraver, antiquarian, art patron and collector. From 'Enfants d'Apollon'.

This is a working proof, before the engraving of background of the portrait, border and title.

Stock: 66232

420. **Le Dôme à Milan.**

Designé par Majochi. Gravée par Cittero. Milan Chez Leopold Calvi Rue de Cappellari N. 4048 [n.d., c.1850.]

Aquatint on steel. 235 x 320mm (9¼ x 12½"), large margins. Trimmed to plate on right. Bit dusty. £180

A highly detailed view of the Gothic Cathedral of Milan, Italy, which took nearly six centuries to complete.

Stock: 66294

421. **Turin from the Portico of the Superga Church.**

Drawn by J.M.W. Turner from a finished sketch by J. Hakewell. Engraved by James Mitton. London March 1 1820 by John Murray, Albermarle Street London. Steel engraving. 225 x 305mm (8¾ x 12"), large margins. £160

A view of Turin from the hilltop Basilica of Superga, which was built 1717-31 for Victor Amadeus II of Savoy. *Rawlinson 161.*

Stock: 66295



422. **[Count Orloff.]**

Drawn by A.E. Chalon, Esq. R.A. Engraved by C. Turner, A.R.A. London Published April 5th. 1841, by F.G. Moon, Her Majesty's Publisher, 20 Threadneedle Street.

Fine & rare mezzotint, proof before title, printed on chine collé. 555 x 430mm (21¾ x 17"), large margins
£280

Half-length portrait of Russian statesman Prince Alexis Fedorovich Orlov (1787-1862), in dress uniform. He fought in the Napoleonic Wars, the Decembrist Revolt of 1825 and in the Turkish Wars of 1828-29, before turning to diplomacy. He was the Russian plenipotentiary at the Peace of Adrianople (1829); during the Crimean War (1854) he was sent to Vienna to bring Austria over the side of Russia, without success; and was one of the plenipotentiaries who concluded the Peace of Paris in 1856, the year he became Prince. *Whitman: 412 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66499

423. **Kiøbenhavn.**

[n.d., c.1760.]

Scarce engraving. Sheet 175 x 465mm (7 x 18¼"). Trimmed to printed border, repaired tears, creases, mounted on album paper. £180

A prospect of the Danish capital from inland.

Stock: 66464

424. **Vue d'un Superbe Treillage et des Jets d'Eau dans le Jardin du Roi de Dannemarck.**

AParis chez Bassett rue S. Jacques a S.t Genevieve [n.d., c.1780].

Etching with hand colour. 275 x 410mm (10¾ x 16"). Stained. £140

A vue-d'optique of promenaders walking amongst elaborate ornamental trellises in the Rosenborg Castle Gardens.

As the plate was designed to be viewed through a zogroscope, an optical viewer that reversed the image, the title is repeated in reverse about the scene.

Stock: 66209

425. **Espartero.**

[after John Sartain.] [n.d., c.1845.]

Rare mezzotint. Sheet 295 x 220mm (11½ x 8¾").

Trimmed within plate, tears. Bit messy. £260

Half-length portrait of Baldomero Fernández-Espartero y Álvarez de Toro (1793-1879), Prime Minister and Regent of Spain for Isabella II (1840-43). *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66391

426. **[The Spaniard and his Footman] le Lacquais.**

Van Molle inven. ABosse fe. le Blond excud avec Privilege [n.d., c.1635.]

Scarce engraving, 17th century watermark; 355 x 255mm (14 x 10"). Narrow margins, glue stains in top corners. £790

A French caricature of a pompous Spaniard with hooked moustache, ruff, tight embroidered jacket and trousers, sword and dagger at his waist, followed by his footman.

Engraved by Abraham Bosse (c.1604-76) after a drawing by Pieter van Mol (1599-1650), as a pair to 'A Frenchman and his Footman'. At the time of

publication France was at war with Spain in the Thirty Years' War.

Stock: 66205

427. **[Maria of Austria, printed from a medal.]**

Simon Passe fecit Lon: [in reverse] [n.d., c.1623.]

Two engravings printed on one sheet. Sheet 95 x 195mm (3¾ x 7¾"). Tears in top corners. £160

The two sides of a medal printed onto one sheet, depicting Maria Anna (1606-46), daughter of Philip III of Spain, created during the 'Spanish Match', when she was a potential bride for Charles I of England. Instead she married King Ferdinand of Hungary-Bohemia, becoming Holy Roman Empress in 1637.

