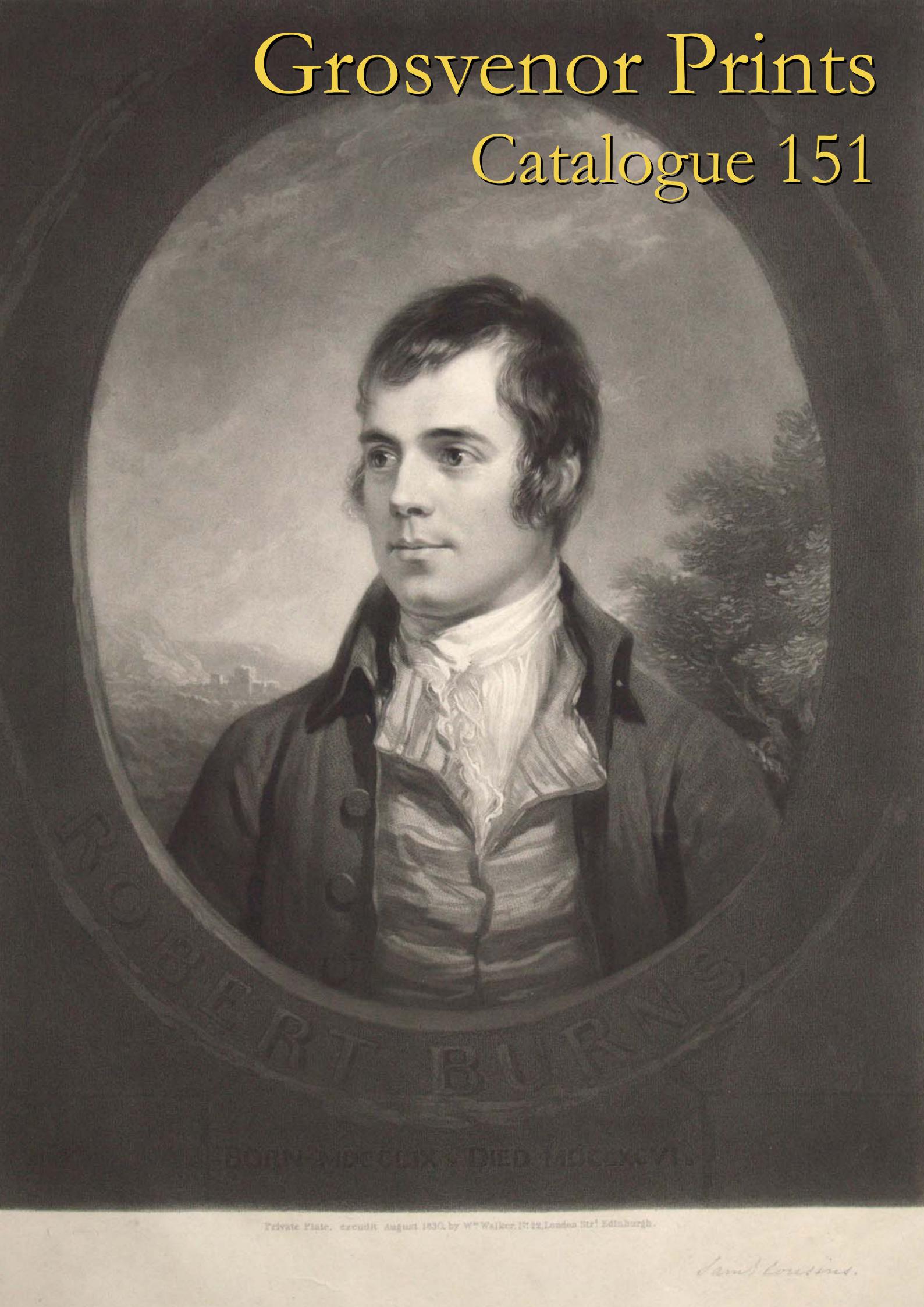


Grosvenor Prints

Catalogue 151



Private Plate, executed August 1830, by W^m Walker, 17, 22, London Str^t, Edinburgh.

Sam^l Lovell.



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Catalogue 151



Item 351

Cover: detail of Item 327

Back: Item 57

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1. [Great Witcombe Roman Villa] **Mosaic Pavement of the Room communicating with the Cold-Baths in the Roman Villa at Witcombe in Gloucestershire.**

S. Lysons del. H. Weddell fecit. Published by S. Lysons May 1, 1818.

Fine & scarce coloured etching. 445 x 525mm (13 $\frac{3}{4}$ x 20 $\frac{3}{4}$ "), paper watermarked 'Turkey Mills J Whatman 1818'. Creased, tears in margin taped. Small margins. £420

A late 2nd century Roman mosaic with a theme of marine creatures (including a mythical sea-bull) from the baths of a villa at Great Witcombe. It was excavated by antiquary Samuel Lysons (1763-1819) in 1818 and is now an English Heritage property, with this plate used to illustrate the mosaic on their website. Stock: 67941

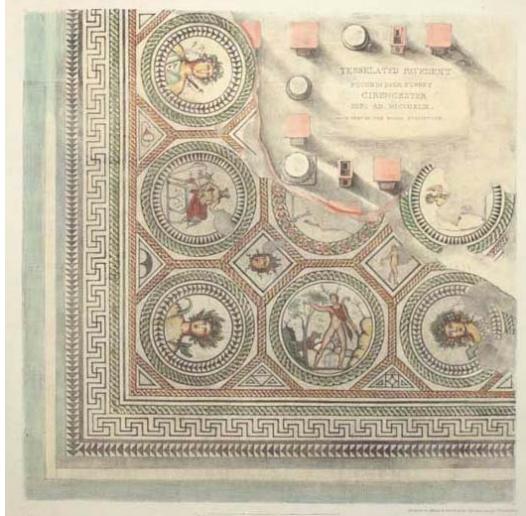
2. [Great Witcombe Roman Villa] **One of the Mosaic Pavements of a Roman Villa discovered in the year 1818, in the Parish of Witcombe in Gloucestershire, on the Estate of Sir W.m Hicks Bar.t. Drawn on a Scale of one inch to a foot.**

S. Lysons del. H. Weddell fecit. Published by S. Lysons May 1, 1818.

Fine & scarce coloured etching. 430 x 355mm (17 x 14"), onpaper watermarked 'J. Whatman 1816', with large margins Crease. £360

A late 2nd century Roman mosaic from the caldarium (hot room) of the baths of a villa at Great Witcombe. It was excavated by antiquary Samuel Lysons (1763-1819) in 1818 and is now an English Heritage property, with this plate used to illustrate the mosaic on their website.

Stock: 67940



3. **Tesselated Pavement Found in Dyer Street Cirencester Sep: Ad. MDCCXLIX. with Part of the Under Structure. [&] Tesselated Pavement Found in Dyer Street Cirencester August 1849.**

Drawn on Stone & Printed by J. Beauchamp, Cirencester. [&] Drawn on Stone, Printed & Published by J. Beauchamp, Park S.t Cirencester. [n.d., c.1849]

Two scarce & fine coloured lithographs. Printed areas 330 x 320mm (13 x 12 $\frac{1}{2}$) & 300 x 290mm (11 $\frac{3}{4}$ x 11 $\frac{1}{2}$ "), large margins. £520

Two rare lithographs locally published recording the 2nd century Roman mosaics dug up when excavating new sewers in Dyer Street. The first features heads representing three of the Four Seasons and an illustration of Greek hero Actaeon, transformed into a stag by Artemis and being killed by his own dogs. The second has the head of Medusa, hunting dogs, dragons and geometric patterns. Both are now in the Corinium Museum.

Stock: 67939

4. [Vases and tripods on twelve plates] **H 10.**

P. Columbani f. Printed for I, Taylor in Holborn near Chancery Lane. [n.d. c.1770]

Rare etching, sheet 175 x 90mm (7 x 3 $\frac{1}{2}$ ") Trimmed within plate. £60

A large ornamental vase, from a book of vase designs by Placido Columbani (1744-c.1801), a Milanese architect working in England, whose chimneypieces are often mistaken for the work of the Adam brothers. V&A: 28263:5. *Alexander* pg. 226.

Stock: 68175

5. [Vases and tripods on twelve plates] **H 12.**

P. Columbani f. Printed for I, Taylor in Holborn near Chancery Lane. [n.d. c.1770]

Rare etching, sheet 175 x 90mm (7 x 3 $\frac{1}{2}$ ") Trimmed within plate. £60

A large ornamental vase, from a book of vase designs by Placido Columbani (1744-c.1801), a Milanese architect working in England, whose chimneypieces are often mistaken for the work of the Adam brothers. *Alexander* pg. 226.

Stock: 68176

6. [Vases and tripods on twelve plates] **H 2.**

P. Columbani f. Printed for I, Taylor in Holborn near Chancery Lane. [n.d. c.1770]

Rare etching, sheet 175 x 90mm (7 x 3 $\frac{1}{2}$ ") Trimmed within plate. £60

A large ornamental vase, from a book of vase designs by Placido Columbani (1744-c.1801), a Milanese architect working in England, whose chimneypieces are often mistaken for the work of the Adam brothers. V&A 28263:2. *Alexander* pg. 226.

Stock: 68172

7. [Vases and tripods on twelve plates] **H 7.**

P. Columbani f. Printed for I, Taylor in Holborn near Chancery Lane. [n.d. c.1770]

Rare etching, sheet 175 x 90mm (7 x 3 $\frac{1}{2}$ ") Trimmed within plate. £60

A large ornamental vase, from a book of vase designs by Placido Columbani (1744-c.1801), a Milanese architect working in England, whose chimneypieces are often mistaken for the work of the Adam brothers. *Alexander* pg. 226.

Stock: 68173

8. [Vases and tripods on twelve plates] H 8.
P. Columbani Printed for I. Taylor in Holborn near
Chancery Lane. [n.d. c.1770]
Rare etching, sheet 175 x 90mm (7 x 3½") Trimmed
within plate. £60
A large ornamental vase, from a book of vase designs
by Placido Columbani (1744-c.1801), a Milanese
architect working in England, whose chimneypieces
are often mistaken for the work of the Adam brothers.
V&A: 28263:1. *Alexander* pg. 226.
Stock: 68174

9. [Domenichino Landscape] N.º 2. From
the Original Picture in the Collection of the
Rev.d W.m Holwell Carr, to whom this plate s
Iscribed by his Obliged Humble Servant, J.
Powell.

Painted by Domenichino. Etch'd by J. Powell. London,
Published Dec.r 1.st 1812, by J. Powell, 32, Great
Portland Street, and by Mess.rs Colnaghi & Co.
Cockspur Street.
Rare etching. 555 x 425mm (21¾ x 16¾"). Trimmed to
plate. £320
An Italianate landscape with a man rowing a couple in
a boat on a river, with two women and a shepherd on
the wooded banks. Behind is a castle and houses.
After Domenico Zampieri (1581-1641), known as
Domenichino, although the painting is not listed by
Spear.
Stock: 67919

10. [Petite Marine Anglaise]

[after Jean Baptiste Pillement] James Roberts Sculp.
[London Publish'd According to Act of Parliament
December 1, 1761. De la Colection de C. Leviez.]
Very rare proof before title. Engraving, 265 x 310mm
(10½ x 12¼"). Thread margins. £140
Coastal view with two men hauling a rowing boat
ashore in the right foreground, and a ruined building in
the centre distance.
Stock: 68168

11. Da cibo il prato al gregge, e l'amo a noi.
C.5.

Zucarelli Pinx in Domo I. Schmid. Appo Wagner in
Merzeria Venezia C.P.E.S.
Engraving, 18th century watermark. 360 x 460mm
(14¼ x 18¼"), large margins. Creases. £280
An Italianate pastoral scene, with a shepherd at the side
of a river, with women and a child
The title translates as "The meadow gives food to the
flock and love to us".
Stock: 67910

12. [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 140mm (8 x 5½"). Trimmed
within image and backed onto album paper at borders.
£260

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: 67998

13. [Allegories of the industries of English
Counties] Essex.

[n.d. c.1840.]
Lithograph with original hand colour. Sheet 190 x
130mm (7½ x 5¼"). Light staining. £60
From a series of idealised scenes of women and
children representing the industry of the four counties.
A woman and a child feed a cow.
Essex was known for cattle farming in the 1800s,
particularly for fattening cattle to supply the growing
demand for meat in London, as well as developing
dairy. *See Ref: 55242.*
Stock: 68146



14. La Beauté Sacrifiant aux Graces.

Joshua Reynolds Pinx. J.B. Lucien fecit. Cheau
Exudit, Parisiis [n.d. c.1790.]
Stipple printed in brown. 520 x 325mm (20½ x 12¾"),
very large margins Some wear to margins, damp stain
in top corner. £460
The personification of Beauty burns incense under a
statue of the Three Graces. *Ex: collection of The Hon.
Christopher Lennox-Boyd.*
Stock: 67957

15. [Four Seasons] Les Fleurs du Printemps.

[&] Les Dons de l'Eté. [&] Les Fruits de
l'Automne. [&] Les Rigeurs de l'Hiver.

Se vend à Augsbourg chès J.J. Haid et fils [n.d.,
c.1780].

Set of four numbered mezzotints. Each c. 215 x
160mm (8½ x 6¼"), very large margins Repaired tears,
creasing, foxing. £650

Four seasonal scenes depicting two young boys and a
girl in outdoor settings throughout the year.
Stock: 68135



16. [The Four Seasons] Spring. [&] Summer. [&] Autumn. [&] Winter.

Painted by R. Westall [2] [&] Painted by F. Wheatley [2]. Engrav'd by F. Bartolozzi R.A. Engraver to his Majesty. Pub.d Feb.y 1. 1789 [2] by T. Simpson S.t Pauls Church Yard. [&] Pub.d April 9 1789 [2] by T. Simpson S.t Pauls Church Yard.

Set of four coloured stipples with etching, printed in colours. Each 240 x 185mm (9½ x 7¼"), with very large margins. Slight crease on Autumn. £650
Fine & rare set of four half-length portraits of women in seasonal dresses and hats. Spring features a rainbow, Summer a rose, Autumn grapes and Winter a massive muff.

The set is a fine example of colour printing.
Stock: 67425

17. L'Automne.

N. Lancret pinxit. Larmessin Sculpsit. A Paris chez De Larmessin graveur du Roy, rue des Noyvers a la 2.e porte cocher agauche entrant par la rue S.t Jacques A.P.D.R. [n.d., c.1745.]

Fine etching, 18th century watermark. 335 x 380mm (13¼ x 15"). Small margins £260

A scene with women harvesting grapes, with a man grabbing one around the waist. Underneath are four lines of verse by 'M.r Roy Chevalier de l'Ordre de St. Michel'. One of a set of Four Seasons shown at the Salon in 1745. BM 1889,0318.36.

Stock: 67948

18. Le Printemps.

N. Lancret pinxit. Larmessin Sculpsit. A Paris chez De Larmessin graveur du Roy, rue des Noyvers a la 2.e porte cocher agauche entrant par la rue S.t Jacques A.P.D.R. [n.d., c.1745.]

Fine etching. 335 x 380mm (13¼ x 15"), 18th century watermark. Narrow margins. £260

Three gardeners next to an ornamental waterfall. Underneath are four lines of verse by 'M.r Roy Chevalier de l'Ordre de St. Michel'. One of a set of Four Seasons shown at the Salon in 1745. BM 1889,0318.38.
Stock: 67949

19. Winter.

Designed & Engraved by J. Peirson. London, Published by J. Le Petit, 22 Suffolk Street, Middlesex Hospital, 1st Sepr 1797.

Stipple, printed in colours. 190 x 230mm (7½ x 9"). Narrow bottom margin, slight scuffing at printed border top left. Small margins on 3 sides. £180
Children by the side of a pond. A fine example of colour printing, from a set of Four Seasons.
Stock: 67875

20. Winter.

Designed & Engraved by J. Peirson. London, Published by J. Le Petit, 22 Suffolk Street, Middlesex Hospital, 1st Sepr 1797.

Stipple, printed in colours. 190 x 230mm (7½ x 9"). £230
Children skating on a pond. A fine example of colour printing, from a set of Four Seasons.
Stock: 67874

21. Seeing. La Vue.

Drawn by L. Schiavonetti. Engraved by I. Geremia. London, Published March 1 1801, by Mess.rs Schiavonetti N.º 12 Michels Place Brompton. Stipple, partially printed in colour. Sheet 345 x 255mm (13½ x 10"). Trimmed top and bottom, bit messy. £180
A woman in white classical dress lifts a veil to look at herself in a mirror. From a set of the Five Senses.
Stock: 67873

22. A Gentle Hint.

T.M. Joy Pinx.t. G. Zobel Sculp.t. London, Published by Tho.s Mc.Lean, 26, Haymarket, March 1.st 1845. Mixed method mezzotint. Sheet 400 x 325mm (15¾ x 12¾"). Trimmed within plate, close to title at bottom. £280

A small girl sits on the ground, as a terrier paws at her, hoping for a piece of her biscuit. Behind, on a chair, is an armoured gauntlet. A scare & decorative image.
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68196

23. [Imprisoned]

B. Riviere [in plate] B. Riviere A.R.A. Samuel Cousins R.A. Published March 1st. 1880, by Thos. Agnew & Sons, London, Manchester and Liverpool, Copyright Registered; Entered according to Act of Congress in the Year 1880, by William Schaus in the Office of the Librarian of Congress at Washington.

Mixed method engraving on chine collé, PSA blindstamp. 730 x 570mm (28¾ x 22½"), very large margins. £360

A young girl standing at a window, looking out on falling snow, a deerhound beside her.
Stock: 68116

24. **Pointer Bitch, & Puppies.**

Painted by J.Ward. Engraved by S. Reynolds. London
Published March 1. 1799 by S. Morgan No. 22
M[argaret Street Cavendish Square.]
Mezzotint. Sheet 325 x 380mm (12 $\frac{3}{4}$ x 15"). Trimmed
to plate on three sides, into plate at bottom, part of
publication line erased. £320
A white and tan pointer and her puppies lying on straw.
*Whitman 462. Ex: collection of The Hon. Christopher
Lennox-Boyd.*
Stock: 68195

25. **Eos.**

Sir Edwin Landseer, R.A. C.A. Tomkins. London,
Henry Graves & Co. Dec.r 1.st 1887, Copyright.
Mezzotint, proof with scratched title, printed on chine
collé, Printseller's Association blindstamp. 215 x
240mm (8 $\frac{1}{2}$ x 9 $\frac{1}{2}$ "), with large margins. £140
Eos, Prince Albert's favourite greyhound, standing at a
table, a hat and white gloves on a stool. Albert brought
him from Germany when he married Victoria in 1840
and the following year the Queen commissioned this
portrait as a surprise Christmas present.
Issued for the Library edition of Landseer's work.
Stock: 67928

26. **Stourbridge Library. Instituted 1790. N.^o
[blank].**

Howe sc. [1875.]
Etching, printed in blue. Sheet 210 x 130mm (8 $\frac{1}{4}$ x 5"),
with large margins. Marked. £60
An unused bookplate for a lending library, with an
illustration of a woman reading in a library with a
globe, a folly on a hill behind.
Stock: 68143

27. **West of England Fire and Life Insurance
Company, Chief Office, Exeter. - Office for the
Metropolis, No. 20, New Bridge Street,
Blackfriars.**

[Printed date 1837, mss date 1838]
Insurance certificate, letterpress and wood-engraving,
completed in ink. Sheet 555 x 435mm (21 $\frac{3}{4}$ x 17"),
with tax blindstamp and ink stamp. Folds. £160
An insurance document for Emanuel Hodges,
Crewkerne.
Stock: 67840

28. **[Royal Manchester Institution]
Exhibition of Works of Art in Black & White.
W.E. Hamer has the honor to invite [blank] &
Lady to a Private View & Conversazione on
Tuesday, April 2nd at the Royal Institution,
Moseley St. Private View, 10 to 4 o'clock.
Conversazione, 7 o'clock. Evening Dress.**

[Perhaps by C. Green RI] [n.d., 1872 or 1878?]
Rare etched invitation on card. 135 x 165mm (5 $\frac{1}{4}$ x
6 $\frac{1}{2}$ "). £160
An invitation to a sale exhibition held yearly during the
1870s at the Royal Manchester Institution, intended to
promote local artists. The design features two footmen,
one black, the other white, pulling back a curtain

hanging from a porte-crayon, revealing paintings,
including Hogarth's selfportrait with his dog Trump.
Stock: 67946



29. **[Illustrations to the Book of Common
Prayer, including Torments of Hell]**

[n.d. c.1648]
20 engravings on an album sheet. Sheet size, 610 x
445mm (24 x 17 $\frac{1}{2}$). All trimmed within plate and
glued to backing sheet. £580
Illustrations to the Book of Common Prayer including
images of the saints and torments of hell.
Stock: 68193

30. **[Illustrations to Edward Spark's bible]
[&] [Illustrations to the Book of Common
Prayer]**

[London printed for J. Redmayne, Jun, For T. Basset
and J. Brome,] [and are to be sold by J. Williams at the
Crown in S.t Paul's Church-yard 1682] [&] [n.d.
c.1654]
36 engravings on an album sheet. Sheet size, 610 x
445mm (24 x 17 $\frac{1}{2}$). All trimmed within plate and
glued to backing sheet. £360
18 illustrations to Edward Spark's, 'Thysiasterion, vel
Scintilla altaris : Primitive devotion in the feasts and
fasts of the Church of England,' published 1682.
18 illustrations to the Book of Common Prayer
including images of the gunpowder plot 'The Powder
Plot November 5.', King Charles I's execution, 'K:
Charles I Murthered Pf31,' and 'K Charles II his returne
2 Sam.'
Stock: 68178

31. **Convicerat enim eos Daniel ex ore suo Falsum dixisse Testimonium. To the Earl of Bute this Plate engrav'd from a Picture of [erased] is dedicated by his most obedient humble Servant Will.m Baillie.**

Eckhout Pinx.t. WBailie sculp.t. 1764. Cap.t Baillie's Fifty Guilder Print 1775.

Mezzotint. 395 x 405mm (15½ x 16"), large margins Backed with paper. £490

Daniel accusing the two elders of bearing false witness against Susanna.

Baillie was art agent for the Earl of Bute. When this plate was first published the dedication read 'Eckhout's in His Lordship's Collection'; this example seems to have been published after the painting had been sold on.

Stock: 68142

32. **[The Finding of Moses] Affigis Tharidas...**

Egidius Coninxlogensis Inucntoz. Nicolaus de Bruyn Sculptoe. 1601.

Fine & rare engraving, 420 x 655mm (16½ x 25¾").

Thread margins. Glued to album paper in corners.

Central crease where previously folded. £750

A biblical scene set in a wooded landscape: a man stands on a riverbank holding a cradle with an infant, while Pharaoh's daughter and her attendants watch from the opposite shore; a stag appears at left, with towns lining a winding river in the background.

After Flemish painter Gillis van Coninxloo (1544–1607) and engraved by engraver and publisher

Nicolaas de Bruyn (1571 - 1656). *New Hollstein* 23.

Stock: 68098

33. **Arms & Habits of the Antient Britons.**

Saunders del. Storer sculp. Published Feb. 1. 1799, by G. Nicol, Pall Mall.

Engraving. 225 x 300mm (8¾ x 11¾"), large margins. £140

An imaginative illustration of Ancient British soldiers, with curved wooden shields, and druids, with sickles, mistletoe and harps. In the background is a stone circle, a dolmen and an oak tree covered in mistletoe.

Stock: 67683

34. **Charter of Liberties. Cardinal Langton, Archbishop of Canterbury, producing to the Barons and the rest of the Assembly at S.t Edmund's Bury, the Charter granted by Henry the 1st, in which that Monarch pledged himself to abolish the arbitrary Laws of the Normans then in force...**

35. **Engraved from the Original Picture in the Gallery of the University of Oxford.**

Painted by W. Martin. Engraved by W. Ward. London. Pub.d Dec.r 16, 1795 by W. Martin, Hamilton Street, Piccadilly.]

Mezzotint, printed in colours and hand-finished. Sheet 560 x 620mm (22 x 26"). Trimmed within plate, repaired tears and cracks, creased, backed with paper.

£1250



Cardinal Stephen Langton standing behind the altar in Bury St Edmund's in 1213, pointing to the Charter of Liberties, the barons of England raising their hands in agreement.

The Charter of Liberties was issued by Henry I upon his ascension to the throne in 1100, addressing abuses of royal power, such as over-taxation of the barons, the abuse of vacant sees, and the practices of simony and pluralism. It was generally ignored by monarchs until 1213, when Langton, the Archbishop of Canterbury, reminded the nobles that their liberties had been guaranteed a century before. In the face of such unified opposition King John opened negotiations and the Magna Carta was signed two years later.

The quality of the colour printing is particularly good. *Frankau 55, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67816

36. **William Pendrill of Boscobell in the County of Salop Aetis Suae 84 The Royall Oake. His face you see. Now breifly heare the Rest.; How well he serv'd his Prince in flight destrest. Twas , He whose little Household did Combine In Piois Care to save : the Royall Line. An Oake was thought most safe:for what could prove More Luckie tthen the sacred tree to Love. See where the Hen=roost Ladder stands; by that, The Might Monarch climb'd the Boughs of Statem Where Noble Carlos lent his Manlike Knee, The last support of Fainting Majestie, and Natures Tapistrie was the onely Shroud To shelter that Great Prince was Rage pursu'd. The Nutthook reaching up his Honely fare supply'd the want of Waiters standing Bare; Shile busie Wife and Children gather Wood To dress the Sheep prepar'd for Better food Thus, Many Oakes defend the British Maine but one Preferr'd the Brittish Soveraigne. "Pendrill thy name will shine in History /Brighter then their's whose Hospittallity / Disguised Deitys hath entertayn'd / for thine was reall t'other Poets saynd."**

From the very rare print in the possession of A H Sutherland Esq.r. Are to be sold by S. Woodburn, St. Martin's Lane, London. [n.d. c.1810]
 Engraving. Sheet: 345 x 250mm (13½ x 9¾"). £180
 Trimmed within plate. Staining in corners.

A portrait of William Pendrill set in an oak. Pendrill was one of five brothers: George; Richard; Humphrey; John and William who helped Charles II escape from England after his defeat at the Battle of Worcester in 1651 during his failed attempt to regain control of England from Cromwell. The Pendrills were a Royalist family who lived and worked on the estate of Boscobel House where the King sought refuge after his defeat. Having been forced to hide in an oak tree in order to escape Cromwell's troops Charles and the Royalist Colonel Carlos finally managed to escape disguised as land workers and escorted by the Pendrills. The Pendrill brothers were richly rewarded when Charles II was restored to the throne in 1660.

Stock: 68163

37. The Parting of Achilles and Briseis. Bear Witness, Heralds, and proclaim my Vow...

G.B. Cipriani inv. et del. 1785. F. Bartolozzi sculpt. London Publish'd June 12 1786 by S. Vivares No. 13 Great Newport Street.
 Stipple, printed in brown. 390 x 450mm (15¼ x 17¾"). Narrow margins. £290
 As the slavegirl Briseis is led away on the orders of Agamemnon, Achilles, sitting in his tent, rails against this insult, causing him to withdraw from fighting in the Trojan War. *De Vesme* 349, vi.
 Stock: 67916

38. The Parting of Hector and Andromache. La Partenza di Ettore e Andromache.

Angelica Kauffman R.A. pinxt. Jas. Watson fecit. Robt. Sayer Excudit. London Printed for Rob.t Sayer, Map & Printseller, N.^o 53 in Fleet Street, London. Published as the Act directs, 1.st Jan.y 1772.
 Mezzotint. 465 x 565mm (18¼ x 22¼"). Restoration to margins. £490
 Andromache embraces Hector, who is dressed for war, with a plumed helmet and a spear, with a nurse holding their bab. In the background is the Greek camp. A scene from Homer's 'Iliad'. After the painting by Angelica Kauffman in the National Trust property at Saltram, Devon. *Goodwin: 177, state ii of ii, but also published later by Laurie & Whittle.*
 Stock: 67815

39. Eurydice Hurried Back to the Infernal Regions.

Painted by H Thomson Esq.r R.A. Engraved by W. Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York [Published June 16, 1815, by the Engraver, 24 Buckingham Place Fitzroy Square.] Mezzotint. Sheet 555 x 620mm (21¾ x 24½"). Trimmed within plate, laid on card, mark top right. Repaired tear top centre. £850



Three spirits of the Underworld carry Eurydice away from Orpheus, who watches in horror, hands clasped, his lyre by his side.

Below left is Virgil's verse; on the right is Dryden's translation. *Frankau 108. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67817

40. [A Roman painting of dwarfs, a hippopotamus and crocodiles.]

Camillo Paderni delin. J. Mynde sculp. [London: George Turnbull, 1740.]
 Engraving, 18th century watermark. 390 x 360mm (15½ x 14¼"), large margins. Margin rebuilt lower right, just affecting plate, repair to fold. £490
 A bizarre scene of two dwarfs guarding an island with classical temples and an altar. One raises a spear at an angry-looking hippopotamus.
 A plate from George Turnbull's 'A Treatise on Ancient Painting: containing observations on the rise, progress, and decline of that art amongst the Greeks and Romans'. Unfortunately the text (available on archive.org) gives no details of its origin or meaning.
 Stock: 67824

41. La Cuisinière Charitable.

C. Eisen Inv. Chevilet Sculp. AParis Chés Buldet rue de Gesvres au Grand Coeur [n.d., c.1760].
 Engraving. Sheet 375 x 275mm (14¾ x 10¾"). Trimmed within plate. damp stain bottom left. £230
 A woman ladles soup into a bowl for a ragged wanderer.
 Stock: 68138

42. A Christmas Holiday.

Painted & Engraved by J.R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. London Published July 29th 1790 by J.R. Smith, King Street, Covent Garden.
 Mezzotint, open-letter title, inscriptions scratched. 500 x 350mm (19¾ x 13¾"), very large margins. Small tears in margins, publication line weakly inked. £320
 A smartly-dressed young boy attempts to entice a girl onto a frozen pond in an ornamental garden. *D'Oench 307. Frankau 79. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 67898

43. **Voyage en Enfer. Jugement du Destin.**
 Lith. de G. Engelmann. B. Goupil del.t. Ch. Soehnée
 inv. [n.d., c.1825.]
 Rare lithograph. Printed area 190 x 220mm (7½ x
 8¾"). Some foxing £260
 Two scenes: above a group of people ride to hell on a
 slug. Below men stand, half buried, as they are judged,
 bats flying overhead.
 Charles-Frédéric Soehnée (1789-1878), French painter
 who specialised in grotesque scenes of imaginary
 beasts and travelers against the backdrop of desert
 landscapes.
 Stock: 68133



44. [13 engravings from The Devil upon Two Sticks] [&] [5 scenes of antiquity]

[Chez Pierre Van Cleef à Londres 1755] [&] [n.d.
 c.1696]
 18 engravings front and back on an album sheet. Sheet
 size, 610 x 445mm (24 x 17½). All trimmed within
 plate and glued to backing sheet. £360
 Thirteen illustrations from, 'Le diable boiteux,' written
 by Alain-René Lesage (1668-1747). They seem to be
 from the edition published by Pierre Van Cleef in
 1755.
 On the reverse the top engraving, 'Bacchantivm
 Chorvs. Bacchvs Indicvs. Dionysiaca Saltatio.' Images
 of drunken revelry, dancing and music making in
 honour of Dionysus/Bacchus and a coin image of the
 God to the right. The left is a medallion portrait of
 Midas surrounded by three coins. Central is the title
 page for the book, 'Q. Curtius Rufus: Historiae
 Alexandri Magni' (Histories of Alexander the Great)
 published in 1696. The right a medallion portrait of
 Homer surrounded by four coins. The bottom is,
 'Bacchi Et Ariadne Chorvs. Liberi Patris Trivmphvs,' a
 parade with Bacchus and Ariadne in a chariot being led
 by a procession of mythical creatures. A triumphant
 Bacchus (Eleutherios) returns drunk on a cow from his
 conquest of India, surrounded by a rowdy, celebratory
 procession. Two coin images.
 Stock: 68177

45. [Comus] The Enchanted Lady. Vide
 Milton's Comus.

S. Harding Inv.t. P.W. Tomkins Sculp. Pupil of F.
 Bartolozzi. London: Published June 8th 1785 by Tho.s
 Macklin, Fleet Street.
 Stipple, open lettered title, printed in brown with hand
 colour. Sheet 255 x 275mm (10 x 11¼"). Trimmed
 within plate on three sides. £260

Comus, holding a necromancer's wand, urges 'The
 Lady', stuck in an enchanted chair, to drink from his
 magical cup (representing sexual pleasure and
 intemperance). See [Ref: 45215] for uncoloured
 version
 Stock: 67872

46. [A Song from Shakespeare's Cymbeline]
Fidele's Tomb. To fair Fidele's grassy Tomb
Soft Madis & Village hinds shall bring Each
opening sweet of earliest bloom And rifle all
the breathing spring No waiting Ghost shall
dare appear To vex with shrieks this quiet
Grove But Shepherd lads assemble here And
melting Virgins own their love. Vid: Collin's
Poems.

Harding del.t. Delatre sculpt. London: Published May
 20, 1785 by Tho.s Macklin, 39. Fleet Street.
 Fine stipple printed in colours. Sheet 260 x 275mm
 (10¼ x 10¾"). Trimmed into plate on three sides, top
 edge chipped. £220
 Women dress the tomb of Fidele with flowers.
 A scene illustrating 'A Song from Shakespeare's
 Cymbeline' by William Collins (1721-59), a poem set
 to music by Thomas Augustine Arne (1710-78). See
 [Ref: 17021] for one printed in red and [Ref: 19172]
 for reversed version.
 Stock: 67871

47. [Diana and Actaeon.]

P. Berchet in. et. pinx. I. Smith fec. et ex. [n.d.,
 c.1705.]
 Rare mezzotint. 250 x 350mm (9¾ x 13¾"). Trimmed
 to plate, laid on 18th century card, edge of image on
 right scraped. Silverfish damage top centre. £220
 Diana and her companions bathing in a pool,
 discovered by Actaeon. As the goddess gestures at him,
 Actaeon feels the antlers sprouting from his head and
 his hunting dogs start barking at him.
 Pierre Berchet (1659-c1719), French painter of
 decorative history subjects, worked in Britain, painting
 the ceiling of the Chapel of Trinity College, Oxford,
 c.1694. Wessely 365.
 Stock: 67823

48. **Antiope Séduite par Jupiter.**

A.Devéria del. Imp. Lemercier, Benard & C.e. Paris,
 chez Bulla éditeur, rue Tiquetonne, 18 [n.d., c.1860].
 Lithograph with superb original hand colour
 highlighted with gum arabic. Printed area 310 x
 360mm £320
 Jupiter, disguised as a satyr, lifts up a sheet to reveal a
 naked Antiope, sleeping in a glade, Cupid by her side.
 He later impregnates her and she gives birth to the twin
 heroes Amphion and Zethus.
 Stock: 67820

49. [Jupiter and Antiope.]

[after Benigne Gagneraux.] [n.d., c.1820].
 Stipple, with superb original hand colour. 415 x
 575mm (16¼ x 22½"). Long tear through image taped,
 trimmed to plate. £140

Jupiter, disguised as a satyr, reaches towards a naked Antiope, asleep in a glade. He later impregnates her and she gives birth to the twin heroes Amphion and Zethus.

An adaptation of the painting by Benigne Gagneraux (c.1780), reversed and removing Cupid from under the canopy.

Stock: 67825



50. **Jupiter et Leda. Collection des Tables des Dieux, des Heros, et autres Personnes d'Antiquité tirees d'Ovide et autres auteurs, d'apres les Tableaux de diverses Maitres tres fameuses.**

paint par F. Boucher. Gravée par A.H.J. Degmair. Negotium Academiae Caes. Franc. excudit Viennae et Aug. Vind. à Paris chez Rosselin [n.d., c.1763]. Scarce & fine mezzotint. 330 x 425mm (13 x 16 3/4"). Trimmed to image on three sides, into plate at bottom, mounted in album paper. £580

Jupiter, disguised as a swan, approaches Leda, Queen of Sparta, and her companion. A pair to 'Jupiter et Calisto'.

Gilles Rosselin (fl c.1763-4) acted as an agent for German publishers including J.J. Haid.

Stock: 68140

51. **[Venus rebuking Cupid.]**

J.M. Nattier Pinx. J. Johnson Fecit 1751.

Scarce mezzotint. 285 x 225mm (11 1/4 x 8 3/4").

Trimmed to plate at bottom, narrow margins elsewhere, crease. £240

An oval scene of Venus using a bunch of roses to beat Cupid, holding him with the other hand as he tries to run away. Two doves and Cupid's bow and quiver are on the ground.

Alexander suggests Johnson is a pseudonym used by John Faber jnr. *Alexander: Biographical Dictionary of British & Irish Engravers*, p. 506.

Stock: 67876

52. **[Agriculture.]**

[illegible pencil signature.] [n.d., c.1916.]

Linocut, signed by the artist. Printed area 290 x 550mm (11 1/2 x 21 1/2"), paper watermarked 'Van Gelder Zonen', with very large margins. £320

An elderly couple struggle with a horse-drawn plough in the rain, a thatched cottage, partially roofless, behind.

Stock: 67833

53. **Alderney.**

['E-heart-D 81' monogram of Edwin Douglas] Painted by Edwin Douglas. Engraved by A.C. Alais. London, Published Sept.r 17th 1883 by Henry Graves & C.^o, the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales, 6 Pall Mall.

Copyright Registered.

Mixed-method engraving on chine collé, PSA blindstamp. 680 x 550mm (26 3/4 x 21 3/4"), large margins Tears in backing sheet. £360

A young woman with clogs, holding a bunch of greens on her shoulder, walking across a meadow with foxgloves, between a cow and a calf.

One of four paintings in the 'Channel Island Series', featuring young women and Jersey cows by Scottish artist Edwin James Douglas (1848-1914).

Douglas first exhibited at the Scottish Royal Academy in 1865, aged 17, and at the Royal Academy four years later. His patrons included Sir Charles Tennant and Queen Victoria, who purchased a picture of setters as a birthday present for Edward, Prince of Wales. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68113

54. **Jersey.**

['E-heart-D 78' monogram of Edwin Douglas] Painted by Edwin Douglas. Engraved by A.C. Alais. London, Published Sept.r 17th 1883 by Henry Graves & C.^o, the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales, 6 Pall Mall.

Copyright Registered.

Mixed-method engraving on chine collé, PSA blindstamp. 680 x 550mm (26 3/4 x 21 3/4"), large margins Edges of large margins soiled. £360

A young milking-girl carrying a pitcher and leading two Jersey cows, through a field full of daisies, with a wood in the background

One of four paintings in the 'Channel Island Series', featuring young women and Jersey cows by Scottish artist Edwin James Douglas (1848-1914).

Douglas first exhibited at the Scottish Royal Academy in 1865, aged 17, and at the Royal Academy four years later. His patrons included Sir Charles Tennant and Queen Victoria, who purchased a picture of setters as a birthday present for Edward, Prince of Wales. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68114

55. **[Sark.]**

['E-heart-D' monogram of Edwin Douglas] [Pencil signatures of Edwin Douglas and Alfred Clarence Alais.] London, Published July 17th 1883 by Henry Graves & C.^o, the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales, 6 Pall Mall. Copyright Registered. Entered according to Act of Congress in the Year 1883 by M. Knoedler & C.^o in the Office of the Librarian of Congress, Washington.

Mixed-method engraving on chine collé, PSA blindstamp. 850 x 680mm (33½ x 26¾"), large margins. Tears in backing sheet. £360
 A milkmaid carrying a pitcher on her hip, with a posy of daisies under her chin, in a meadow at the edge of a copse, a cow with a bell hanging round its neck beside her.
 One of four paintings in the 'Channel Island Series', featuring young women and Jersey cows by Scottish artist Edwin James Douglas (1848-1914).
 Douglas first exhibited at the Scottish Royal Academy in 1865, aged 17, and at the Royal Academy four years later. His patrons included Sir Charles Tennant and Queen Victoria, who purchased a picture of setters as a birthday present for Edward, Prince of Wales.
 A pair to 'Jersey'. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 68112

56. **Le Saut de Taureau.**
 F huet in. F.D. A Paris chez Depeuille M.d d'Estampes, rue S.t Denis, la Boutique attenant à S.t Jacques l'Hopital. N.º 417.
 Rare etching, printed in colours. 140 x 180mm (5½ x 7"), large margins. Creased. £260
 'The Bull's Leap'. A woman gives a helping hand to a bull mounting a cow.
 Stock: 68136



57. **[Stipple on silk] [The Morning.]**
 [after William Hamilton.] [n.d., c.1790.]
 Stipple, printed in colours on silk. Oval, 120 x 165mm (4¾ x 6½"). Laid on album paper. £240
 A scene outside a cottage, with one women milking a cow, another about to don her yoke with the aid of a third, and a fourth churning butter. Two small children play with empty pails. A fine example of printing on silk.
 Stock: 67870

58. **Poachers Going Out. [&] Poachers Attacked.**
 Published at Hodgson's Wholesale Print Warehouse, 111 Fleet S.t & by Turner & Fisher, New York and Philadelphia.
 Pair of lithographs with fine hand colour. Printed areas c.210 x 155mm (8¼ x 6"). £180
 A pair of scenes with poachers: leaving a cottage and being attacked by gamekeepers.