Stock: 66343

428. **Berne. Vue Depuis le Schanzlia a Berne**

Deposé. Cramer & Luthi, Editeurs, à Zurich [n.d., c.1840.]

Aquatint and etching. 220 x 265mm (8¾ x 10½"), large margins. £140

A distant view of Berne, the Alps behind.

Stock: 66296

429. **Vue de Genève.**

Bockler d;Albe F.e. Lith de Englemann. [n.d., 1820-22.]

£180

A view of Geneva from 'Souvenirs pittoresques du Général Bacler d'Albe', a collection of landscapes by Louis Albert Guislain Bacler d'Albe (1761-1824) drawn during the Napoleonic Wars.

A soldier, cartographer and painter, Bacler d'Albe was a close companion of Napoléon Bonaparte from Toulon in 1793 until 1815. Napoleon's will tasked him with the education of his son Napoleon II.

Stock: 66293

430. **[Massawa, Eritrea] View of Massowah.**

Salte Esq.r del.t. J. Storer sculp.t. Published May 20 1809 by William Miller, Albermarle Street, London. Engraving. Sheet 225 x 280mm (8¾ x 11"). Trimmed within plate, spotting. £80

A view of Massawa, drawn by Henry Salt and published in 'Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia, and Egypt' by George Annesley, Viscount Valentia.

Annesley travelled to India via Cape Colony, with Henry Salt acting as his secretary and draughtsman.

Stock: 66435

431. **Cruelty Presiding over the Prison Ship. Columbiad.**

R. Smirke R.A. pinx.t. J. Neagle Sculp. [Philadelphia: A. Conrad and Co., 1807.]

Stipple with engraving. 300 x 235mm (11¾ x 9¼"), a large-paper example. £260

An illustration from Joel Barlow's epic poem about America, 'The Columbiad', with the winged figure of (British) Cruelty ignoring the pleas from American prisoners of war reaching through the hatch of a prison ship.



'The Columbiad' is a philosophical epic poem, enlarged from Barlow's earlier work 'The Vision of Columbus' (1787). Intended as a national epic, it was initially popular but quickly fell out of favour: 'The Concise Oxford Companion to American Literature' describes it as 'a tedious and turgid work modeled on Milton'.

Stock: 66300

432. **Camp Meeting of the Methodists in N. America.**

[J. Milbert Del. M. Dubourg Sculp.] [Pub. as the Act Directs March 1. 1819. Sold by R. Martin, Great Queen Street, Lincolns Inn Fields.]

Coloured aquatint. Sheet 190 x 290mm (7½ x 11½"). Trimmed around image, title stuck to mount. Cut. £260

A contemporary eye-witness view of the 'Second Great Awakening', the Protestant religious revival movement of the early 19th century, showing a 'camp meeting' probably in Virginia, centre of Methodism in the United States. At these camps people would come from the surrounding regions to camp on the grounds of a church for several days at a time.

Jacques Gérard Milbert (1766-1840) drew a set of four views of these religious meetings. *The Library of Congress has three of the four views, (95504527, 95504484 & 98508274.*

Stock: 66472

433. **William Penn's Treaty with the Indians, when he founded the Province of Pensylvania in North America 1681. To the Proprietaries of the Province of Pensylvania, &c. &c. This Print, Engraved from the Original Painting belonging to the late Thomas Penn Esquire, Is respectfully Inscribed by Their obedient humble Servant John Boydell.**



Benj: West pinxit. John Hall sculpsit. Published, June 12th. 1775 by John Boydell Engraver in Cheapside London.

Engraving. 485 x 615mm (19 x 24¼"). Repairs to edges. Watermark in lower left of publication line.

£690

William Penn's (1644 - 1718) 'Great Treaty' was reputedly signed with Delaware Indian leaders in 1682 under an ancient elm tree at the village of Shackamaxon, located in what are now the borders of the city of Philadelphia, Pennsylvania. This highly detailed depiction of the event, shows Penn in the centre left, with his arms open, his entourage beside him, two of his men kneeling, offering gifts to the Indians who are assembled at the right. Buildings in construction can be seen behind at the left, with boats on the sea at right.

The painting by Benjamin West (1738 - 1820), who was born in Pennsylvania, is now in the Pennsylvania Academy of the Fine Arts. West was the first American-born artist to receive international recognition and remains one of the most important eighteenth-century painters of historical scenes. He enjoyed a career that endured more than half a century that included serving as president of the Royal Academy.

Stock: 54272

434. Sir Walter Raleigh ordering the Standard of Queen Elizabeth to be erected on the Coast of Virginia. Engraved for Middleton's Complete System of Geography.