Stock: 67848

59. A Sea Engagement between the English and Algerines.

P. Monemie Pinx.t. Fourdrinier sculp from the Original painting in Vaux-hall Garden. Published by Tho.s Bowles accordint to Act of Parliam.t October 28.th 1743. Printd for Carington Bowles in St Pauls Church Yard, and John Bowles at the Black Horse in Cornhill. Engraving with fine hand colour. 295 x 365mm (11½ x 14¼"), on Whatman laid paper, with large margins.

£320

A sea battle between a galleon and galleys, most of which are destroyed. The ship has been identified as both the 'Mary Rose' (1669, captained by John Kepphorne) and 'Kingfisher' (1681, under Commander Morgan Kemphorne, son of John).

Stock: 67936

60. Sketch Representing the Wreck of the Steamer Killarney of Bristol, on the Evening of Saturday the 20th Jan.y 1836, at Renny Bay on the Southern Coast of Ireland. Showing the Scene of the disaster as it appeared on the ensuing Monday with the Shipwrecked Sufferers on the Rock & the Mode of Rescue. Taken on the Spot.

Drawn and Lithographed by Unkles 20 South Mall, Cork.

Scarce lithograph on chine collé with printed backing sheet. Sheet 300 x 260mm (11¾ x 10¼"). Trimmed into image and title. £260

A view of the rescue attempts of the survivors of the wreck of PSS Killarney of the General Steam Navigation Company of Bristol.

After the engines cut out, the paddle steamer was swept onto a pinnacle and got wedged. Twenty passengers and crew managed to scramble onto the rock, but because of problems getting ropes to the pinnacle, as shown here, only fourteen remained by the time they could be rescued.

Stock: 67847

61. Plan of the Cabins of the London and Edinburgh Steam Packets.

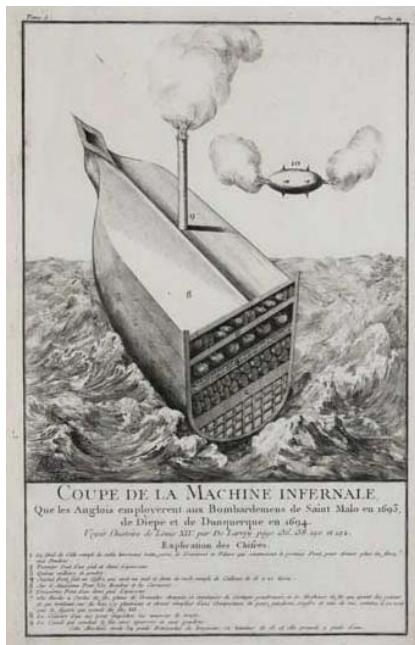
Litho L. Clark & C.º, 1 Birch Lane, Cornhill. [n.d., c.1825.]

Lithograph. Sheet 250 x 390mm (9¾ x 15¼"). With wood-engraving pasted on reverse. Folds as normal, loss at top centre. £240

Plans of four ships of the London and Edinburgh Steam Packet Company: 'Soho', upper deck and lower deck; 'Tourist'; 'City of Edinburgh'; and 'James Watt', upper and lower. The wood engraving is a profile of 'City of Edinburgh'.

The company was bought by the General Steam Navigation Company in 1836.

Stock: 67856



62. **Coupe de la Machine Infernale, Que les Anglois emploierent aux Bombardemens de Saint Marlo en 1693, de Diepe et de Dunquerque en 1694. Voyés l'histoire de Louis XIV. par De Larrey page 136, 138, 190 et 192.** [n.d., c.1720.]

Engraving. 355 x 225mm (14 x 8 3/4"), large margins. £290

A cross-section of an 'Infernal Machine', one of a fleet of ships filled with bombs, powder, tar, animal fat and scrap metal, built by the English as a weapon to destroy French ports, under the command of John Benbow. When used against St Malo one was sailed by a crew of six towards the harbour, but a gust of wind blew it off course and onto a reef, where it exploded, killing the crew of six. The blast damaged houses in the town, but there were no reported casualties. An attempt on Dunkirk the following year was also unsuccessful, as the French blocked the entrance.

From Isaac de Larrey's 'Histoire de France sous le règne de Louis XIV'. Unsurprisingly this French description does not mention the more successful attack on Dieppe in 1694, which devastated the town. Stock: 68127

63. **The Flying Camp. [&] Return of the Campaign.**

A. Watteau pinxit. Cl. Du Bosc sculp. Printed & Sold by John Ryall at Hogarth's head near the Globe Tavern in Fleet Street London.

Pair of etchings, 18th century watermark. 360 x 440mm (14 1/4 x 17 1/2"), with large margins. 'Flying camp' with stain in sky. £420

A pair of scenes of an army on the move. 'Flying Camp' shows the column bivouacking around a cooking fire, with a camp follower breast-feeding in the centre. 'Return' shows it nearing its destination, with a wogon-load of booty, the nursing mother riding on a donkey.

Stock: 67951

64. **Napoléon et Son fils.**

Paintd by Steuben. Engraved by G. Zobel. London: Published Dec.r 1st. 1842, for the Proprietor, by the Engraver, 7, Commercial Road, Pimlico.

Mixed method mezzotint, printed in colours. Sheet 490 x 390mm (19 1/4 x 15 1/4"). Trimmed within plate, repaired tears, inscription area rubbed and soiled. Repairs. £280

Napoleon reading in a library, with and his son, Napoléon François Charles Joseph, asleep resting on his thigh. On the mantle of the fireplace is the bust of Alexander the Great, at the time his only known portrait, which is now in the Louvre. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68184

65. **A Scene at Boulogna or Needs must when the Devil drives.**

[Satirist 1 Nov 1811].

Etching and aquatint in sepia. Sheet 200 x 365mm (8 x 14 1/4"), paper watermarked 'Edmonds & Pi[ne] 1807.' Folds as issued. Trimmed on all but right side. £140 Plate from The Satirist, ix, p. 341. A shoreline scene shows Napoleon (1769-1821), sword drawn, forcing a marine forward by his long pigtail, commanding, "Rascal—F—e, go fight dem dam English." The marine replies, "Sire, me like fight men; dem English be Diables," and wears a shako, military tunic, trousers, and slippers. In the foreground, grenadiers with fixed bayonets drive a trembling naval officer and several sailors toward a ship's boat, into which one sailor is already falling. The officer, reluctant and frightened, wears a feathered bicorne, carries a telescope, and declares, "Allons à la Gloire!" The sailors are rough figures in bonnets rouges, shirts, and trousers; three serve as boatmen, while two exclaim, "Oh! by Gar! dey vill eat us all up," and "Ah mon dieu." On the horizon, two British ships are firing, with a third standing by. BM Satires 11742.

Stock: 67927

66. **[Elephant charging two lions.]**

Kurt Meyer-Eberhardt [Signature in pencil] [n.d., c.1960.]

Etching, 420 x 610mm (16 1/2 x 24"), with enormous margins. Limited edition of 120. £680

Kurt Meyer-Eberhardt (1895-1977), animalier artist, particularly known for his dog portraits.

Stock: 68099

67. **[Porcupine] Das Stachelschwein aüs der Meerenge von Hüdson. *Hystrix Canadensis. Le Porc-épic de la Baye de Hudson.***

G. Eduard ad viv. del. J.M. Seligman sculps et excudit. [n.d., c.1760.]

Fine coloured engraving, 200 x 260mm (8 x 10 1/4") large margins. £260

An early illustration of a porcupine, copied from the plate by George Edwards. Canadian interest.

Johann Michael Seligmann (1720-1762), a German artist and engraver primarily known for his ornithological artwork in "Sammlung verschiedener ausländischer und seltener Vögel" (1749-64), which

contained translations of George Edwards's 'A Natural History of Birds' and 'Gleanings of Natural History'.
Stock: 68121

68. [Cat]

C Huet 1757.

Rare soft ground etching, printed in brown, 18th century watermark. 200 x 275mm (8 x 10¾"), large margins. Tear in top margin taped, foxing £260
A crayon-manner portrait of a cat by Christophe Huet (1700-59).
Stock: 68134

69. **Descriptive Key To The Engraving From The Grand Historical Picture Painted By William Bonnar Esq, R.S.A., Of John Knox Administereing The First Protestant Sacrament In Scotland, A.D. 1546.**

[after William Bonnar] [printed by Henry Thomas Ryall] Subscribers' Names Received By Messrs. Hodgson And Graves, Printellers And Publishers By Special Appointment To Her Majesty, 8, Pall, Mall London.

Etching and letterpress, sheet 285 x 445mm (11¼ x 17½"). Collector's stamp of the Hon. Christopher Lennox-Boyd in black ink, 'CL-B.' Trimmed on three sides, small top margin and creasing where previously folded in quarters. Foxing. £160

Outline key.

John Knox (1505-72) stands at the left on a dais before a table, with stairs to the pulpit behind him, gesturing toward the crowded congregation in St Andrews Cathedral. Two women kneel in the foreground, Lady Lilius Drummond (c.1525-79) about to drink from the chalice. To the right, men gather around a table: Norman Leslie beside Sir James Melville (1535-1617), and Lord David Drummond (c.1515-71) at the far end, overcome and resting his head on his arms as Sir James Sandilands (c.1511- c.79) comforts him. In the background, bread is distributed to other communicants. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68167

70. **Spooner's Transformations, N° 3. The Transformed Sleepers.**

London, Will[iam Spoo]ner, 377, Strand [n.d., c.1840]. Scarce coloured lithograph mounted in card, as issued, with lithographic title label pasted on, backed on tissue. Card 285 x 230mm (11¼ x 9"). Some spotting. £780
A transformation print: when held to the light the image of a sleeping woman and white cat changes to a wide-eyed black woman and a tabby cat, also awake.
Stock: 67886

71. **[Portchester Castle.]**

[From an Original Transparent Drawing by W. Orme.] [Orme, Conduit Street, Excu.t. Sold & Published May, 1, 1799, by Ed.wd Orme, corner of George Street and Conduit Street, London, the first Inventor of Transparent Prints. Where may be had a great Variety, and every requisite for Drawing them.]

Oval mezzotint. Sheet trimmed as oval, at most 270 x 230mm (10½ x 9") Trimmed around image, losing all inscriptions, album paper on verso obscuring transparent effect. £220

A night scene of a small castle with a square tower lit by a full moon, with a guard standing at a guardpost at the top of stairs. An old man and a child walk past, carrying a lantern.
Stock: 67935

72. **[William Burton.] Vera Effigies
Guilielmi Burton. L.L. Baccalaurei.**

W.Hollar fec: [n.d., c.1658.]

Engraving. Sheet 220 x 145mm (8¾ x 5¾"). Trimmed and backed onto album paper. £130
Portrait of William Burton (1609-57). Frontis to his work 'A Commentary on Antoninus his Itinerary' (London: 1658). *Pennington 1368 ii of ii.*
Stock: 67999

73. **[Jacob Butler of Barnwell.]**

[Etched by Michael Tyson?]

Etching, 185 x 170mm (7¼ x 6¾"). Trimmed within plate and glued to album sheet at corners. £140
Etching probably by Michael Tyson (1740-1780) of Jacob Butler (1681-1765) a Cambridgeshire counsellor whose epitaph, which he wrote himself, can be found in the church of St. Andrew the Less, or Barnwell.
RCIN 651727

Stock: 68171



74. **Renatus Descartes, Nobil. Gall. Perroni Dom. Summus Mathem. et Philos..**

[n.d., c.1680.]

Engraving. Sheet 205 x 140mm (8 x 5½"). Trimmed to plate. £230
Portrait of French philosopher René Descartes (1596-1650), sitting at a desk, writing in a large volume resting on a table; books on shelf in the background
Stock: 67865

75. [Robert Loveday.] **Wouldst know whose Face this Figure represents; He was the Muses Darling [...]**

[William Faithorne.] [1659.]

Engraving. Sheet 135 x 85mm (5½ x 3¼"). Trimmed and backed onto album paper at borders. £160

Portrait of Robert Loveday (c.1620-56), translator.

Frontispiece to Loveday's 'Letters Domestick and

Forrein' (London, 1659). *Fagan* pg. 46.

Stock: 67996

76. [Robert Loveday.] **Wouldst know whose Face this Figure represents; He was the Muses Darling [...]**

[William Faithorne.] [1659.]

Engraving. Sheet 135 x 85mm (5½ x 3¼"). Trimmed and backed onto album paper at borders. Some staining. £130

Portrait of Robert Loveday (c.1620-56), translator.

Frontispiece to Loveday's 'Letters Domestick and

Forrein' (London, 1659). *Fagan* pg 46.

Stock: 67997

77. [Jeremiah Rich.] **The Penns Dexterity. By Theife incomparable Contractions by which a Sentence is Writt as soone as a Word Allowed by Authority and past the two Universitys with great aprobation and aplause Invented and taught by Jeremiah Rich 1659.**

[n.d., c.1659.]

Engraving. Sheet 150 x 90mm (6 x 3½"). Trimmed and backed onto album paper at borders £140

Portrait of Jeremiah Rich (died 1669), leading stenography specialist of the period who perfected the system invented by his uncle, William Cartwright, but without giving him credit, claiming it to be his own invention.

Frontispiece to "Penns Dexterity", 1659.

Stock: 68007

78. [Jeremiah Rich.]

[n.d., c.1669.]

Very rare engraving. Sheet 55 x 35mm (2½ x 1¼"). Trimmed and backed onto album paper at borders £130

Portrait of Jeremiah Rich (died 1669), leading stenography specialist of the period who perfected the system invented by his uncle, William Cartwright, but without giving him credit, claiming it to be his own invention.

Frontis to "The Whole Book of Psalms in Meter", 1669.

Stock: 68003

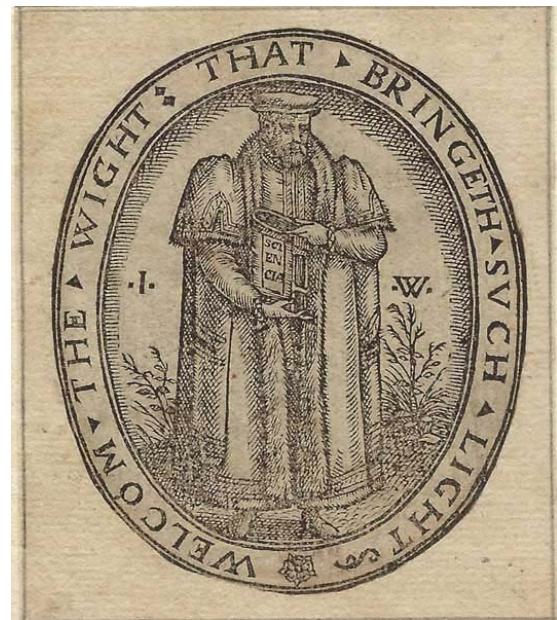
79. [Jeremiah Rich.]

[n.d., c.1670.]

Engraving. Sheet 110 x 75mm (4½ x 3"). Trimmed and backed onto album paper at borders £80

Portrait of Jeremiah Rich (died 1669), leading stenography specialist of the period who perfected the system invented by his uncle, William Cartwright, but without giving him credit, claiming it to be his own invention.

Stock: 68006



80. [John Wight.] **Welcom The Wight That Bringeth Such Light.**

[n.d., c.1580.]

Woodcut. Sheet 90 x 75mm (3½ x 3"). Trimmed and backed onto album paper at borders £180

A publisher's device incorporating a portrait of bookseller and publisher John Wight (1549-89), who traded at the Sign of the Rose in St. Paul's Churchyard, London, between 1549 and 1589 and published Shakespeare.

He holds a book titled *Scientia*, which likely functions as a "canting" device (that is, an emblematic motif similar to a merchant's mark), exploiting a pun on the surname: "Welcome the Wight that bringeth such light."

Stock: 68000

81. [Anne Damer] **The Hon.ble Mrs Damer.**

Sir Joshua Reynolds Pinx.t. Engrav'd by J.R. Smith. publish'd March 1st 1774, by W. Humphrey Garrard Street Soho.

Mezzotint. 385 x 280mm (15½ x 11"), with large margins. Ink stamp of Thomas Lawrence in the inscription area. Crease in margins £290

Anne Seymour Damer (née Conway) (1749 - 1828), sculptor, standing in a landscape. Damer was a writer and honorary exhibitor as an amateur sculptor at the Royal Academy 1784-1818. She executed busts of George III, Fox and Nelson and of the actress Elizabeth Farren. She inherited Strawberry Hill from her cousin, Horace Walpole, but lived in nearby York House. *Ex Collection of the artist Thomas Lawrence. D'Oench 34; CS 51, iv of iv; Frankau 105, iv of iv; Hamilton p.94.*
Stock: 67959

82. [Gerritt Dou] **Le Portrait of Gerard Dow, Célèbre Peintre Hollandois, peint par lui même.**

Gerard Dow pinx. Ingouf j.or sculp. 1776. AParis chez Basan et Poignant M.ds d'Estampes, rue et Hôtel Serpente.

Engraving. 405 x 290mm (16 x 11½"), large margins. £160

A self-portrait of Dutch Golden Age painter Gerrit Dou (1613-75), playing a violin in an arched window, his music resting on the sill on which is a frieze of cherubs playing with a goat. In the background an assistant grinds pigments,
Stock: 67908



83. Sir Joshua Reynolds, Knight, President of the Royal Academy, Member of the Imperial Academy at Florence, Doctor of Laws of the Universities of Oxford and Dublin, and Fellow of the Royal Society.

Painted by himself, for the Royal Academy, 1780. Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, and to the Elector Palatine. Publish'd by V. Green, Dec.r 1.st 1780. N.^o 29, Newman Street, Oxford Street.

Coloured mezzotint. 480 x 380mm (19 x 15"). large margins. Laid on board, spots and damp stains in margins. £490

A three-quarter self-portrait of Reynolds wearing his robes as President of the Royal Academy, one hand holding a scroll, resting on a table with a bust of Michelangelo. CS 110, i of ii; Russell ii of vi; ; Hamilton p.57, ii of v; Whitman 105, ii of v. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 68075

84. [Untitled self-portrait of Sir Joshua Reynolds.]

[Sir J. Reynolds pinx.t. Caroline Kirkley sculp.t.] [London Pub.d as the Act Directs, March 15. 1795. by A. Molteno, Printseller to her Royal Highness the Duchess of York, No. 76, St James's Street.] Mezzotint, proof before letters, inscription area uncleaned. 375 x 280mm (14¾ x 11"). Collector's stamp on reverse, large margins. £380

A half-length self portrait of Sir Joshua Reynolds (1723-1792), in a jacket with a high colour, depicted in a plain frame.

The engraver was the daughter of Ralph Kirkley, Reynolds' man-servant for over 30 years, and was brought up in Reynolds' house in Leicester Square. In 1789 she was apprenticed to J.R. Smith for 5 years for £50 premium, probably as a print colourist as this is the only known mezzotint by her. She also exhibited as the RA in 1796 and 1797; an engraving after her portrait of Thomas Bewick was published in 1798 (see ref 33972). Hamilton p.57, i of iii; CS 123, before i of ii; Russell i of iii. Ex: collections of The Hon. Christopher Lennox-Boyd and Alfred Morrison (1821-1897)., Stock: 67990

85. [S.r Joshua Reynolds.]

Painted by himself. R. Sayer Excudit. Engraved by James Watson. [London, Printed for Rob.t Sayer. Map & Printseller, No.53, Fleet Street; published as the Act directs 10 July 1770.]

Mezzotint, proof before title and publication line. 450 x 325mm (17¾ x 12¾"). Trimmed to plate at bottom. £280

A half-length self portrait of Sir Joshua Reynolds (1723-1792), hatless, holding a portfolio. Hamilton p.57, i of ii; CS 123, i of ii; Goodwin 71, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 67988

86. S.r Joshua Reynolds.

Painted by himself. R. Sayer Excudit. Engraved by James Watson. London, Printed for Rob.t Sayer. Map & Printseller, No.53, Fleet Street; published as the Act directs 10 July 1770.

Mezzotint, 18th century watermark. 450 x 325mm (17¾ x 12¾"). Narrow margins. £260

A half-length self portrait of Sir Joshua Reynolds (1723-1792), hatless, holding a portfolio. Hamilton p.57, ii of ii; CS 123, ii of ii; Goodwin 71, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 67987

87. Sir Joshua Reynolds, ~ Painted by Himself. Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence, From the Original Portrait in the Medici Collection.

Published as the Act directs June 30th 1777 [but 1786-1790, by Jean Marc Pascal Berlin.

Proof mezzotint, 18th century watermark. 420 x 280mm (16½ x 11"). Small margins. £260

A half-length portrait of Joshua Reynolds, in the robes of an Oxford Doctor of Civil Law, holding a roll. The publisher, Johann Marc Pascal, founded the 'Königlich Hofkupferstichofficin' in Berlin in 1786 but published nothing after 1790. He purchased a number of the plates for Townley's mezzotint portraits. Hamilton p.57, i of ii. CS 24, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67984

88. [Paul Sandby] P. Sanby, Rurum Delineator.
P. Falconet del 1769. D. Pariset sculp. Sold by P. Falconet Broad Street Carnaby Market, & Ryland & Bryer Cornhill. Pr. 2s.
Stipple. 210 x 145mm (8½ x 5¾"). Small margins. £140

A bust profile portrait in oval of artist Paul Sandby (1731-1809), from a series of portrait of the members of the Royal Academy.
Stock: 67863

89. [J.M.W. Turner] The Fallacy of Hope.
[Alfred, Count d'Orsay.] London. Published by J. Hogarth. No. 5, Haymarket, Jan.y 1st 1851. Printed by Hullmandel & Walton.
Rare lithograph on chine collé, with printed backing sheet. Printed area 365 x 230mm (14½ x 9"). Slight loss in india on bottom. £260
A caricatured portrait of landscape painter Joseph Mallord William Turner (1775-1851), standing by a piano, stirring a cup of coffee, at the house of businessman and art collector Elhanan Bicknell. The title is taken from Turner's incomplete poetic composition "Fallacies of Hope".
From a sketch by Count Alfred Guillaume Gabriel d'Orsay (1801 - 1852), Paris-born artist and gentleman of fashion. His profile sketches of his contemporaries, to the number of 125, include among them nearly all the literary, artistic, and fashionable celebrities of that time. *O'Donoghue:vol VI. pg:414.*
Stock: 67892

90. Christopher Anstey Esquire. Aetat 52.
T. Lawrence R.A. del.t. W. Bond sculp.t. Published March 1st 1807, by Cadell and Davies, Strand.
Stipple. Sheet size: 300 x 225mm (11¼ x 8¾"). Trimmed within platemark. £140
A half-length seated portrait of English poet and author Christopher Anstey (1724 - 1805), at his desk, writing. He is best known for his famous rhymed letters, 'The New Bath Guide or Memoirs of the Blunderhead Family', 1766. The work had immediate success, and was enthusiastically praised for its original kind of humour by Walpole and Gray. Anstey was buried at St. Swithin's Church in Bath but has a white marble memorial tablet in Poets' Corner of Westminster Abbey.
The frontispiece portrait of 'The Poetical Works of the Late Christopher Anstey, Esq.'.
Stock: 67852

91. [Giuseppe Marc'Antonio Baretti] Joseph Baretti. Secretary for Foreign Correspondence to the Royal Academy.
Sir J. Reynolds pinx.t. J. Hardy sculp.t. Pub.d March 6th 1794 by W. Richardson Castle S.t Leicester Square.
Stipple. 270 x 195mm (10½ x 7¾"). Narrow margins, top left corner lost. £180
A half-length seated portait of Turinese writer Giuseppe Marc'Antonio Baretti (1719-89), reading a book held close to his face.

After leaving Italy after facing censorship, he moved to London where he was welcomed by the literati: when he was tried for murder in 1769, character witnesses included Joshua Reynolds, Samuel Johnson, Edmund Burke and David Garrick. He was acquitted and soon after became Secretary to the Royal Academy of Arts, as referenced here. *Hamilton p.5. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67964



92. [Samuel Taylor Coleridge, Aged 42. From the Picture in the possession of George T. Barnard Esq.re.] Subscriber's Proof.
Painted by Washington Allston. Engraved by Samuel Cousins, A.R.A. [London: Published July 10.th 1854, by E. Moxon, 44, Dover Street.]
Mezzotint, proof before title and publication line, printed on chine collé. 545 x 410mm (21½ x 16"), with large margins. £390
A half-length seated portrait of poet Samuel Taylor Coleridge (1772-1834), painted in 1814. Along with his friend William Wordsworth, Coleridge was one of the founding members of the Romantic Movement. The original oil is in the National Gallery (NPG 184). *Whitman: 41, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67813

93. Samuel Taylor Coleridge, Aged 42. From the Picture in the possession of George T. Barnard Esq.re.
Painted by Washington Allston. Engraved by Samuel Cousins, A.R.A. London: Published July 10.th 1854, by E. Moxon, 44, Dover Street.
Mezzotint. 545 x 410mm (21½ x 16"), with large margins. Slight spotting. £360
A half-length seated portrait of poet Samuel Taylor Coleridge (1772-1834), painted in 1814. Along with his friend William Wordsworth, Coleridge was one of the founding members of the Romantic Movement. The original oil is in the National Gallery (NPG 184). *Whitman: 41, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67812

94. **Samuel Dyer, Esq:r F.R.S.**

S:r Joshua Reynolds pinx.t. G. Marchi fecit. Publish'd as the Act directs Feb.ry 20: 1773, to be had of M:r Marchi S.t Martins Lane near Long Acre.
Mezzotint, 18th century watermark. 455 x 340mm (18 x 13½"). Narrow margins. Repairs. £240
A half-length seated portrait of translator Samuel Dyer (1725-72), leaning on books, on a table with inkstand. He was a friend of Samuel Johnson and Edmund Burke. *CS 6, ii of ii; Hamilton p.25, ii of ii. Ex: collections of The Hon. Christopher Lennox-Boyd and Mrs. E.M. Hamilton (EMH ink stamp).*
Stock: 67986

95. **[Ben Jonson.]**

Ro:Vaughan fecit. [London: Peake, 1640].
Engraving. Sheet 170 x 105mm (6¾ x 4"). Trimmed and backed onto album paper at borders. £260
Portrait of Ben Jonson (1572-1637), English playwright.
Frontis to "An Execration against Vulcan", 1640.
Stock: 68002



96. **Alexander Pope, Poeta Anglus, Ob: A.D. 1744 AETAT: 57. Hanc Imaginem ex ipso Archetypo, a Vanlo picto 1742 expressam viro Honorabili Gulmo Murray Solicatori Generali apud quem Deponitur. Humillime D.D.D. Johannes Faber.**

[Engraved by John Faber Jnr after Joseph Van Loo.]
Price 2 Shill Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d. c.1750].
Fine mezzotint. 360 x 255mm (14½ x 10"), with large margins. £380

Three-quarter portrait of poet and writer Alexander Pope (1688-1744), looking towards the right, with paper in his right hand and his left hand slightly pushing his wig back from his head. *CS 294. ii of ii. Russell ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67532

97. **[Thomas Tomkins] Mr. Tomkins. From the original Picture, by Sir Joshua Reynolds.**

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"). Slight mount stain. Unidentified collector's stamp 'I F P' on reverse. £280

Portrait of Thomas Tomkins (1743 - 1816), calligrapher and author of 'Rays of Genius' and 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, iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68017

98. **Voltaire.**

Denon del. J.E. Haid sc. A.V. 1779. [Augsburg, c.1779].
Very fine and rare mezzotint. 220 x 140mm (8¾ x 5½"), large margins. Slight crease £480
Portrait of François Marie Arouet de Voltaire (1694 - 1778) French philosopher. From the 'Galerie Universelle' series of c.350 portraits of famous men through the ages, published 1826-28. *See BNF FRBNF41517962 for comment on the series.*
Stock: 68128

99. **[William Wollaston] M.r W. Wollaston.**

Vertue sculpsit. [London: James & John Knapton, c.1731].
Engraving. 220 x 170mm (8¾ x 6¾"). Very small repaired wormhole. £130
A half-length portrait in oval of philosophical writer William Wollaston (1659-1724), used as the frontispiece to his 'The Religion of Nature Delineated'.
Stock: 67862

100. **[Asclepius] Esculape, Dieu de la Médecine. Taken from the Ancient Statue deposited in the Museum at Paris and brought from Albania by the Emperor Napoleon.**

Vauthier del. Mecou sculp. [n.d., c.1840].
Rare stipple. Sheet 285 x 200mm (11¼ x 8"). Trimmed within plate, laid on album paper. Slight scuffing bottom right. £180
A bust of Asclepius, the Greek god of medicine.
A state of this French print with an English title added.
Stock: 67944

101. **Medusa Antique.**

T. Worlidge Fecit. [n.d. c.1750].
Etching with aquatint, sheet 100 x 85mm (4 x 3½"). Trimmed within plate. £60
Bust portrait of Medusa in profile to the right, mouth slightly open and within an oval medallion.
In Greek mythology, Medusa, was one of three Gorgon sisters and depicted as a woman with snakes for hair, whose terrifying gaze could turn anyone who looked at her into stone. Medusa was beheaded by the Greek hero Perseus, who then used her head, which retained

its ability to turn onlookers to stone, as a weapon until he gave it to the goddess Athena to place on her shield. Thomas Worlidge (1700 - 1766), 'the English Rembrandt' and a pupil of Alessandro Maria Grimaldi, whose daughter Arabella he married.

Stock: 68015

102. No.XXXVII Mrs R-n. No.XXXVIII The Macaroni Parson.

[A. Hamilton Jun.r] [n.d. c.1774]

Engraving, 110 x 175mm (4½ x 7"), with large margins. £90

Two bust portraits in ovals illustrating an account of the affair between English Anglican clergyman, William Dodd (1729-77) and Mrs R-----n, the young wife of a rich merchant, whom he visits without exciting the jealousy of his wife or her husband. Dodd was known as the "Macaroni Parson" for his extravagant lifestyle, he turned to forgery to cover his debts. He was convicted and, despite a public campaign for a royal pardon supported by Samuel Johnson, was hanged at Tyburn.

From the 'Histories of the Tête à Tête annexed...' series that appeared in 'Town and Country Magazine', a monthly magazine which featured articles on the scandals and romantic affairs of the nobility. *BM Satires* 5249.

Stock: 67896

103. Frederick G. Manning [&] Maria Manning.

[n.d. c.1849]

Scarce pair of engravings, sheet 130 x 275mm (5¼ x 10¾"). Trimmed and glued to album sheet. Creases from where previously folded. £160

Three-quarter seated portrait of Frederick George Manning (d.1849) and seated bust portrait of Maria Manning (nee de Roux c.1821-49).

They were hanged on the roof of London's Horsemonger Lane Gaol on 13 November 1849, after she and her husband were convicted of murdering her lover, Patrick O'Connor, in the case that became known as the "Bermondsey Horror." It marked the first execution of a husband and wife together in England since 1700. Charles Dickens (1812-70) witnessed the public execution and condemned the behavior of the crowd in a letter to 'The Times' that same day. He later drew on Maria's life when creating the character of Mademoiselle Hortense, Lady Dedlock's maid in Bleak House.

Stock: 68159

104. M.rs Rudd. M.r D. Perreau.

London Magazine. Publish'd as the Act directs, August 1.st 1775.

Engraving, 110 x 180mm (4½ x 7"), with large margins. £90

Two portrait busts in ovals.

Margaret Caroline Rudd (c.1745-98), courtesan and accused forger. Rudd lived with the bankrupt merchant and stock speculator Daniel Perreau (c.1734-76) who, along with his identical twin Robert, were found to be involved in forgery. The twins accused Rudd of being

the mastermind behind the plan, but while the brothers were convicted and executed Rudd was acquitted. After the executions Rudd reportedly became the mistress of the libertine and politician Thomas Lyttelton, second Baron Lyttelton (1744-79) and was also the mistress of Dr Johnson's biographer James Boswell in the 1780s. *See BM Satires* 5425.

Stock: 67895



105. [Benedicta.]

Frank Dicksee. Sam.l Cousins [pencil signatures.]

London, Published March 25,th 1881 by The Fine Art Society (Limited) 148, New Bond Street.

Proof mezzotint, printed on chine collé, signed by artist and engraver, Printellers' Association blindstamp. 445 x 320mm (17½ x 12½"), with large margins. Slight foxing. £360

A half-length portrait of a young woman, wearing embroidered gown and necklace. Behind is a backdrop of patterned wallpaper. *Whitman* 186 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67818

106. [Man in turban.]

[Jo. Henric. Sperling Hamburg pinxit. Jo. Jac. Haid sculpsit et excud. A.V.] [n.d., c.1720.]

Mezzotint, proof before letters. 390 x 280mm (15¼ x 11"), large margins on 3 sides. Trimmed into plate, losing inscriptions at bottom, creased, ink spot in background. £320

A head and shoulders portrait of a bearded man in a turban.

Stock: 68124

107. [Four heads from the Raphael Cartoons at Hampton Court.] M.r Walpole in his

Anecdotes of Painting &c. Vol. IV. p.22.

speaking of the Cartoons at Hampton Court, observes that Sir John Thornhill "having made copious studies of the heads, hands and feet, intended to publish an exact account of the

whole, for the use of students: but this work has never appeared". As the present plate was found among others belonging to the late M.r Hogarth, it is not impossible but that it might have been engraved by him for his father-in-law S.r James's intended publication.

Published as the Act directs May 14, 1781 by M.rs Hogarth, at the Golden Head, Leicester Fields.

Etching. 360 x 215mm (14½ x 8½"). Narrow margins, laid on album paper. £180

A detail of one of Raphael's cartoons at Hampton Court, 'The Conversion of the Proconsul (Acts 13: 6-12)', now in the V&A. To the right is the Jewish sorcerer Elymas who Paul struck blind when Elymas attempted to stop Paul converting the proconsul Sergius Paulus; to the left are the head of three of the onlookers.

John Thornhill (father of William Hogarth's wife, Jane, the publiher of the print) studied the cartoons in 1729. Paulson suggests that it is possible that he also etched the plate (as the work does not resemble Hogarth's), and Jane used the more profitable name of Hogarth.

Paulson: 264, state ii of ii.

Stock: 67931

108. **Rural Life.**

Ph. Mercier: Pinx.t. J. Faber fecit. [n.d., c.1730.] Mezzotint. 330 x 225mm (13 x 8¾"). Repairs at bottom. Small margins. £260

A boy playing bagpipes. One of a set of six with the same title. Musical interest. *CS 405 for set. Ex Collection of the late Hon. Christopher Lennox-Boyd.* Stock: 67354

109. **The Student.**

Painted by S.,r Joshua Reynolds. Engrav'd by J.R.Smith. London, Publish'd Dec.r 1: 1786 by W. Dickinson, Engraver, Bond Street. Coloured mezzotint. 385 x 280mm (15¼ x 11"). Tears in top margin taped, staining in left edge. £240

A seated young man looks at his drawing of the classical sculpture on the table behind. A landscape is seen through the window beyond. *D'Oench: 107. Hamilton: 158, iii of iii. Chaloner Smith: 189, iii of iv. Frankau: 337, iv of v. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iv of iv.*

Stock: 67954

110. **[A Vestal. From an Original Picture in the possession of Ja.s Ferguson Esq.r M.P.]**

S. Woodforde del.t. S.W. Reynolds sculp.t. London: Pub as the Act directs Feb.y 15. 1800, by M. Parr, No.52. Pall Mall.

Rare mezzotint with etching, proof before title. Sheet 455 x 330mm (18 x 13"). Trimmed within plate. £240 A Vestal Virgin, three-quarter length, standing behind an altar with burning fire, holding a small plate in her left hand; etched border around image. *Whitman: 465, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68194

111. **[Joseph Locke, Esq.re M.P.] Joseph Locke April 1849 [facsimile signature.]**

Painted by Francis Grant, Esq. A.R.A. Engraved by Henry Cousins. London, Published June 1st. 1849, by Henry Graves & Comp.y Printsellers in Ordinary to Her Majesty and H.R.H. Prince Albert. 6, Pall Mall. Mezzotint, Artist's proof, ltd to 100, printed on chine collé. 770 x 490mm (30¼ x 19¼"). Spotting. £480 A full-length portrait of civil engineer Joseph Locke (1805-1860).

Apprenticed to the railway engineer George Stephenson, he was one of the major pioneers of railway development. He worked on the Liverpool & Manchester Railway, Lancaster & Carlisle Railway, the Manchester & Sheffield Railway and the London and South Western Railway, including the designs of Richmond Railway Bridge (1848) and Barnes Bridge (1849). *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67819

112. **Your Obedient Sert James Watt**

[facsimile singature].

Painted by John Mc. Donald. Engraved by John Le Conte. Printed by A. Mc.Glashon. Edinburgh.

Published. May 1858. By William H. Vannan, Printseller & Published, 46 Home Street.

Mezzotint on chine collé. 570 x 410mm (22½ x 16"), large margins. Six wormholes top margin outside platemark. £320

A seated portrait of Scottish inventor James Watt (1736-1819), before a window with a factory behind. The design of one of his engines is at his feet. *W: 3128. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 66132



113. **[F. Bartolozzi, R:A:]**

[Sir Joshua Reynolds Pinxit. J. Watson Fecit.]

[Publishd Sep.r 24. 1785 by T. Watson N.º 33, Strand London.]

Mezzotint, proof before letters. 375 x 275mm (14¾ x 10¾"), with large margins. Old ink title and artists' names, paper toned, laid on card at edges. £360

A half-length portrait of Florentine engraver Francesco Bartolozzi (1725-1815), in fur-trimmed jacket. The BM's proof (Aa,9.1) has the same ink mss, suggesting it was done in the printing house. *CS 3, i of ii; Russell 3, i of iii; Goodwin 46, i of iii; Hamilton p.6, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68024

114. **Aloys Senefelder. Inventor of Lithography.**

Drawn on Stone by F.Waldeck. [London printed & published at Rowney & Foster's lithographic press Rathbone Place Oct 1821]
135 x 95mm. £180

A head and shoulders portrait of Alois Senefelder (1771-1834) after Nicolas Henri Jacob. An actor and playwright, Senefelder invented lithography when he could not afford to published one of his own plays.
Stock: 67853

115. **[Vicar of Wakefield] Lucilla.**

Engraved from an Original Picture by Edw.d Fisher. [London, Printed for R. Sayer & J. Bennett N.^o 53, Fleet Street, as the Act directs 20 Dec.r 1776.] Mezzotint. Sheet 250 x 190mm (9¾ x 7½"). Trimmed to image on three sides, losing publisher's inscription at bottom. £180

A half-length portrait in oval of a young woman reading, wearing a dark veil and cape, with a cross around her neck.

One of a series of ten plates illustrating heads from the 'Vicar of Wakefield' by Oliver Goldsmith. *CS 64, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3.*

Stock: 67598

116. **Barbara Urselin. Born in Ausburg. Wife to Michael Vanbeck.**

Published by W.m Richardson, Castle Street, Leicester Fields. [n.d. c.1795]
Stipple engraving, sheet 135 x 90mm (5½ x 3½"). £90
Portrait of Barbara Urselin (1629-68), whose face was covered in hair, and playing a small keyboard instrument which lies on a table.

She married John Michael van Beck, her manager, and was exhibited over Europe including London in 1655 and 1668.

Stock: 67879

117. **John Bigg, the Dinton Hermit. [Wonderful Magazine.]**

Wilkes Sculp.t. [Pub.d by C. Johnson.] [n.d. c.1820]
Engraving, sheet 235 x 185mm (9¼ x 7¼"). Trimmed and laid on album sheet. £180
Illustration to the Wonderful Magazine.
Full-length seated portrait of John Bigg (1629-96). It has been suggested that Bigg was Charles I's executioner, given sanctuary and anonymity on one of the regicide's estates.
Stock: 67878

118. **Carolus Walliae Princeps &c. &c. &c.**
Peint par L Tocqué 1748 et Gravé par J. G. Will en la même année.