Taylor delin. et sculpt. [London, 1777-78.] Engraving. 290 x 170mm (11½ x 6¾"). £140

A fanciful view of Sir Walter Raleigh (c.1552-1618), claiming Virginia for Britain. Although Raleigh was in charge of the colonisation attempts at Roanoke, he never visited North America himself

Stock: 66433

435. [Costumes Mexicains. Nègre d'Alvarado étendu dans son Hamac, faisant travailler sa femme.]

[Linati f.] [Brussels: Lithographie Royale de Jobard, 1828.]

Fine colour lithograph, trimmed as scrap, losing all inscriptions. Sheet 180 x 150mm (7 x 6"). Laid on album paper.

£190

A black man lying in a hammock uses a whip to make his wife work. From Claudio Linati's 'Costumes et Moeurs de Mexique'.

Stock: 66302

436. George Washington, Commander in Chief of the American Army. Engraved for the Universal Magazine.

Printed for J. Hinton, at the Kings Arms, in Paternoster Row. [n.d. c.1780.]

Engraving. 180 x 105mm (7 x 4¼"). Foxed. £90

Head and shoulders portrait in oval of George Washington (1732-99), Commander-in-Chief of the Continental Army from 1775 to 1783.

Stock: 66429

437. [Abdur Rahman Khan.]

[n.d., c.1900.]

Photogravure on chine collé. 230 x 150mm (9 x 6").

Faint crease. £95

An untitled full length portrait of Abdur Rahman Khan, copied from a photograph of him standing on a leopard skin.

Known as 'The Iron Amir', he was helped to the throne of Afghanistan by the British in 1880, ruling until his death in 1901. During his rule, up to 100,000 people were judicially executed and the Hazara Shias were ethnically cleansed.

Stock: 66310

438. [Quemoy] Insel und Fort Kinmen.

Lith Anst. v. L. Donath in Neusaber. [n.d., c.1830.]

Rare lithograph. Sheet 170 x 230mm (6¾ x 9"). £160

A view of Kinmen (known in English as Quemoy), an island belonging to modern Taiwan, with junks and a pagoda.

Stock: 66432

439. A Brief Guide to The Rome of the Rock and Al-Harm Al-Sharif.

Published by the Supreme AWQAF Council. Price 220 Fils. Jerusalem 1954. The Industrial Islamic Orphanage Press, Jerusalem.

Small 8vo, printed wrappers; pp. (xii) + 96, half-tones from photographs throughout, stapled. Corner of back cover snipped (as admission ticket). Rust marks from staples. £70

Stock: 66537

440. A Brief Guide to The Rome of the Rock and Al-Harm Al-Sharif.

Published by the Supreme AWQAF Council. Price 220 Fils. Jerusalem 1954. The Industrial Islamic Orphanage Press, Jerusalem.

Small 8vo, printed wrappers; pp. (xii) + 96, half-tones from photographs throughout, stapled. Corner of back cover snipped (as admission ticket). £70

Stock: 66538

441. **[Alamgir I] Cha Aurengzebe ye Great Mogul.**

[n.d., c.1750.]

Engraving. Sheet 195 x 120mm (7¾ x 4¾"). Small crease lower plate. £60

Full-length portrait of Alamgir I (1818 -1706), commonly known by the title Aurangzeb, and also called Aurangzeb the Conqueror, was the sixth Mughal emperor. He reigned from 1658 until his death in 1707. Under his reign, the Mughal Empire reached its greatest extent, with territory spanning nearly the entirety of the Indian subcontinent.

Stock: 66447

442. **Capture of the King of Delhi by Captain Hodson.**

[n.d., c.1860.] The London Printing and Publishing Company_ Limited.

Engraving. Sheet 270 x 170mm (10½ x 6¾"). £80

Scene depicting the capture of Bahadur Shah Zafar, the last Mughal emperor, by Captain William Hodson, during the Siege of Delhi in 1857.

Stock: 66365

443. **Hyder-Ali, Commander in Chief of the Mahrattas.**

F. Bonneville Del.t. J. Chapman Sculp.t. Published as the Act directs, Sept.r 10, 1794.

Stipple. 170 x 110mm (6¾ x 4¼"). Trimmed within plate on three sides, creased. £75

Oval portrait of Hyder Ali (c. 1720-82), de facto ruler of the Kingdom of Mysore in southern India.

Stock: 66140

444. **[An elephant and rider.]**

C.R.S. [n.d., c.1850.]