Etching and engraving. 460 x 330mm (18¼ x 13¼"), with large margins. Small tear in margins taped, margins spotted and stained. £650

Portrait of Charles Edward Stuart, half-length, turned to right; in armour, with insignia of the Order of the Garter; in trompe l'oeil masonry border, title and coat of arms. *Sharpe: 230. Le Blanc 1847*
Stock: 68141

119. **His Excellency Lieu.t General Lord Beresford, K.B. [Gran]d Cross of the Portuguese Military Order of the Tower & Sword [...]**

[Heapy pinx.t.] W. Say sc. Engraver to H.R.H. the Duke of Gloucester. [Published & Sold Jan.y 2. 1815 by Edw.d. Orme Publisher to his Majesty & H.R.H. the Prince Regent Bond St.r corner of Brook Str.t. London.]

Scarce mezzotint. Sheet 465 x 320mm (15¼ x 12½"). Trimmed into image on three sides, into inscription area at bottom, creased. £260

A full-length portrait of William Carr Beresford, 1st Viscount Beresford, (1768 - 1854), in dress uniform, a battle behind.

A general in the British Army and a Marshal in the Portuguese Army, he fought alongside the Duke of Wellington in the Peninsular War and held the office of Master-General of the Ordnance in 1828 in the First Wellington ministry. He led the 1806 failed British invasion of Buenos Aires. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68191



120. **To His Royal highness The Prince Regent This Portrait of L.t General Sir John Doyle Bar.t G.C.B. K.C. Is humbly Dedicated by His Royal Highnesses most obedient & devoted Serv.t John P Thompson. Proof**

James Ramsay Esq. pinxit. W.Say sculp Engraver to H.R.H. the Duke of Gloucester. London. Pub. Nov 1., 1817. by Thompson. 26 St James's Street.

Mezzotint. 540 x 390mm (21¼ x 15¼"), with large margins. Chips to edges of margins. £420

A three-quarter portrait of General Sir John Doyle (1756-1834), in uniform, with horse and Arab groom. In the background is the French Régiment de Dromadaires, which Doyle persuaded to surrender without a fight in 1801.

Doyle served in the American War of Independence and the French Revolutionary and Napoleonic Wars, fighting with Abercromby in Egypt. After active service he became Private Secretary to the Prince of Wales (later George IV) and lieutenant-governor of Guernsey from 1802 to 1813. A mason, he was Deputy Grand Master of the Orange Lodge No.116, and a member of the Prince of Wales Lodge and Premier Grand Lodge *Ex: collection of The Hon. Christopher Lennox-Boyd. For lettered impression see Ref 66306.* Stock: 67836

121. John Bright, Esq.re M.P.

Printed by T. Bracket. London, Published Sep.r 1.st 1864, by W. Tebb, Pancras Lane.

Mezzotint. 555 x 400mm (21 $\frac{3}{4}$ x 15 $\frac{3}{4}$ "). Small margins. £290

Half-length portrait of Radical politician John Bright (1811-89), holding a book. A Quaker, he is regarded as one of the greatest orators of his generation. He became MP for Durham in 1843 and for Manchester in 1847. He spoke against the Corn Laws in parliament during Peel's second ministry until the laws were repealed in 1846. Bright was a member of the Peace Society and denounced the Crimean War (1854-56) as un-Christian, contrary to the principles of international free trade, and harmful to British interests. *Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 67842

122. The Right Honourable George Canning, First Lord of the Treasury and Chancellor of the Exchequer. Proof

Engraved by William Brett, from a Painting by T. Stewardson Esq.re. London, Published June 20, 1827, by W.m Sams, Royal Library, 1, St James's Street. Mezzotint. 440 x 320mm (17 $\frac{1}{4}$ x 12 $\frac{1}{2}$ ") very large margins. Dusty in margins. £260

A three quarter portrait of George Canning (1770-1827), published two months after he became Prime Minister and less than two months before his death from tuberculosis. He helped the South American countries in independence from Spain and Portugal. *Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 67843

123. Right Hon.ble Lord John Cavendish.

Painted in 1768 by Sir Jos.a Reynolds, P.R.A. Engraved by J. Grozer. Publish'd as the Act directs March 31st. 1786 by W.m Austin Drawing Master Engraver & Print Merchant N.^o. 195 Piccadilly near St. Jamess Church.

Mezzotint, scratched letter proof, fine impression. 390 x 275mm (15 $\frac{1}{4}$ x 10 $\frac{3}{4}$ "), large margins Printer's crease across image. £260

A half-length portrait of Lord John Cavendish (1732-96), Chancellor of the Exchequer 1782-3. CS 5,

unlisted proof. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67084

124. Lord Rich.d Cavendish.

Painted by S.r Joshua Reynolds. Engrav'd by J.R.Smith. London, Publish'd feb.y 16.th 1781, by J.R. Smith N.^o 10, Batemans Building, Soho.

Mezzotint, scratched letter proof. 500 x 350mm (19 $\frac{3}{4}$ x 13 $\frac{3}{4}$ "). Repaired tear in image on right leg, top right corner of margin rebuilt. Small margins. £230 Three-quarter portrait of politician Richard Cavendish (1752-81), son of William, 4th Duke of Devonshire, right hand resting on rock and his left on his hip, a brooding landscape behind him. *Chaloner Smith 38, ia (addenda) of ii. Hamilton p.16, ii of iii. Frankau 68, ii of iv. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 68034



125. [John Paterson Esquire. MDCCCLXXVII. His Life was gentle, and the Elements so mix'd in him, that Nature might stand up and say to all the World, "This was a Man!".]

Painted by Sir Joshua Reynolds. Engrav'd by Thomas Watson. [n.d., c.1789.]

Mezzotint, unfinished proof before all letters, 18th century watermark. 380 x 275mm (15 x 11"), with large margins Creasing centre. £360

A portrait of John Paterson (1705-89), painted by Joshua Reynolds in 1777 on a commission from architect Robert Mylne.

As Chairman of the Committee of Ways and Means 1765-8, Paterson played a key role in securing the finance for Mylne's Blackfriar's Bridge. The bridge is referenced by the paper Paterson holds in the completed plate (but not present here): 'A plan to raise 300,000 £ for the purpose of completing the bridge at Blackfriars and redeeming the toll thereon, and embanking the north side of the Thames'.

Paterson was the first Clerk of the Barbers' Company after a break from the Surgeons in 1745, becoming Master in 1776. The company acquired the original painting in 1890.
In CS: 29. before i of ii. Goodwin 30, before i of ii. Hamilton p.54, before i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of iii.
Stock: 68050



126. John Paterson Esquire.

MDCCCLXXVII. His Life was gentle, and the Elements so mix'd in him, that Nature might stand up and say to all the World, "This was a Man!".

Painted by Sir Joshua Reynolds. Engrav'd by Thomas Watson. [n.d., c.1789.]

Fine mezzotint, 18th century watermark. 380 x 275mm (15 x 11"). Small margins. £280

A portrait of John Paterson (1705-89), painted by Joshua Reynolds in 1777 on a commission from architect Robert Mylne.

As Chairman of the Committee of Ways and Means 1765-8, Paterson played a key role in securing the finance for Mylne's Blackfriar's Bridge. The bridge is referenced by the paper Paterson holds: 'A plan to raise 300,000 £ for the purpose of completing the bridge at Blackfriars and redeeming the toll thereon, and embanking the north side of the Thames'.

Paterson was the first Clerk of the Barbers' Company after a break from the Surgeons in 1745, becoming Master in 1776. The company acquired the original painting in 1890. CS: 29. ii of ii. Goodwin 30, ii of ii. Hamilton p.54, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of iii.

Stock: 68049

127. [John Paterson Esquire.

MDCCCLXXVII. His Life was gentle, and the Elements so mix'd in him, that Nature might stand up and say to all the World, "This was a Man!".]

Painted by Sir Joshua Reynolds. Engrav'd by Thomas Watson. [n.d., c.1789.]

Mezzotint, proof before title. 380 x 275mm (15 x 11"), large margins Title added in old ink mss. Repaired tear

through inscription into image, two worm holes in margin, spotting. Damaged. £160

A portrait of John Paterson (1705-89), painted by Joshua Reynolds in 1777 on a commission from architect Robert Mylne.

As Chairman of the Committee of Ways and Means 1765-8, Paterson played a key role in securing the finance for Mylne's Blackfriar's Bridge. The bridge is referenced by the paper Paterson holds: 'A plan to raise 300,000 £ for the purpose of completing the bridge at Blackfriars and redeeming the toll thereon, and embanking the north side of the Thames'.

Paterson was the first Clerk of the Barbers' Company after a break from the Surgeons in 1745, becoming Master in 1776. The company acquired the original painting in 1890. CS: 29. i of ii. Goodwin 30, i of ii. Hamilton p.54, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of iii.

Stock: 68048

128. Right Hon.ble Earl Fitzwilliam.

Painted by Sir Joshua Reynolds P.R.A. Engrav'd by J. Grozer Publish'd as the Act directs March 31 1786 by W.m Austin Drawing Master, Engraver & Print Merchant, No. 185 Piccadilly, near St. James's Church. Mezzotint, fine impression. 390 x 275mm (15 1/4 x 10 3/4"), very large margins. Printer's crease across image. £260

A half-length portrait of Whig statesman William Wentworth-Fitzwilliam (1748-1833), 4th Earl Fitzwilliam, one of the richest men in Britain at the time. CS 11; Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67085

129. John Cartwright in his 77th Year. John Cartwright [facsimile signature].

Engraved by Henry Cook from an Original Drawing [by Adam Buck]. [London, c.1790.] Steel engraving. 215 x 140mm (8 1/2 x 5 1/2"). Creased. £130

A seated profile portrait of political reformer John Cartwright (1740-1824), supporter of both the American and French revolutions, and prominent campaigner for electoral reform in Britain.

Stock: 67890

130. John Cartwright in his 77th Year. John Cartwright [facsimile signature].

Engraved by Henry Cook from an Original Drawing [by Adam Buck]. [London, c.1790.] Steel engraving. 215 x 140mm (8 1/2 x 5 1/2"). Surface soiling. £90

A seated profile portrait of political reformer John Cartwright (1740-1824), supporter of both the American and French revolutions, and prominent campaigner for electoral reform in Britain.

Stock: 67888

131. [John Durant.] This shade's the Authors outside: but this booke his inside opens, prethee doe not looke [...]

[n.d., c.1653.]

Rare engraving. Sheet 145 x 85mm (5¾ x 3¼"). Trimmed. £130
Portrait of John Durant (1620-1689), an independent divine. Frontispiece to his 'The salvation of the saints by the appearances of Christ' (1653). Stock: 68162

132. **The Rev.d Mr James Granger.**
Gul.s Wynne Ryland Chalcog.s Reg.d faciem del.t et perfecit. Cha.s Bretheron sc.t. Publish'd according to Act of Parliament Feb.y 13. 1775.
Stipple. 150 x 115mm (6 x 4½"), large margins. £70
A profile portrait in oval of clergyman James Granger (1723-76), also an author and print collector famed for 'Grangerisation' (adding extra illustrations to books). He also went to prison for using the pulpit to preach against cruelty to animals.
The frontispiece to his 'Biographical History of England'. Stock: 67860

133. **The Rev.d Mr Zachariah Mudge, Prebend of Exeter &c. &c.**
Reynolds pinx.t. Watson fecit. Sold by Ryland & Bryer, at the Kings Arms Cornhill [engraved c.1766 but later].
Mezzotint. 330 x 230mm (13 x 9"), on wove paper. £160
Spotting.
Reverend Zachariah Mudge (1694-1769), a clergyman known for his sermons, painted by Reynolds three times, in 1761, 1762 & 1766.
When his friend John Smeaton finished the Eddystone Lighthouse in 1759, the pair sang the Old Hundredth Psalm as a thanksgiving from the top of the lighthouse. *CS 106, iii of iii. Goodwin 46, iii of ii. Hamilton p.52, iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68012

134. **Hugh Peters, A Remarkable Character in the Time of Oliver Cromwell, & who was supposed to be one of the two Masked Executioners of King Charles the First. [Wonderful Museum]**
[Published by Alex.r Hogg & C.º] [n.d., c.1805-8.]
Etching with engraving. Sheet 140 x 100mm (5½ x 4") Trimmed, losing subtitle and publication line. £90
A half-length portrait in oval of Hugh Peter (or Peters, 1598-1660), a Parliamentarian preacher who advocated the trial and execution of Charles I and is said to have been the headman's assistant.
An illustration from 'The New Wonderful Museum, and Extraordinary Magazine'. Stock: 67859

135. **[The Rev.d Mr William Romaine, A.M.]**
[F. Cotes pinx.t. R.Houston fecit.] [Printed for Carington Bowles, Map & Printseller, at No. 69 St Pauls Church Yard, London.] [n.d., c.1760.]
Mezzotint, proof before letters, 18th century watermark. 355 x 250mm (14 x 9¾"). Small margins. £230

William Romaine (1714-1795), a French protestant who came to England at the revocation of the edict of Nantes. A popular preacher he was an ardent follower of Whitefield. In 1753 he published a pamphlet against the bill for naturalising the Jews. *CS: 105, i of ii. Ex: Collections of The Hon. C. Lennox-Boyd and Mrs. E.M. Hamilton*
Stock: 68183

136. **[Cuthbert Sidenham.] This shade's the Authors outside: but this booke his inside opens, prethee doe not looke [...]**
[n.d., c.1657.]
Engraving. Sheet 145 x 85mm (5¾ x 3¼"). Trimmed and backed onto album paper at borders £90
Portrait of Cuthbert Sydenham (or Sidenham) (1622 - 1654) received Presbyterian ordination, and was a Reformed Calvinistic Preacher during the era of the Westminster Assembly.
Frontis to *Hypocrisie Discovered* (1657). Stock: 68001



137. **St Agnes.**
Sir Joshua Reynolds pinx.t. Publish'd as the Act directs June 25, 1787 by Torre & Co No.132 Pall Mall [but 19th century impression].
Engraving. 280 x 400mm (11 x 15¾"), with large margins. Stains in margins. £130
A portrait of a 'Mrs Quarrington' as St Agnes. Although she is described in contemporary accounts of the painting as an actress, she is otherwise unknown. *Hamilton 127. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67989

138. **[St Paul.] Done from the Original Painting in the Collection of the Right Honourable John Lord Viscount Tyrconnel, Knight of the most Hon:ble Order of the Bath To whom this Plate is Humbly Dedicated by his Lordship's Obliged and Obedient Servant, John Faber.**
S.r Ant.y Van Dyke pinx.t. J. Faber fecit 1741. Sold by Faber at ye Golden Head in Bloomsbury Square. Fine mezzotint, 18th century watermark; 330 x 230mm (13 x 9"), large margins. £260

An old bearded man swathed wearing a cloak with one hand on a book with leather ties.
The same plate was reissued by Robert Sayer with the title 'Saint Paul'. *Not in CS.*
Stock: **67828**



139. Sir Issac Newton.

Drawn and scraped MDCCLX by James MacArdell
from an Original Portrait Painted by Enoch Seeman
now in the Possession of Thomas Hollis F.R and A.SS.
[1760.] MDCCLX.

Mezzotint, 18th century watermark. Sheet 270 x 180mm (10½ x 7"). Trimmed close to plate and backed onto album paper. Creasing in upper and lower left corners. £360

Portrait of Sir Isaac Newton (1643 - 1727),
mathematician, physicist, astronomer, alchemist,
theologian, author and inventor. CS 138 i of ii. G78.
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68158**

140. Sir Issac Newton.

Drawn and scraped MDCCLX by James MacArdell
from an Original Portrait Painted by Enoch Seeman
now in the Possession of Thomas Hollis F.R and A.SS.
[1760.] MDCCLX.

Mezzotint. Sheet 270 x 180mm (10½ x 7"). Trimmed close to plate and backed onto album paper at sides. £280

Portrait of Sir Isaac Newton (1643 - 1727),
mathematician, physicist, astronomer, alchemist,
theologian, author and inventor. CS 138 ii of ii. G78.
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68160

141. Sir Issac Newton.

Drawn and scraped MDCCLX by James MacArdell
from an Original Portrait Painted by Enoch Seeman
now in the Possession of Thomas Hollis F.R and A.SS.
[1760.] MDCCLX.

Mezzotint. 270 x 180mm (10½ x 7"), large margins. £280

Portrait of Sir Isaac Newton (1643 - 1727),
mathematician, physicist, astronomer, alchemist,
theologian, author and inventor. *CS 138 ii of ii. G78.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68161**

142. [Edmund Antrobus.]

Painted by Thos. Lawrence Esq.r R.A. Engrav'd by
George Clint. [n.d., 1803.]

Mezzotint, Proof before title. 510 x 370mm (20 x 14½"). Top left corner cut off and replaced, a few spots, laid on album paper. Small margins. £260
Three-quarter portrait of Sir Edmund Antrobus (died 1826, created 1st Baronet 1815), standing, letter in hand. Lawrence also painted his two nephews, one of whom, Edmund William, succeeded as 2nd baronet according to the special remainder. *Ex: collection of The Hon. Christopher Lennox-Boyd. Unidentified collector's stamp 'I F P' on album sheet*
Stock: 67838

Stock: 67838

143. [Philip Antrobus.]

Painted by Thos. Lawrence Esq.r R.A. Engraved by
Geo. Clint, Oct.r 1.st 1803.

Untitled mezzotint, printed in colour. 480 x 355mm (19 x 14") Trimmed into plate at bottom, right platemark cracked with tear taped, paper toned. £280

Three-quarter portrait of Philip Antrobus (1755-1816), standing, paper in hand, inkwell on a table. Lawrence also painted his brother, Edmund (the 1st Baronet Antrobus), and Philip's two sons, one of whom, Edmund William, succeeded as 2nd baronet according to the special remainder. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christophe
Staelen 67830

144 Richard Arkwright [junior].

144. **Richard Arkwright [junior].**
Painted by R.R. Rienagle, R.A. 1813. Engraved by
Henry Cousins. 1843

Mezzotint, printed on chine collé. 510 x 385mm (20 x 15¼"). Loss of printed surface on subject's boot, tears in backing sheet taped. £260

A three-quarter seated portrait of Richard Arkwright (1755-1843), son of the Industrial Revolution's inventor of the same name. His income from his father's patents and his own business acumen made him one of the the richest non-aristocrats of the period. The original oil is held in Chesterfield Town Hall (PCE3).

(1 CL 5).



145. [Mary Bertie] **[Maria Dutchess of Ancaster].**

[Engraved by James Watson after Sir Joshua Reynolds.] [n.d., c.1755.] Mezzotint, proof before letters, inscription area uncleaned, 18th century watermark. 330 x 225mm (13 x 8¾"). Small margins. £380

A half-length portrait in oval of Mary Bertie (1735-c.93), 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. *Goodwin 4, i of iii. CS 3 with no description; Hamilton 78. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67981

146. [Isaac Brodeau] **M.r Brodeau of Oxford.**

G. Roth Jnr Pinxit et fecit. [n.d., c.1765.] Scarce mezzotint. Sheet 150 x 110mm (16 x 4¼"). Trimmed into image at right, into inscription at bottom, thread margins elsewhere. £180

A half-length seated portrait of Isaac Brodeau (d.1768), reading a book, wearing spectacles and a short white bell-bottomed wig.

"The sitter in this portrait is thought to have been either the keeper of a coffee house in Oxford, or a silversmith" (Christies sale of the painting, 1997). Christies and Alexander identify the painter as George Roth (c.1742-1821), the BM as William (Guillaume) Roth, died c. 1770. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67827

147. **Lady Ann Campbell. Countess of Strafford.**

J. Reynolds pinx.t. T. Johnson fecit. [n.d., c.1760.] Mezzotint, 18th century watermark; 330 x 230mm (13 x 9"). Slightly toned. £260

A half length portrait of Ann Campbell (c.1715-85), daughter of John Campbell, 2nd Duke of Argyll and

wife of William Wentworth, 2nd Earl of Strafford. Horace Walpole called her 'a vast beauty'.

The original painting by Sir Joshua Reynolds is in the Minneapolis Institute of Arts (accession No 99.63). *Hamilton p.135; CS 5 ii of ii; Russell 6a. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67973

148. [Lady Catherine Pelham Clinton.] **In progress for G.P. M.cQueen 37, Marlborough Street, Regent St, London, Jan 10th, 1876.**

[Sir Joshua Reynolds P.R.A. James Faed.]

Mezzotint, progress proof. 470 x 380mm (18½ x 15"). Spotting, vertical crease through unprinted area of plate. £130

Full-length portrait of Lady Catherine Pelham Clinton (1727-1760) as a child, feeding chickens. She married her cousin Henry Clinton, 9th Earl of Lincoln in 1744; he later became the 2nd Duke of Newcastle-under-Lyme, the subject of George Stubbs' painting, 'The Return from Shooting'.

J.R. Smith's mezzotint of the same portrait was published in 1782. Faed's version was eventually published by G.P. McQueen in 1881. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68025

149. [Thomas William Coke] **Hannibal.**

Painted by Sir Joshua Reynolds. Engraved by C. Townley. Engraver to his Majesty the King of Prussia & Member of the Academies of Berlin & Florence. Published July 31st 1792, by W. Richardson, Castle Street, Leicester Fields.

Mezzotint. 330 x 230 (13 x 9"). Narrow margins. £280 A half-length portrait of a young child in Roman costume, with his right hand upon a sword and his left on his hip.

Thomas William Coke, 1st Earl of Leicester (1754-1842), painted c.1759, when he was five years old. *Ex Collection of Christopher Lennox-Boyd. Hamilton: Pg 18; Not in CS.*

Stock: 67968

150. [Lady Christiana Collier] **Passer mortuus est meæ puellæ [...]**

J. Reynolds pinx.t. J. Watson fecit. Sold by Ja.s Watson the upper end of Great Portland Street, near Cavendish Square [n.d., c.1765].

Mezzotint. 325 x 225mm (12¾ x 8¾"), large margins. 'T.L.' inkstamp of the collection of Sir Thomas Lawrence in inscription area. £320

A half-length portrait of Lady Christiana Collier in the character of Lesbia, despairing over her dead bird, with part of Catullus 3, a eulogy to the pet bird of the poet's girlfriend (in English translations Caelia or Chloe). In 1763 Christiana Gwyn (b.1749) married Vice-

Admiral Sir George Collier (1732-1795), who was best known for destroying the American fleet in Penobscot Bay in 1779, the worst naval defeat of the Americans until Pearl Harbour. They divorced in 1772.

First published by the engraver. *Hamilton p.91, iii of iii. Goodwin 27, iii of v. CS 32, ii of ii. Ex: collections*

of The Hon. Christopher Lennox-Boyd and Sir Thomas Lawrence.
Stock: 67979

151. [Lady Christiana Collier] Passer
mortuus est meæ puellæ [...]

J. Reynolds pinx.t. J. Watson fecit. Printed for Rob.t Sayer Map & Prinseller, at the Golden Buck near Searjeants Inn Fleet Street [n.d., c. 1765].

Mezzotint. 325 x 225mm (12 $\frac{3}{4}$ x 8 $\frac{3}{4}$ "). Trimmed to plate. £190

A half-length portrait of Lady Christiana Collier in the character of Lesbia, despairing over her dead bird, with part of Catullus 3, a eulogy to the pet bird of the poet's girlfriend (in English translations Caelia or Chloe).

In 1763 Christiana Gwyn (b.1749) married Vice-Admiral Sir George Collier (1732-1795), who was best known for destroying the American fleet in Penobscot Bay in 1779, the worst naval defeat of the Americans until Pearl Harbour. They divorced in 1772.

First published by the engraver. *Hamilton* p.91.
Goodwin 27, iv of v. *CS* 32, after ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67978

152. [Lady Christiana Collier] Passer
mortuus est meæ puellæ [...] 86.

J. Reynolds pinx.t. J. Watson fecit. Printed for Rob.t Sayer Map & Prinseller, at N.^o 53 Fleet Street London. [c. 1770 but later].

Mezzotint. 325 x 225mm (12 $\frac{3}{4}$ x 8 $\frac{3}{4}$ "), large margins. Rubbed. £190

A half-length portrait of Lady Christiana Collier in the character of Lesbia, despairing over her dead bird, with part of Catullus 3, a eulogy to the pet bird of the poet's girlfriend (in English translations Caelia or Chloe).

In 1763 Christiana Gwyn (b.1749) married Vice-Admiral Sir George Collier (1732-1795), who was best known for destroying the American fleet in Penobscot Bay in 1779, the worst naval defeat of the Americans until Pearl Harbour. They divorced in 1772.

First published by the engraver. *Hamilton* p.91.
Goodwin 27, v of v. *CS* 32, after ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67980

153. [Lady Christiana Collier] Cælia,
Lamenting her Dead Sparrow.

J. Reynolds pinx.t. Graham Sculp. Printed for John Bowles, at the Black Horse in Cornhill, London [engraved c.1765 but published c.1790].

Mezzotint. 350 x 250mm (13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ "), on wove paper. Narrow margins. £160

A half-length portrait of Lady Christiana Collier in the character of Caelia, despairing over her dead bird, with a verse in English and Latin. The verse is part of Catullus 3, a eulogy to the pet bird of his girlfriend, named Lesbia rather than Caelia.

In 1763 Christiana Gwyn (b.1749) married Vice-Admiral Sir George Collier (1732-1795), who was best known for destroying the American fleet in Penobscot Bay in 1779, the worst naval defeat of the Americans until Pearl Harbour. They divorced in 1772.

The engraver, George Graham, had emigrated to America by 1796 and is recorded working in New York, Boston and Philadelphia. It is likely that he put his name on a reworked plate, as John Bowles died in 1779, the year before the 16 year old Graham entered the RA School. Compare BM 1902,1011.2254 (proof before letters) and 1833,0610.19 (signed by Graham). *CS* 2, ii of ii. *Alexander* p388-9. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67977



154. [Master John Crewe as Henry VIII.]

Josh.a Reynolds Eques Pinxit. J.R. Smith Fecit. Published 10th Decem.r 1775. Published Jan.ry 23 1776 by by John Boydell Engraver in Cheapside. Mezzotint, scratched letter proof before title, 18th century watermark; inscription area uncleared. 510 x 355mm (20 x 14"), with very large margins. Ink collector's stamp 'R.B.' in inscription area. £580

Sir Joshua Reynolds's painting of John Crewe, 2nd Baron Crewe (died 1835) was exhibited at the Royal Academy in 1776 and the mezzotint at the Society of Artists that same year with the title 'Portrait of a Young Gentleman'. In an interior, with spaniels at Crewe's feet, and a view of a landscape through the window in the upper right. *D'Oench*: 67. *Hamilton*: pg.19, ii of iv. *CS*: 47, ii/iv. *Frankau*: 100, ii/iii. *D'Oench* 67. *Lugt* 2191, 'R. Brandt'. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68051

155. Stephen Croft Esq.r F.A.S.

J. Reynolds Equa Pinx.t. C. Carter fecit. Published Oct.r 1.st 1787 and old by Robert Wikinson, N.^o 58 Cornhill.

Scarce etching. 225 x 185mm (8 $\frac{3}{4}$ x 7 $\frac{1}{4}$ "). Printer's creases in margins. £240

Portrait of Stephen Croft (1712-98) of Stillington, Yorkshire. His father, also Stephen, had founded a company importing wine from Portugal and helped to found the York Assembly Rooms. The younger Stephen was elected a director of the Rooms in 1752.

Lawrence Sterne was vicar at Stillington (1745-68), becoming a friend of the family. *Hamilton p19, iii of iii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 67974

156. [Mrs. Gwynne & Mrs. Bunbury. In the Characters of the Merry Wives of Windsor.]

[Painted by D. Gardner. Engraved by W. Dickinson.]
[London, Publish'd Jan.y 20th. 1780 by Dickinson & Watson No.158, New Bond Street.]

Very rare mezzotint, sheet 270 x 285mm (10½ x 11¼"). On 18th century watermarked paper. Trimmed to plate on three sides, almost to image at bottom, losing all inscriptions. £260

A portrait in oval of Horneck sisters: Mary Gwyn (1753-1840) and Catherine Bunbury (1754-1799) in costume, Windsor Castle behind. The theme is jokey, as the women were married to court equerries.

Mary (married to General Francis Gwyn, equerry to George III) was also painted by Joshua Reynolds in Indian costume. Catherine's husband was the noted caricaturist Henry William Bunbury, appointed equerry to the Duke of York and Albany in 1787. *CS: 34, state unknown. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 67899



157. Mademoiselle d'Hamilton Comtesse de Grammont. p.92.

P. Lely pinx.t. G. Powle sculp: [n.d. c.1772.]
Rare etching. Sheet 150 x 120mm (6 x 4¾"). Trimmed within plate. £140

A head and shoulders portrait of Elizabeth Hamilton (1641-1708), 'known as 'La Belle Hamilton'', a detail of one of Sir Peter Lely's 'Windsor Beauties'.

After her marriage to Philibert de Gramont she entered the court of Louis XIV, becoming a lady-in-waiting to the French queen, Maria Theresa of Spain.

Engraved by George Powle, a pupil of Thomas Worlidge.

Stock: 67850

158. Philip Howard and Catherine Howard his Sister of Corby Castle Cumberland. Proof.

Painted by James Northcote Esq.re R.A. Engraved by W.m Say. [London Published Jan.y. 1.st 1806, by the Engraver, 92 Norton Street, Marylebone.]

Mezzotint, 19th century watermark. Sheet 500 x 355mm (19¾ x 14"). Trimmed into plate at bottom, losing publication line, thread margins elsewhere. £320

A portrait of Philip Henry Howard (1801-83) and Catherine (c.1802-61), as children. Philip sits on a leopard skin with his hand resting on a sleeping lion; Catherine stands behind in a grape vine.

Philip became a Whig politician, MP for Carlisle from 1830 until 1852, apart from losing his seat in 1847, which he reclaimed the following year after the result was declared void. He was appointed High Sheriff of Cumberland for 1860-1. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68185

159. [Jane Hyde] The Right Hon.ble the Countess of Clarendon.

G. Kneller Bar.t Pinx. J. Faber Fecit. London Printed for & Sold by Rob.t Sayer at the Golden Buck opposite Fetter Lane, Fleet Street ~ & Jn° King at the Globe in Poultrey. [n.d., c.1750.]

Mezzotint, 355 x 250mm (14 x 9¾"), with large margins. On 18th century watermarked paper. £240
A portrait of Jane Hyde (née Leveson-Gower, 1669-1725), wife of Henry Hyde, 4th Earl of Clarendon, on a balcony, leaning against the balustrade. She was a Lady of the Bedchamber at the court of Queen Anne. It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist. This example was published after the plates were cut down.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including this portrait and the queen herself. *CS 28, ii of ii (addenda). Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67904

160. [Mary Kent]

Sir Joshua Reynolds Pinxit. J. Dean Fecit. Published Feb.y 1, 1779, by J. Dean, N.º 27, Bewick Street.

Mezzotint. Sheet 500 x 350mm (19¾ x 13¾"). Trimmed to image on three sides, into plate at bottom, creasing. Bit messy. £260

A portrait of Mary Kent (née Wordsworth, d.1817); sitting on the ground, her mantle is draped over a tree-trunk. In 1771 she married Charles Kent (1743?-1811), who was created a baronet in August 1782, having served as High Sheriff of Suffolk the previous year. *Hamilton p.113, ii of ii. CS 15, ii of ii. Ex: collections of Thomas Thane & The Hon. Christopher Lennox-Boyd. Lugt 2385 unknown.*

Stock: 68044



161. [Anne Killebrew] **Madam Ann Kirk.** To the Right Hon.ble Anthony Earle of Kent, &ct This Plate is humbly dedicated by Your Honours most Obedient Servant, Alexander Browne.

Ant: Van Dyck Eques pinxit. I. Beckett fecit. Sold by Alex Browne at ye blew balcony in little Queen Street [n.d., c.1685].

Fine & rare mezzotint, 17th century watermark, pencil verso bottom 'Sykes sale'; 480 x 290mm (19 x 11½"). Thread margins. £390

A full length portrait of Anne Killebrew (1607-41), standing before an ornamental urn, with a small dog. She was Lady in Waiting to Queen Henrietta Maria from 1631, first wife of George Kirke (d. 1675), Groom of the Chamber to Charles I.

The original painting of c.1637 is now in the Huntington Library, Art Museum and Botanical Gardens. *Simon Turner B23 ii of iii. CS 58, ii of iii.* Stock: 67830

162. **Lady Catherine Manners. Daughter to his Grace the Duke of Rutland.**

Sir Joshua Reynolds pinx. T. Gaugain sculp. Publish'd Jan.y 1785 by T. Gaugain, No. 4 Little Compton Street, St. Ann's, London.

Fine stipple and etching printed in brown, title in open letters. 265 x 205mm (10½ x 8"), with large margins £240

Portrait of Catherine Manners (1779-1829), as a young child, wearing a frilled cap, after Sir Joshua Reynolds (1723-1792). She married Cecil Forester, 1st Baron Forester. *Hamilton p.116, II of II.* Stock: 67905

163. **Samuel Mercer Esq.r**

Painted by Mr. Illidge. Engraved by W. Say, Engraver to the Duke of Gloucester. Published by Agnew and Zanetti, Repository of Arts, No 10 Exchange Street, Manchester, June, 1831.

Mezzotint, scarce proof impression with publishers' blindstamp at bottom. 550 x 395mm (21½ x 15½"). Tears entering plate repaired, creasing in inscription area. £380

Portrait of Samuel Mercer with his greyhounds, his estate in background.

After Thomas Henry Illidge (1799-1851), who worked as a portraitist in the large manufacturing towns of Lancashire, painting the local civic and financial celebrities. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68187

164. [Carey Mordaunt] **The R.t Hon.ble the Countess of Peterborough.**

G.Kneller Bart Pinxt. J.Faber Fecit. London Printed for & Sold by Rob.t Sayer at the Golden Buck opposite Fetter Lane, Fleet Street ~ & Jnº King at the Globe in Poultrey. [n.d., c.1750.]

Fine mezzotint. 355 x 255mm (14 x 10"). Narrow margins. £240

Portrait of Carey Mordaunt, Countess of Peterborough and Monmouth (née Fraser, c. 1685 -1709), maid of honour to Charles II's queen consort, Catherine of Braganza, from 1674 to 1680.

From the series of thirteen plates 'Beauties at Hampton Court'. The plates were originally full-length, but all were subsequently cut down. *CS 28, ii of ii (addenda).* *Ex: Collection of The Hon. Christopher Lennox-Boyd.* Stock: 67903

165. [Theophilia Palmer.]

Painted by S.r Joshua Reynolds. Engraved by J.R. Smith. Published the 11th June 1777 by J.R. Smith N.º 10 Batemans Soho Square & W.m Humphrey Gerrard St.

Mezzotint, scratched letter proof, 18th century watermark. 380 x 275mm (15 x 10¾"). Thread margins, slight central crease. £320

An untitled half-length portrait of Theophilia Palmer 1757-1848), niece of the artist. Her daughter by Robert Lovell Gwatinm, Theophilia Gwatin, was Reynolds' 'Strawberry Girl'. *CS 128, i of iii. Hamilton pg 125, i of iii. Frankau 266, i of iii.* *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68022

166. [Theophilia Palmer.]

Painted by Sir Joshua Reynolds. Engrav'd by J.R. Smith. Published June 24th 1778, by John Boydell, Engraver in Cheapside.

Fine mezzotint. 380 x 275mm (15 x 10¾"). Narrow margins, laid on album paper at edges. £240

An untitled half-length portrait of Theophilia Palmer 1757-1848), niece of the artist. Her daughter by Robert Lovell Gwatinm, Theophilia Gwatin, was Reynolds' 'Strawberry Girl'. *CS 128, iii of iii. Hamilton pg 125, iii of iii. Frankau 266, ii of iii.* *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68020

167. [Margareta Elizabeth Perceval] **The Right Hon.ble Margareta, Elizabeth, Baroness Arden.**

G. F. Joseph Pinxit. W. Skelton Sculp.t. [n.d., c.1790.] Stipple. Sheet 210 x 155mm (8¼ x 6"). Trimmed within plate. £95

A head and shoulders portrait of Margaretta Elizabeth Perceval (1768-1851), wife of Charles George Perceval, 2nd Baron Arden, and a keen amateur artist. Stock: 67851



168. [His Grace The Duke of Bedford with his Brothers Lord John Russell, Lord Will.m Russell, & Miss Vernon.]

Painted by Sir Joshua Reynolds. Engraved by V. Green, Mezzotinto Engraver to his Majesty, & the Elector Palatine. Publish'd by Walter Shropshire May 1.st 1778 N.^o 158 New Bond Street.

Fine mezzotint, scratched letter proof before title. 510 x 430mm (20 x 17"), large margins. With the 'K' collector's stamp of Thomas Kirk. Narrow margins, crease £580

Francis Russell, 5th Duke of Bedford (1765-1802), dressed as St. George, standing above the dead dragon, with his brothers John (1766-1839, 7th duke) and William (1767-1840), with Henrietta Vernon (1745-1828, Countess Grosvenor) as Sabrina. CS: 8, i of ii. Goodwin 69, i of ii. Hamilton p.8. Lugt 1623, Thomas Kirk (c.1765 97), painter and engraver. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68053

169. His Grace The Duke of Bedford with his Brothers Lord John Russell, Lord Will.m Russell, & Miss Vernon.

Painted by Sir Joshua Reynolds. Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, & the Elector Palatine. Published May. 1st 1778 by W. Shropshire No 158 New Bond Street [but later].

Mezzotint. 510 x 430mm (20 x 17"), on wove paper. Tear in right margin touching plate. Stain top right. £280

Francis Russell, 5th Duke of Bedford (1765-1802), dressed as St. George, standing above the dead dragon, with his brothers John (1766-1839, 7th duke) and William (1767-1840), with Henrietta Vernon (1745-1828, Countess Grosvenor) as Sabrina. CS: 8, ii of ii. Goodwin 69, ii of ii. Hamilton p.8. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68052

170. [His Grace The Duke of Bedford with his Brothers Lord John Russell, Lord Will.m Russell, & Miss Vernon.]

Painted by Sir Joshua Reynolds. Engraved by V. Green, Mezzotinto Engraver to his Majesty, & the Elector Palatine. Publish'd by Walter Shropshire May 1.st 1778 N.^o 158 New Bond Street.

Mezzotint, scratched letter proof before title. 510 x 430mm (20 x 17"), large margins. Creasing. £180 Francis Russell, 5th Duke of Bedford (1765-1802), dressed as St. George, standing above the dead dragon, with his brothers John (1766-1839, 7th duke) and William (1767-1840), with Henrietta Vernon (1745-1828, Countess Grosvenor) as Sabrina. CS: 8, i of ii. Goodwin 69, i of ii. Hamilton p.8. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68054

171. [John Frederick Sackville, 3rd Duke] His Grace the Duke of Dorset.

Sir Joshua Reynolds pinx.t. S.W.Reynolds sculp.t. London. Published Feb.y 1. 1798, by P. Brown, No. 4, Crown Street, Soho.

Mezzotint, title in fine letters. 355 x 255mm (14 x 10"). Thread margins, inscription area rubbed. £180 A half-length portrait of John Frederick Sackville (1745-99), 3rd Duke of Dorset, in plain jacket with garter star, collar turned up.

As well as being ambassador to France until the revolution of 1789 caused him to leave the country, Sackville was a notorious womaniser, gambler and cricketer. Hamilton p.23. Whitman 75, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67962

172. Lady Sale.

[Engraved by William James Ward after Sir Thomas Lawrence.] [n.d., c.1830.]

Mezzotint. 305 x 240mm (12 x 9½"), large margins. £160

A half-length portrait of Florentia Sale (née Wynch, 1790-1853), wearing a turban. She travelled the world with her husband, Major-General Sir Robert Henry Sale, and was famously taken prisoner while the British Army retreated from Kabul in 1842, during the First Anglo-Afghan War. The published her diary as 'A Journal of the Disasters in Afghanistan, 1841-42'. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68192

173. Frances Stuart Countess of Portland.

Antonius van Dyke Eques pinxit. Sold by Alexander Browne at the blew Balcony in little Queen Street. [n.d. c.1680.]

Scarce & fine mezzotint, 17th century watermark; 365 x 280mm (14½ x 11"). Trimmed to image on three sides, into plate at bottom. £360

Frances Stuart, Countess of Portland (1617-94), daughter of Esmé Stuart, Duke of Lennox. She married Richard Weston, 1st Earl of Portland. CS: 29. Simon Turner 39.

Stock: 67829

174. [Frederic de Thoms] **Fredericus. Comes de Thoms.**

[Engraved by John Faber Jnr after V. Tucker.] [n.d., c.1736.]

Mezzotint, proof before letters, but with title of state iv pasted on. 340 x 240mm (13½ x 9½"), large margins
Tatty £240

A half length portrait of Frederic de Thoms (1669-1746), a German diplomat and art collector. As the Duke of Brunswick's envoy, he came to London in 1719 and became secretary to George I. He was the first Freemason in Germany, a fact commemorated in later states of this print, which had a masonic jewel added.