Grey wash and fine watercolour on card. 165 x 165mm (6½ x 6½"). £230

A turbaned man rides an elephant with rich accoutrements.

Stock: 66471

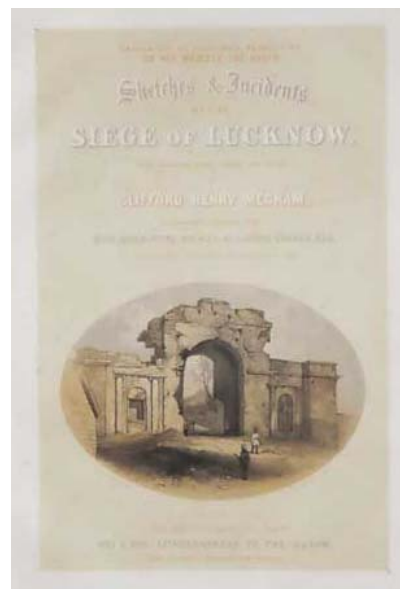
445. **Indian Atlas. Quarter Sheet 36 S.W. Parts of Districts Panch Mahals and Kaira, Rewa Kantha Agency (Bombay), Indore, Jhabua, Ali Raipur, Jobat, Ratanmal & Kathiwara, (Central India), & Baroda State.**

Published by Authority of the Government of India under the Direction of Major-General C. Strahan, R.E. Surveyor-General of India. March 1897. Additions to 1913.

Scarce map with hand colour. Sheet 400 x 625mm (15¾ x 24½"). Laid on canvas, creases as normal. £650

A sheet from the monumental Indian Atlas, showing part of the the province of Madhya Bharat, here with unusual hand colour showing geological strata, with a five-colour key.

Stock: 66175



446. **Dedicated by Gracious Permission To Her Majesty the Queen, Sketches and Incidents of the Siege of Lucknow. From Drawings Made During the Siege by Clifford Henry Mechem, Lieutenant Madras Army. With Descriptive Notices by George Couper, Esq. Late Secretary to the Chief Commissioner of Oude.**

London, Published October 1.st 1858, by Day & Son, Lithographers to the Queen, Gate Street, Lincoln's Inn Fields.

Large folio, bound in original morocco gilt, marbled endpapers; pp. (xii)(dedication, preface, description of plates), 26 numbered tinted lithographs on 17 sheets (including title, lacking plate 9). Spotting and repairs to edges throughout. £580

A collection of illustrations of the meagre defences of Lucknow during the siege (30th May to 27th November, 1857), when European and loyal troops of the East India Army held out against rebel sepoys outnumbering them 3 to 1.

Mechem was an officer of the 52nd Madras Native Infantry.

Stock: 66534

447. **N.N.E. View of Seringapatam from Capt.Sibbald's Redoubt.**

Home del. Fittler sculp. [Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.]

Etching. Sheet 220 x 145mm (8¾ x 5¾"). Trimmed into plate losing publication line. £80

View of Srirangapatna or Srirangapattana, a town and headquarters of one of the seven Taluks of Mandya district, in the Indian State of Karnataka. Under the British rule, the city was renamed to Seringapatam.

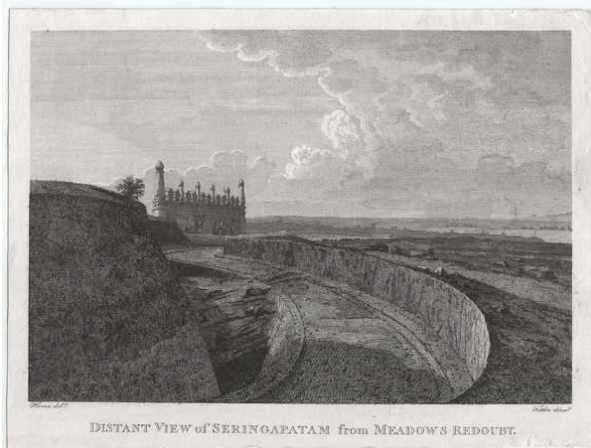
Stock: 66328

448. **North View of Seringapatam.**

Home del. Fittler sculp.t. [Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.]