This proof state is the only one in which he looks to the side rather than the front. *CS 343, state i of iii, 'one known'. Russell iv of iv for title. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67534



Scarce mezzotint. Sheet 355 x 505mm (14 x 20").

Trimmed into image on three sides, repairs into plate at bottom. £480

A decorative group portait in a garden, with: George (later George III) firing an arrow at a popinjay; Edward (Duke of York & Albany), holding a gun; William Henry (Duke of Gloucester and Edinburgh), still in skirts, holding a garland of flowers; Elizabeth in a small carriage drawn by a dog; and Augusta holding the baby Henry. *CS 147, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67544

175. **The Late Fred Archer, in the Colours of H.R.H. The Prince of Wales. Faithfully yours F. Archer [facsimile signature]. Born, January 11th, 1857. Died, November 8th, 1886.**

Riddle & Couchman, Lith. London. Special Supplement to the "Illustrated Sporting and Dramtic News," November 27th, 1886.

Tinted lithograph. Sheet 515 x 375mm (20¼ x 14¾"). Tears taped right top, crease as normal £95

A portrait of jockey Frederick James Archer (1857-1886), known as the Tin Man, Champion Jockey for 13 consecutive years. Taller than the average jockey he kept a rigorous diet: in October 1886 he fasted for three days to reach race weight and shortly after fell ill. In a high fever and hallucinating, he shot himself, aged only 29.

Stock: 67834

176. **[Sir Edward Baines Junior.]**

[Drawn by C. A. Du Val.. Engraved by J. Stevenson. Printed by Brooker & Harrison.] [Published by Thomas Agnew, Repository of Arts Manchester, & Messrs. Ackermann & Co. London, April 21st. 1846.]

Mezzotint with stipple and engraving, proof before letters. 370 x 280mm (14½ x 11"), with large margins. £280

Seated portrait of nonconformist newspaper publisher Edward Baines (1800-90).

As a young journalist on the Leeds Mercury (owned by his father) he witnessed the Peterloo Massacre of 1819. He became editor (1834) and proprietor (1848), and served as MP for Leeds from 1859 to 1874. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67841

177. **The Children of their Royal Highnesses Frederick & Augusta, Prince & Princess of Wales. Prince William Born 14 Nov.r 1743. Prince George Born 24 May 1738. Prince Edward Born 14 March 1738/9.**

Du Pan Pinx.t. J. Faber Fecit. Printed for T. Bowles in S.t Pauls Church Yard, & John Bowles & Son, at the Black Horse in Cornhill.

178. **[Maria Waldegrave, Duchess of Gloucester and Edinburgh.]**

[Engraved by William Hoare of Bath after Joshua Reynolds.] [n.d., c.1790.]

Etching. 400 x 305mm (15¾ x 12"), on wove paper, large margins. Small hole in unprinted background. £180 A sketch portrait of Maria Waldegrave (1736-1807), Countess Waldegrave 1759-66, as a result of her first marriage to James Waldegrave, then Duchess of Gloucester and Edinburgh after marrying Prince William Henry, Duke of Gloucester and Edinburgh, in 1766.

Stock: 67967

179. **[Eikon Basilike.] [Charles I.]**

Guil. Marshall sculpsit. [n.d., c.1649.]

Engraving. Sheet 125 x 125mm (5 x 5"). Trimmed and backed onto album paper at edges. £160

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

From 'Eikon Basilike' The Pourtraiture of His Sacred Majestie in His Solitudes and Sufferings, a spiritual autobiography attributed to King Charles I of England. Published on 9 February 1649, ten days after the King was beheaded by Parliament in the aftermath of the English Civil War in 1649.

Stock: 68087

180. **[Charles I.] Fidei Defensor.**

Guil. Marshall sculp. [n.d., c.1649.]

Engraving. Sheet 150 x 85mm (6 x 3¼"). Trimmed and backed onto album paper at edges. £160

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649, writing on a globe. *Wellcome.*

Stock: 68085



KING CHARLES Y 1st BUTCHERED
before his Palace at White-Hall Jan.30.1648.

181. King Charles ye 1st. Butchered before his Palace at Whitehall Jan.30.1648.

[n.d., c.1700.]

Rare engraving. Sheet 120 x 85mm (4¾ x 3¼"). Trimmed and backed onto album paper at borders. £140

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

Stock: 68080

182. [Charles I.] [If Prudence, Temprance, Valor, Patience...]

[after Sir Anthony Van Dyck] [Saloman Savery] [n.d., c.1650.]

Engraving. Sheet 135 x 110mm (5¼ x 4¼"). Trimmed losing text and backed onto album paper at edges. £130
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

Stock: 68086

183. [T]rue Picture of King Charles. The first Martyr as he sate in [Wes]tminster Hall for his tryall to be beheaded.

[After Edward Bower] [n.d., c.1700.]

Engraving. Sheet 170 x 115mm (6¾ x 4½"). Trimmed and backed onto album paper at edges. Some time staining. £130

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

Stock: 68074

184. [Charles I] Carolus by der gratien Gods, Prince van Wallien...

N. de Clerck. [n.d. c.1614]

Engraving, sheet Trimmed within plate and laid on backing sheet at edges. £130

From Emanuel van Meteren's, 'Historie der Nederlandscher ende haerder Naburen; Oorlogen ende Geschiedenissen.'

Head-and-shoulders portrait of Charles I as Prince of Wales (1600-49), set in an oval, wearing a ruff and the Order of the Garter; shown behind a parapet within a lettered oval frame.

Stock: 68164

185. [Eikon Basilike.] [Charles I.]

[Guil.Marshall sculpsit.] [n.d., c.1649.]

Engraving. Sheet 125 x 65mm (5 x 2½"). Trimmed and backed onto album paper at edges. £120

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

From 'Eikon Basilike' The Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings, a spiritual autobiography attributed to King Charles I of England. Published on 9 February 1649, ten days after the King was beheaded by Parliament in the aftermath of the English Civil War in 1649.

Stock: 68088

186. [Eikon Basilike.] [Charles I.]

[after Marshall.] [n.d., c.1650.]

Engraving. Sheet 85 x 85mm (3¼ x 3¼"). Trimmed and backed onto album paper at edges. £120

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

From 'Eikon Basilike' The Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings, a spiritual autobiography attributed to King Charles I of England. Published on 9 February 1649, ten days after the King was beheaded by Parliament in the aftermath of the English Civil War in 1649.

Stock: 68089

187. [Charles I.] The High and Mighty Monarch Charles by the grace of God King of Great Brittaine, France and Ireland.

[After Gaywood.] P.Stent excudit. [n.d., c.1655.]

Engraving. Sheet 105 x 80mm (4¼ x 3¼"). Trimmed and backed onto album paper at edges. £95

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649. *State ii of iii.*

Stock: 68091

188. [Eikon Basilike. Charles I.] Alij diutius. Imperium tenuerunt, nemo tam Y fortiter reliquit. Tacit. Histor. Lib.2.c.47.p.417.

[after Marshall.] R.White sculp. [n.d., c.1700.]

Engraving. Sheet 160 x 100mm (6¼ x 4"). Trimmed and backed onto album paper at edges. £90

Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.

From 'Eikon Basilike' The Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings, a spiritual autobiography attributed to King Charles I of England. Published on 9 February 1649, ten days after the King

was beheaded by Parliament in the aftermath of the English Civil War in 1649.
Stock: 68090

189. **Charles I. King of England. [H]is Sufferings, & his Death with truth proc[...] For He got Glory, but the Nation Shame [...]**

[after Anthony Van Dyck] [n.d., c.1660.]
Engraving. Sheet 135 x 75mm (5¼ x 3"). Trimmed and backed onto album paper at borders £80
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.
Stock: 68079

190. **Charles the 1th &cc. Of whom the World was not Worthy.**

I.Smith. [n.d., c.1720.]
Mezzotint. Sheet 170 x 115mm (6¾ x 4¾"). Trimmed and backed onto album paper. £80
Portrait of Charles I, kneeling before table to left on which is an open book. Crown of glory above with rays proceeding towards his eye. Right hand holding crown of thorns. Left foot on globe, beside which lies a crown. Allegorical portraits of Charles I were frequent after his death, often featuring symbolic depictions of a toppled crown or crown of thorns.
This portrait derives from the frontispiece to Eikon Basilike, published shortly after his execution. CS45.
Stock: 68092

191. **[Charles I.] Charles par la grace de Dieu Roy de la grande Bretagne, &c.**

[after Wenceslaus Hollar] [attributed to Richard Gaywood] [P.Stent excudit.] [n.d, c.1647.]
Engraving. Sheet 150 x 95mm (6 x 3¾"). Trimmed and backed onto album paper. £75
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649. Frontispiece to Michael Hudson, 'The Divine Right of Government' (London, 1647). *Globe Stent 41A i of iii. Pl57.*
Stock: 68096

192. **[Charles I.] Charles by the Grace of God. King of England, Scotland, France and Ireland, Defen-der of the Faith, &c.**

[n.d., c.1700.]
Engraving. Sheet 145 x 95mm (5¾ x 3¾"). Trimmed and backed onto album paper. Some time-staining. £70
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.
Stock: 68093

193. **[Charles I.] Charles Par La Grace De Diev Roy D'Angleterre.**

[attributed to Richard Gaywood] [n.d., c. 1650.] Sould by P.Stent.
Engraving. Sheet 155 x 105mm (6 x 4"). Trimmed and backed onto album paper. £70
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his

execution in 1649. Illustration to Jean Nicolas de Parival's 'History of this Iron Age' *Globe Stent 42.*
Stock: 68094

194. **[Charles I.] Charles par la grace de Dieu Roy de la grande Bretagne, &c.**

[after Wenceslaus Hollar] [attributed to Richard Gaywood] P.Stent excudit. [n.d, c.1647.]
Engraving, sheet 150 x 95mm (6 x 3¾"). On 17th century watermarked paper. Trimmed and backed onto album paper. £70
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649. Frontispiece to Michael Hudson, 'The Divine Right of Government' (London, 1647). *Globe Stent 41 ii of iii. Pl57. Pennington 1433.*
Stock: 68095

195. **K. Charles I.**

H.Hulfergh Sc. 1625.
Engraving. Sheet 125 x 100mm (5 x 4"). Trimmed and backed onto album paper at edges. £70
Portrait of Charles I (1600 -1649), King of England, Scotland, and Ireland from 27 March 1625 until his execution in 1649.
Stock: 68078



196. **[Queen Victoria with the Princess Royal & the Prince of Wales]**

Engraved by Sam.l Cousins A.R.A. from the original Picture by Edwin Landseer R.A. London, Published Nov.r 9th 1844 by Henry Graves & C.º Printseller to Her Majesty & H.R.H. Prince Albert, 6 Pall Mall & Paris, Publié part Goupil & Vibert 18 Boulevard Montmartre. Déposé.
Mixed method engraving on chine collé, signed in pencil by the engraver. 635 x 505mm (25 x 20"), very large margins. Paper toned, scratch through publication line. £360

An oval portrait of the Queen, sitting with Edward on her knee, Princess Victoria standing on the arm of her chair. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68115

197. [Victoria] **The Queen.**

Painted by William Fowler. Engraved by J.R. Jackson. Published Jan.y 1.st 1847, by H.G. Bohn, York St. Cov.n Garden, London.

Mezzotint on steel, very fine impression. 420 x 330mm (16½ x 13"). with large margins. Repaired tears. £260 A portrait in oval of Queen Victoria (1819–1901) in an ermine robe, wearing crown and Star of the Order of the Garter.

An adaptation of William Fowler's portrait of 1843, with an added jewel at the cleavage.

Stock: 67907



198. [The Village Magistrate.]

Hemskirk Pinx. [but after William Hogarth] W. Dickinson Fecit. Pub.d according to Act of Parl.t March 10.th 1772.

Scarce mezzotint. 315 x 350mm (12½ x 13¾"). Narrow margins with chips, backed with paper. £380

A singerie burlesque of William Hogarth's 'A woman swearing a child to a brave citizen', but with the people replaced by monkeys and cats.

A pregnant cat swears on a book that the child is by an old man who raises his hands and eyes to heaven, protesting innocence. His cat-faced wife shakes her fist, upbraiding him. The true father, a young man with a monkey's face, crouches behind the woman, whispering counsel.

A pair to 'The Constable of the Night', neither of which were titled until the Laurie & Whittle reissue of 1794. *Not in BM Satire but see 2010,7081.3008 for the titled state. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67877

199. **Bishop Bonner.**

[n..d, c.1800.]

Engraving. Sheet 80 x 155mm (7 x 10"). Trimmed, laid on album paper. £90

A half-length satirical portrait in oval of Edmund Bonner (c. 1500-1569), Bishop of London 1539-49 and 1553-59, raising a willow switch above his head. This image is a detail from a scene of him punishing a heretic from 'Foxe's Book of Martyrs' (1563).

Bonner originally supported Henry VIII's schism from Rome but, in the reign of Edward VI, opposed the

king's role as head of the Church, for which he was removed from office and imprisoned in the Marshalsea, a prison in Southwark. He was restored by Mary I and began persecuting Protestants, earning the nickname 'Bloody Bonner'. Elizabeth sent him back to the Marshalsea in 1560, where he remained until he died. *Not recorded in Clayton, perhaps a connection to James Gillray.*

Stock: 68197

200. **To the Rt. Worshipful John Smoak Esqr &c &c whose wisdom & prudence has so often saved the city from fire & destruction by his great sagacity in discovering plots this print of hunting a ma[yor]re is humbly presented to his l-d-p on his retiring from office "good riddance" &c-**

GCk. Pub.d Oct.r 15.th 1819 by T. Tegg 111 Cheapside.

Hand-coloured etching, sheet 250 x 360mm (10 x 14¼"). Trimed losing platemark at top. Staining. £160 A satirical attack on Mayor John Atkins (fl.1819), portraying him as a scare-monger.

An ass bearing the terrified profile of Mayor Atkins gallops from Henry Hunt (1773-1835) and a jeering crowd. The animal wears a double fool's cap with bells, a cloak marked with the City Arms, and sheds the fallen mayoral chain; from its tail hangs a flaming pot tied with blood-stained daggers, a puppy, and a goose, while its hindquarters blaze with repeated cries of "Plots." From its mouth comes the alarm, "I smell a plot!" Hunt, in a hunting cap, cracks his whip and shouts "Fire! Fire!" as his followers echo "Fire Fire!" and "Fire Murder." The foremost pursuer, identified as Samuel Waddington (1759-c.1824), brandishes a three-lashed scourge labelled "a Saddle for the Mare," "a Bridle for the Ass," and "a rod for the Fool's back," while stones, dead rats, and other missiles fly. A scroll in the foreground reads "London Preserved or the Plot discoverd a Farce Principal Character Lord Smoak Jack with fire Bloody Daggers &c." Nearby, a signpost proclaims "Another Plot by G—d!!! The L—d M—r has just discovered that during the Trials of Carlisle the Court is to be taken possession of by a band of Ruffians, Armed with Bloody Daggers!!!— six hundred extra Constables have been sworn in accordingly— Smoak Jacks favorite Oath, first brought into public notice in the Common Hall, holden on the Subject of the Corn Bill— Oh! Johnny Atkins! Johnny Atkins Oh!" *BM Satires 13273.*

Stock: 68150

201. **Knave of H[e]arts.**

Printed by C Motte, 23 Leicester Sq. Published by Tho.s M.cLean, 26 Haymarket, Sep 6 1830.

Lithograph, sheet 435 x 295mm (17¼ x 11½"), large margins. Light foxing. £160

Portrait of a corpulent man wearing a sly, upward-glancing grin. He holds a top hat behind his back while his left hand rests on a tasseled cane. In the upper left corner a King of Hearts playing card. Dorothy George, "He is identified as Mr. Hart, gambler

(presumably gaming-house keeper) of St. James's Street." *Ricky Jay Collection. See BM Satires 16412.*
Stock: 68155

202. **Consolation, or Otium cum dignitate.**

HB. [John Doyle.] London Pub.d by McLean. [n.d. c.1829]

Lithograph, sheet 260 x 320mm (10½ x 12½") Tipped into album sheet. £80

A comic scene showing John Scott, Earl of Eldon (1751-1838) sitting consoling himself with a huge glass of wine and a truckle of Cheshire cheese. Eldon received a cheese from the Protestants of Cheshire in thanks for his opposition to Catholic Emancipation, Eldon resigned as Chancellor in protest against the Prime Minister George Canning's liberal views on the subject.

Stock: 67918



203. [Frances Vane, Marchioness of Londonderry] **One of the Tenth - When I was an Infant gossips would say - when I grew older I'd be a soldier. &c.r. Hyde Park May 27 1829. Sketched at the Review.**

[William Heath.] Pub May 28, 1829 by T. McLean 26 Haymarket Sole Publisher of P. Pry caricatures. Etching with very fine colour. Sheet 245 x 355mm (9½ x 14¼"), on paper watermarked '1827'. Trimmed to border. £320

Lady Londonderry riding sidesaddle on a galloping horse, in a skirted approximation of the uniform of the 10th Hussars (regiment of her husband, Charles Vane, 3rd Marquess of Londonderry), with false moustache. At the review Duke of Wellington fell from his horse but was unhurt. *BM Satire 15930. See [Ref: 55405].*
Stock: 67883

204. **The Apotheosis of a Chimney-Sweep!**

[London: William Holland, 1807.]

Aquatint. Sheet 380 x 230mm (15 x 9") Trimmed into plate on three sides, into image at top, losing publication line at bottom?, tears in inscription area, left edge chipped. £260

A filthy sweep ascents from a chimney in a cloud of smoke, holding his shovel and brush. *Not in BM*
Stock: 68068

205. **Certain City Macaronies, drinking Asses Milk.**

[Oxford Magazine November, 1770.]

Etching, 175 x 110mm (7 x 4½"). Trimmed to plate on left. £75

Satire: a group of four fashionably dressed men drinking milk supplied by a fat lady from her ass, with a man pointing and laughing behind her.

Plate from the 'Oxford Magazine', where it was published to illustrate a dialogue entitled 'The City Macaronies drinking Asses-Milk, at the Lactaeum, in St. George's-fields'. The dialogue described the affectations of macaronies and the advantages of drinking asses' milk.

Possibly a satire of Teresa (Theresa) (nee Imer) Cornelys (1723-97), an operatic soprano and impresario who hosted fashionable gatherings at Carlisle House in Soho Square who in 1795 was using the name Mrs Smith and selling asses' milk in Knightsbridge. *BM Satires: 4814.*

Stock: 67882

206. **A Bad Fit. This is not my Hat? - It must be yours, Sir, there's no other left.**

[Engraved by George Hunt? after M. Egerton?]

London, Published by Thos McLean, 26, Haymarket. 1826.

Coloured aquatint. Sheet 340 x 250mm (13½ x 9¾"). Trimmed within plate, nicks in edges. £180
A man leaving a drinking club at four in the morning is given the wrong hat by a sleepy porter.

The attributions are purely on stylistic grounds.

Hickman 100.

Stock: 68063

207. **Distraction d'un Afficheur.**

Lith de Langlumé r. de l'Abbaye. [n.d., c.1820.]

Coloured lithograph, 18th century watermark. Sheet 335 x 245mm (13½ x 9¾"). £320

A bill poster sticks an advert for a lost dog to the back of a man reading the theatrical posters stuck on a wall. Amongst the plays is 'Vampire', probably Charles Nodier's 'Le Vampire' which was performed at the Porte St. Martin Theatre in 1820.

Stock: 68130

208. **Cigars - Havannah.**

[n.d., c.1830.]

Scarce coloured lithograph. Sheet 225 x 270mm (8¾ x 7"). Trimmed to image and around title, laid on album paper. £260

A ground of men smoke cigars, enveloping themselves in clouds of smoke. *Not in BM*
Stock: 68066

209. **Gnat Bites N.º 6. Oh Fredric! that nasty things has spunted all over Julian's sunday's!.**

_ what will be the consequence? / Vy cold, with running at the nose.

[signed in plate] London Published by W. Soffe 380 Strand. Madeley Printer [n.d., c.1848.]