Etching. Sheet 225 x 145mm (9 x 5¾"). Trimmed into plate losing publication line. £80

View of Srirangapatna or Srirangapattana, a town and headquarters of one of the seven Taluks of Mandya district, in the Indian State of Karnataka. Under the British rule, the city was renamed to Seringapatam.
Stock: 66336



449. Distant View of Seringapatam from Meadows Redoubt.

Home del. Fittler direx. [Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.]
Etching. Sheet 220 x 145mm (8¾ x 5¾"). Trimmed into plate losing publication line. £80
View of Srirangapatna or Srirangapattana, a town and headquarters of one of the seven Taluks of Mandya district, in the Indian State of Karnataka. Under the British rule, the city was renamed to Seringapatam.
Stock: 66330

450. West View of Seringapatam from the middle of the River.

Home del. Fittler direx. [Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.]
Etching. Sheet 220 x 140mm (8¾ x 5½"). Trimmed into plate losing publication line. £80
View of Srirangapatna or Srirangapattana, a town and headquarters of one of the seven Taluks of Mandya district, in the Indian State of Karnataka. It gets its name from the Ranganthaswamy temple consecrated around 984 CE. Later, under the British rule, the city was renamed to Seringapatam.
Stock: 66329

451. East View of Seringapatam.

Home del. Fittler direx. [Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.]
Etching. Sheet 220 x 140mm (8¾ x 5½"). Trimmed into plate losing publication line. £80
East view of Srirangapatna or Srirangapattana, a town and headquarters of one of the seven Taluks of Mandya district, in the Indian State of Karnataka. It gets its name from the Ranganthaswamy temple consecrated around 984 CE. Later, under the British rule, the city was renamed to Seringapatam.
Stock: 66327

452. View of Shevagunga from the road to Seringapatam.

Home del.t. Byrne sculp.t. [Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.]
Etching. Sheet 205 x 150mm (8¼ x 6"). Trimmed into plate losing publication line. £80
View of Shevagunga, a hill fortress in Karnataka, India.
Stock: 66334

453. View of Shevagunga from the road to Seringapatam.

Home del.t. Byrne sculp.t. Published as the Act directs by R.Bowyer, Historic Gallery, Pall Mall, London, S.W.Sharp, Madrass, Feb.y. 1794.
Etching. Sheet 210 x 165mm (8¼ x 6½"). Trimmed into plate. Crease in upper right corner. £80
View of Shevagunga, a hill fortress in Karnataka, India.
Stock: 66332

454. [Tipu Sultan] Tippoo Suldaun. European Magazine.

Engraved by W. Ridley. Pub. by J. Sewell 32, Cornhill July 1. 1800.
Stipple. 160 x 115mm (6¼ x 4½"). Trimmed to plate, slight soiling. £75
Tipu (1749-99), last sultan of Mysore (1782-99).
Stock: 66139

455. Tom Raw forwarded to Head Quarters.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
Coloured aquatint. Sheet 155 x 255mm (6 x 10"). Edges chipped and stained, top left corner patched. £45
Tom Raw snoozes in a cabin on a river boat, suffering from the heat of India.
A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 1.*
Stock: 66578

456. Tom Raw Crossing the Line.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
Coloured aquatint. Sheet 155 x 255mm (6 x 10"), watermarked 1826. Printer's crease in left margin. £70
Tom Raw suffers an initiation ceremony on his first crossing of the equator, with one crewman dressed as Neptune, with a trident.
A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 2.*
Stock: 66579

457. **Tom Raw at the Cape of Good Hope.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £70
 Tom Raw attends a social gathering on the way to the East. A negro servant drinks.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 3.*
 Stock: 66580

458. **Tom Raw Presents Letters of Introduction.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £60
 Tom Raw arrives in India and reports for work. His new employer sits at a writing table surrounded by servants and scribes.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 4.*
 Stock: 66581



459. **Tom Raw Between Smoke & Fire.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £95
 Tom Raw is introduced to smoking a hookah at a gathering of a mixture of soldiers, civilians and wives, attended by Indian servants.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 5.*
 Stock: 66582

460. **Tom Raw Treats Lucy to a Ride.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured lithograph. Sheet 155 x 255mm (6 x 10"). £60
 Tom Raw and Lucy ride in a carriage by a harbour, two pelicans flying above.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the

East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 6.*
 Stock: 66583

461. **Tom Raw Rather Awkward at the Dance.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £70
 Tom Raw dances self-consciously in his East India Company uniform.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 7.*
 Stock: 66585

462. **Tom Raw Sits for his Portrait.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £60
 Tom Raw in the artist' studio, dressed in his East India Company uniform.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 8.*
 Stock: 66586

463. **Tom Raw's Misfortune at the Ball.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"), watermarked 1826. £70
 Tom Raw, in his East India Company uniform, prods a woman's leg with his scabbard.
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 9.*
 Stock: 66587

464. **Tom Raw Mistakes a French Milliner for a Hindoo Goddess.**
 [Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].
 Coloured aquatint. Sheet 155 x 255mm (6 x 10"), watermarked 1826. £50
 Tom Raw recoils in horror at the approach of a woman in a turban
 A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 10.*
 Stock: 66588



465. Tom Raw at a Hindoo Entertainment.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"), watermarked 1826. £95

Tom Raw and another officer watch Hindu musicians and dancing girls. Behind is a frieze with a six-armed god, probably Shiva.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 11.*

Stock: 66589

466. Tom Raw Rejects the Embraces of the Nabob of Bengal.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £95

In a palace Tom Raw pokes an court official with his scabbard while attempting to escape the Nabob's clutches.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 12.*

Stock: 66590

467. Tom Raw Brought Face to Face with the Enemy

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured lithograph. Sheet 155 x 255mm (6 x 10"). £50

On a boar hunt Tom Raw is thrown from his horse and lands in the path of a charging boar.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 13.*

Stock: 66591

468. Tom Raw Mounts an Elephant for the First Time.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured lithograph. Sheet 155 x 255mm (6 x 10"). £75

After a boar hunt Tom Raw clings on as the mahout makes the elephant stand up.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 14.*

Stock: 66592

469. [Tom Raw] The Royal Hindoo Hunt.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £65

Leopard hunting on elephants. A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 15.*

Stock: 66593

470. [Tom Raw] The Ferocity of the Tiger.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"), on paper watermarked '1826'. £95

An Indian on an elephant aims his gun at a leopard (not a tiger) leaps down from a tree towards his howdah.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 16.*

Stock: 66594

471. Tom Raw in Danger.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured lithograph. Sheet 155 x 255mm (6 x 10"). £70

A wounded tiger attacks Tom Raw in a howdah on an elephant.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 17.*

Stock: 66595

472. Tom Raw Carried Up the Country.

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £95

Tom Raw breaks through the bottom of a palanquin, his luggage on the roof.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 18.*

Stock: 66596

473. **Tom Raw Gains the Victory.**

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £70
Tom Raw proposed to the daughter of his colonel and is accepted.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 20.*

Stock: 66597

474. **Tom Raw in the Midst of Difficulties.**

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £70
Tom Raw, now with three children, is visited by an Indian looking to be paid, to the consternation of his wife. To the left stands a sepoy; two ayahs look after his children; and a cockatoo is chained to a perch.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 21.*

Stock: 66598

475. **Tom Raw on Short Commons.**

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £70
Tom Raw sits at a camp table, head in hands, berated by his wife for his financial difficulties.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 22.*

Stock: 66599

476. **Tom Raw Disappointed at Hearing the Will Read.**

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £60
Tom Raw had hopes of a way out of his financial difficulties.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 23.*

Stock: 66600

477. **Tom Raw Wounded.**

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £80
Tom Raw lies on a battlefield before a fort, a ball in his leg. Behind the battle continues.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the

East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 24.*

Stock: 66601

478. **Tom Raw Obtains a Staff Appointment.**

[Sir Charles D'Oyly.] Published by R. Ackermann, 96, Strand, London [n.d., 1828].

Coloured aquatint. Sheet 155 x 255mm (6 x 10"). £80
Having lost his leg, Tom Raw's new post gives him and his family financial security.

A plate from "Tom Raw, the Griffin: A Burlesque Poem... descriptive of The Adventures of a Cadet in the East India Company's Service, from the period of his quitting England to his obtaining a staff situation in India". *Abbey Travel 450, 25.*

Stock: 66602

479. **Homme Persan. Dame Persanne.**

[after Cornelis de Bruyn.] [Paris, c.1718.]

Engraving. 295 x 365mm (11¾ x 13¼"). Damage at centre fold, several tears taped. £140

Full length portraits of a Persian man and woman, from 'Voyages de Corneille le Brun par la Moscovie, en Perse, et aux Indes Occidentales', a French edition of Cornelis de Bruyn's account of his travels to Russia and Persia (1701-5), first published in Dutch in 1711.

Stock: 66228



480. **The Work of the Red Crescent.**

[n.d., c.1877.]

Chromolithograph. Sheet 240 x 150mm (9½ x 6"). Trimmed close to image on left. £120

A scene of the aftermath of a battle in the Russo-Turkish War of 1877, with the Red Crescent tending to the wounded. To the left an arm is being amputated without anaesthetic.

Stock: 66461