Coloured lithograph. Sheet 340 x 245mm (13½ x 9¾"). Nicks in edges. £160

An elephant in an enclosure sprays water from its trunk.
Stock: 68064



210. Time - Called... & Time - Come! P.1.
(Designed, Etched & Published by George Cruikshank
May 1.st 1827.)

Etching with hand-colour, sheet 265 x 355mm (10½ x 14"). Trimmed within plate. Light foxing. £190
First plate of a series of six, 'Illustrations of time.' Five vignettes; 'Time-Called & Time-Come', a prize fight before a dense crowd; one boxer lies dead while his handlers try to revive the other. 'A Long Time-Waiting,' a dandy fishing in the rain answers "NO!" when asked if he has had a bite. 'A Long Time to Wait', a raven stands on a farmhouse hearth as the farmer's wife explains they keep it to see if it lives a hundred years. 'A Short Time—Going of an Errand,' Oberon dispatches Puck, who flies off laughing, with lines from *A Midsummer Night's Dream*. 'A Very Little Time—Getting an Answer,' a would-be thief retreats as the gardener challenges him. *BM Satires* 15470.
Stock: 68083

211. Behind Time. P.2.
(Designed, Etched & Published by George Cruikshank
May 1.st 1827.)
Etching with hand-colour, sheet 265 x 355mm (10½ x 14"). Trimmed within plate. Light foxing. £140
Second plate of a series of six, 'Illustrations of time.' Seven vignettes; 'Behind Time,' outside a country inn, the host tells a delayed traveller that the coach has already left "to a minute," while a woman runs up dragging a child beneath a sign advertising "The Times Coach." 'Killing Time,' a swaggering officer pierces a grandfather clock with his rapier. 'Taking Time—by the Forelock,' a pedestrian is violently robbed of his watch. 'Too Much Time,' a dandy reproaches a friend for staying in bed in summer, who replies that the days are "so dreadfully long," beside a book titled *Ennui*. 'Trifling Time Away,' three men play bagatelle with excessive seriousness. 'Time & Tide Wait for No Man,' a traveller and porter watch a steam packet receding from a jetty. 'Idling Time Away,' a corpulent man lounges while teaching a dog to hold a stick, as another gazes idly from a window. *BM Satires* 15471.
Stock: 68084

212. Time thrown away. P.3.
(Designed, Etched & Published by George Cruikshank
May 1.st 1827.)

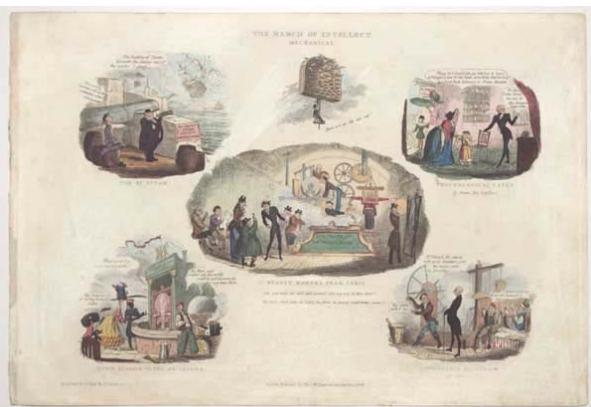
Etching with hand-colour, sheet 265 x 340mm (10½ x 13½"). Trimmed within plate. Repaired tears. Surface dirt £80

Third plate of a series of six, 'Illustrations of time.' Six vignettes; "Time thrown away," an old women vainly try to scrub a black man while as others bring hot water or drink gin. "Pastime", at a country fair a man throws sticks at an hourglass while a peg-legged showman cries, "Now's your Time to make your Fort'un! only a ha'penny a Throw-!!"; nearby are booths, a falling swing-boat rider beneath "None but the Brave deserve the Fair.", and a prize fight advertised "To be seen here, the River Styx." "Time gone, past recalling!-", Time lies dying as a doctor sighs "All too late!-", a nurse laments "Poor Soul!-how he is wasted away!!!", a woman cries "Oh! My Time, My Time! Oh! if I had but my Time again", another rebukes her, and a man mourns "O! my Precious Time." "Time Lost," Diogenes enters a prison cell, lantern raised on four ruffians. "Time, was made for Slaves" ie Flogging them by the Hour," an overseer whips three enslaved Africans under a planter's gaze. "Making up for Lost Time", a ravenous footman devours his meal as a maid exclaims "La! Muster John, how you do eat!!", to which he replies, "Eat! - Aye, & so would you eat - too, if you had been out of place—as long as I have!!" *BM Satires* 15472.
Stock: 68101

**213. Hard Times. Worse & worse, Semper
idem!! P.4.**

(Designed, Etched & Published by George Cruikshank
May 1.st 1827.)

Etching with hand-colour, sheet 265 x 355mm (10½ x 14"). Trimmed within plate. Repaired tear top left. £80
Fourth plate of a series of six, 'Illustrations of time.' Five vignettes; "Term Time", between a law court and debtors' prison, an official divides an oyster shell between two litigants in "Noodle v Doodle," declaring, "Gentlemen - It was a very fine Oyster! - the Court awards you a shell each." Behind, debtors beg at a window marked "Pray Remember the Poor Debtors," while a paper on the ground reads "Pray remember the Poor Creditors," and a bailiff serves a writ. A stout woman turns a grindstone as another forces a man's nose against it. Three destitute gardeners hold up sticks with greenery while boys skate on a frozen pond behind. Two men break stones on a road, one a ruined dandy, the other a gouty city type. A butcher sleeps outside his empty stall marked "This Shop To Let," its lone rib of beef watched by a starving dog, as a ballad-singer with three hungry children cries, "Oh! The Roast Beef of Old England -"; behind stands a derelict shop labelled "J. Duff Baker - This House To be Let or Sold." *BM Satires* 15473.
Stock: 68102



214. **The March Of Intellect. Mechanical.**

Designed & Etched by R. Seymour. London. Published by Thos M.cLean 26 Haymarket. 1829.

Etching with hand-colour, 245 x 345mm (9¾ x 13¾"). Small margins on all sides except left. Light foxing.

£260

Satire on steam powered contraptions.

Six vignettes; 'War By Steam,' 'Beauty Makers From Paris,' "'Here we go up. up. up,'" 'Phrenological Cases,' 'Quick Passage To The Antipodes,' & 'Amputation By Steam.' Australian interest. *Not in BM Satires*.

Stock: 68081

215. **The March Of Intellect. Professional.**

Designed & Etched by R. Seymour. London. Published by Thos M.cLean 26 Haymarket. 1829.

Etching with hand-colour, 250 x 350mm (9¾ x 13¾"). On paper watermarked, 'J Whatman Turkey Mill 1828.' Thread margins top and bottom. Light foxing.

£260

Satire on professions.

Six vignettes: "Law," "Divinity," "Physic," "A Lecture to Tailors on Amatomical Cutting," & "Poetry."

Stock: 68109

216. **The March Of Intellect. Professional.**

Designed & Etched by R. Seymour. London. Published by Thos M.cLean 26 Haymarket. 1829.

Hand-coloured etching, 250 x 350mm (9¾ x 13¾"), with large margins. On paper watermarked, 'J Whatman Turkey Mill 1828.' Tear going into plate on left. Trimmed to platemark.

£160

Satire on professions.

Six vignettes: "Law," "Divinity," "Physic," "A Lecture to Tailors on Amatomical Cutting," & "Poetry."

Stock: 68110

217. **Nap in the Country,**

Rowlandson 1785. London Pub.d by S.Alken, No.3 Dufours Place, Broad Street, Soho.

Fine hand-coloured etching. Sheet 177 x 250mm (7 x 9¾"). Trimmed within plate and tipped into album sheet.

£160

A young woman lies under a tree asleep, partly supported by a small beer barrel; a rake is beside her. Next to her a young man sits up yawning and stretching. A dog sits beside them; in the distance are sheep.

One of two images on the same plate, with 'Nap in Town'. *BM Satires* 6868.

Stock: 67911

218. **Drawing. Colour. Space. Form. Order.**

P.3.

Designed, Etched & Published by Geo.e Cruikshank _ August 1.st 1826.

Etching with hand-colour, 253 x 300mm (10 x 11¾"), with margins. Holes in left margin where previously bound. £120

A satire on 'Drawing' and the different components of the 'art', shows a black man smoking a cigar. From Cruikshank's series of 'Phrenological Illustrations'. *BM Satires: 15194. For the complete series in wrappers see [Ref: 9088]. For one in black and white see [Ref: 30361].*

Stock: 68082

219. **Rural Retirement. Pl2.**

Designed & Etched by R. Seymour. London. Published by Thos M.cLean 26 Haymarket July 1.st 1829.

Hand-coloured etching, sheet 255 x 360mm (10 x 14¾"), On paper watermarked, 'J Whatman Turkey Mill 1829.' Trimmed to plate top and left. Light creasing an surface dirt. Staining.

£80

Nine vignettes: "Lodging at a Farm House", Pickle, morose, leans on a table as the farmer's wife in mid-18th-century dress holds a tattered book, saying, "I ha gotten a Book Sir her es half the whole duty of man—and we shant be so dull presently as they be going to toll the bell for the Tailor as is just dead." "Weeds"—walking through fields, Pickle gives a coin to one of two rural children. "Village Gossip", a barber shaves Pickle while holding his nose, as the farmer's wife peeps round a folding screen; the barber recounts, "Yes Sir, one Thought you Mad another you was a fraudulent Bankrupt... Mrs Maggot said you might be a Papist Conspirator & the Beadles wife feared you might hang yourself & cause Trouble to the Parish."

"Thorns", his coat-tail is torn by a briar on a country walk. "Crossing the Farmyard", approaching a stile, his coat is seized by a chained watchdog, with hostile turkeys, geese, a boar, scampering pigs, and a bull beyond; a grinning yokel watches from the paling.

"Patience", he sits on a tomb in the churchyard. "Rural Evening Walk", Pickle perches on a bank with feet in a swamp while two yokels watch and whistle; he exclaims, "A Plague upon those rascally clowns sending one round about down the Bank, over the Moor—through Deadmans Lane & the Halfpenny Hatch—and now up to my knees in this swamp and—good Lord theres a thieves whistle."

"A Morning Walk", reading as he walks, he nearly steps into a stream. "Blue Devils", in his farmhouse, Pickle sits beset by tiny demons: one holds a noose, another

points to an imp under a book labeled Faux Pas, a bill-sticker demon hovers with "Bank Stopt Payment", and others manipulate a watch; he laments, "Was ever any poor wretch so beset by the blue Devils as I am—not ten o'clock yet, not so much as a mouse stirring through the Village, not a soul to speak to."

Stock: 68111

220. [Scraps and sketches] [Pl 1]

Designed, Etched & Published by George Cruikshank - May 20th 1828.

Hand-coloured etching, sheet 260 x 350mm (10½ x 13¾"). Very damaged and crudely repaired. £50

Seven vignettes: "A Gentleman's rest broken in consequence of going to bed with his leg on", a sailor startles awake as a maid tugs his peg-leg, mistaking it for a warming-pan handle, prompting his cry "Hollo! Hollo! avast heaving there!! what the deuce are you pulling my leg for," to which she replies, "O Dear! Sir I beg your pardon but I took it for the handle of the warming pan." "The Advantage of a Wooden leg, upon a Pinch", a night poaching scene where a steel trap grips a wooden leg. "Living on wooden legs—", performers dance on stilts on a village green. "The Advantage of putting the best leg forward!", a man shelters in a doorway as a dog attacks his wooden leg, while men rush up with pitchforks. "Sing Old Rose & burn the Bellows", a man with a peg-leg thrust into the fire sings "Polly put a Kettle on, Polly put a Kettle on Polly put a Kettle on all hab tea!!" "A Jury-Mast—", a shipwrecked man floats toward shore using his raised wooden leg, bearing a streamer "Trial by Jury." "A Trifling Accident—", a sleeping carter's cart rolls over and snaps the wooden leg of a man lying in the road.

BM Satires 15617.

Stock: 68106

**221. [Scraps and sketches] [Pl 2]**

Designed, Etched & Published by George Cruikshank - November 1st 1829.

Hand-coloured etching, sheet 260 x 350mm (10½ x 13¾"). On paper watermarked, 'J Whatman Turkey Mill 1829.' Trimmed within plate. Foxing. Repaired tear. Loss in left corner. £160

Five vignettes: The Horses, 'going to the Dogs—', four horses watch a steam-coach below; one exclaims, "A coach without Horses!!!—nonsense—come, come, Master Dobbin you are 'Trotting' but you must not think to hum me because I'm blind!" Another adds, "Well, dash my Wig, if that is 'nt the rummest go I ever saw—" Two dogs in the foreground comment, "I say Wagtail! what do you think of this new invention?"—"Why I think we shall have meat cheap enough." "A Fiery Steed—", a horse-shaped engine emits smoke as a jockey cries "Soho! Soho!", watched by a coal-heaver. "Phænomenon—", a grotesquely long-backed horse carries a post-boy and five passengers. "The Four

Elements—", a maid-servant blows a kitchen fire with bellows beneath a large kettle. "Faith Hope & Charity—", a blind beggar is led by a dog. *BM Satires 15978.*

Stock: 68108

222. [Scraps and sketches] [Pl 4]

Designed, Etched & Published by George Cruikshank - May 20th - 1828.

Hand-coloured etching, sheet 260 x 350mm (10½ x 13¾"). Trimmed within plate. Foxing. £90

Six vignettes: "Johnny Cockaigne, shewing 'Cousin Tummas' a 'Lions' den—", a cockney points out Crockford's with riders and carriages to a countryman, remarking "That's one of the London 'Hells' Coz!"; the countryman responds, "No sure! why what a nice looking place!!—Well; no wonder so many people do go to the Devil if he a' gotten such Foine Housen!!" "Legs" famous for "Cutting" & "Shuffling", three gamesters appear as long-legged rooks with predatory beaks, a pun on blacklegs (cheaters). "I could a tale unfold", a pig with a curly tail. "Any thing but Fair play!", a duel where a broad, fat man fires at a comically thin opponent who does not return fire. "The Abode of Genius", in a ragged attic, a shabby man struggles with a piece of steak, exclaiming "To call this a tender Chuck Steak! & charge me two pence half-penny for it!!—I've a great mind to go & Chuck it in his face!—Aye!—its a fine thing to be a Genius!!!!" beneath the verse:

"My lodging is on the cold ground, And very hard is my fare;"

a standard distressed-poet mot "House of Industry", a cobbler, his wife, and three children toil in a miserable room; she asks, "If you get paid for them shoes shall us have a bit of meat on Sunday?"; he replies, "Why—I dont know what to say to that—you know we had meat last Sunday!—we must not be extravagant." Below: "A Cobler there was & he lived in a Stall which served him for Parlour & Kitchen & hall"! *BM Satires 15620.*

Stock: 68107

223. [Scraps and sketches] [Pl 4]

Designed, Etched & Pub.d by George Cruikshank Nov.r 1829.

Hand-coloured etching, sheet 265 x 350mm (10½ x 14"). On paper watermarked, 'J Whatman Turkey Mill 1829.' Trimmed within plate. Foxing. Edges nicked.

£80

Four vignettes: "Church & State", a bishop and a layman drink wine at opposite ends of a richly served table beneath a gas chandelier, with stiff footmen and a wall painting of a papal procession alluding to Emancipation. "The Shop for Bargains!—", in a coal shed, a poor child begs for coal, complaining "that penny coal I had yesterday was only a Slate," while the dealer retorts, "Slate was it?! then I'm sure she's no call to grumble...." "Corporal Punishment", a sweating, corpulent man trudges uphill, remarking, "They tell me I shall find a good deal of difficulty in getting my fat down!—but I 'fegs I find a good deal of difficulty in getting it Up!!" "Taken in Tow—a Scene on a Rope walk—", a beadle arrests a rope-maker with tow tied round his waist. "An Unthankful fellow—", a

countryman sits in the stocks in the rain while a beadle lectures him at length, beginning "What! want to go?!!!" after we have taken all this trouble with you!" and ending with "or did you expect that we were to find you in Rose water & toothpicks?!!!" *BM Satires* 15980. Stock: 68105

224. [Scraps and sketches] [Pl 4]

Designed, Etched & Published by George Cruikshank Feb. 1831.

Hand-coloured etching, sheet 265 x 350mm (10½ x 14"). Trimmed within plate. Foxing. £80
Seven vignettes contrasting corpulence and leanness: "Just room for three insides Sir," four lean horses glare at three grossly fat passengers boarding an already overloaded coach, one protesting "What All fat! really this is too bad," while others mutter "where is our friend Martin" and "I shall Kick at it." "Infatuation", in a kitchen, a huge cook bastes meat as an obese suitor kneels, sighing "I wish I was a little fly On my loves bosom for to lie." "Round Text & small hand", a rotund clergyman peers at a paper while a gaunt rogue picks his pocket. "The Three Tuns.", at an alehouse door, the host "Tunbelly" serves frothing jugs to two enormous customers, their bellies meeting. "A Spare rib—", a slender woman walks arm in arm with her massively obese husband in a park. "Fatima Fatima Selim is near, "a Turk serenades an enormous woman on a balcony. "The Better half", a small, thin man trudges beside a flamboyantly fat wife, carrying her pattens and umbrella. *BM Satires* 16854.

Stock: 68104



225. The Romp.

R. Delin. Published Jan.y 3.d 1786, by S. W. Fores at the Caricature Warehouse N.o 3 Piccadilly.

Hand-coloured etching, sheet 290 x 440mm (11½ x 17¼"). On 18th century watermarked paper. Trimmed within plate. Tears to edges. Staining. £260

A boxing scene from The Romp, Act II, shows Young Cockney, played by James William Dodd (c.1740-96) and Priscilla Tomboy, played by Dorothy Jordan (1761-1816) facing off with clenched fists. He is fashionably dressed and portly, while her hat and mittens lie on the floor. Captain Sightley, played by William Barrymore and Miss La Blond, played by Mrs Barnes (fl. 1782-1808) watch from behind, with a folding screen and framed pictures in the background. The Romp is a comic opera (altered from Bickerstaffe's 'Love in the City' for the Dublin stage c. 1780)

becoming a favourite due to Mrs. Jordan's acting. Female boxing image. *BM Satires* 6875.
Stock: 68039

226. Tregear's Scraps N.o 6. Borrowing A Knocker.

Published by 1830 by G. Tregear Cheapside London. Hand-coloured etching, sheet 235 x 315mm (9¾ x 12¼") Trimmed within plate. £75

Five designs on one plate, each individually titled, 'Rare Sport,' 'A Man Of Feeling,' 'Borrowing A Knocker,' 'State Of The Row Market,' & 'A Fit Of Despair.'

'Scraps,' were designed by publishers with the intent that they would be cut out and placed in scrapbooks. *Not in BM Satires.*

Stock: 68147

227. New Invented Elastic Breeches.

J. Nixon fecit 1784. [Rowlandson] Pub.d Nov.r 1. 1784 by W Humphrey N.o 227 Strand.

Hand-coloured etching, sheet 250 x 350mm (10 x 13¾"). Trimmed within plate and glued to album paper. Time stained. Pin holes in top corners. £70
A satire on the fashion for close-fitting leather breeches.

The interior of a breeches-maker's shop. Two men, one standing on a chair, the other on a stool, strain to pull up the extremely tight breeches of a stout man, lifting him off the ground in the process. A stout woman enters from the right carrying a pair of breeches. On the wall hangs a placard reading: "Ramskin, Elastic Spring Breeches Maker They set close to the Hips and never alter their Shape which Thousands can Testify Likewise a large & curious assortment of Breeches Balls Straps Boot Garters &c &c &c." More breeches hanging on the wall. *BM Satires* 6723.

Stock: 68014

228. Paul Pry among the Bankers. [Pry:]

Hope I don't intrude....if you don't find it rather hard to make both ends meet...I dare say you haven't stop'd payment eh? ...

[Banker:] ...take your Ballance...and put it in a place of safety, if you can find one!

Pub. by Ingrey & Madeley. Lithoge. Office. 310 Strand [n.d., c.1835].

Coloured lithograph, sheet 235 x 250mm (9¼ x 10"). Cockling, light staining, remnants of album paper in margins. £120

John Liston was the leading comic actor of the first half of the 19th century. In 1825, with 20 years of experience behind him, he created his masterpiece character, Paul Pry, in John Poole's farce of the same name. Pry is a man consumed with curiosity, an interfering busybody unable to mind his own business. Here he quizzes a banker about how he maintains his bank as a going concern - a very topical subject! With his striped trousers, hessian boots, tail coat and top hat, Liston moulded Pry into a uniquely endearing character. Most memorable was the umbrella that Pry conveniently left behind everywhere he went so that he

would have an excuse to return and eavesdrop. *Not in BM.*

Stock: 67917

229. **Flemish Characters.**

Drawn and Engraved by James Gillray 1793. London Pubd by G. Humphrey 27 St James's St Jan.y 1. 1822. Scarce etching, first engraved with top third. Sheet 225 x 355mm (8¾ x 14"). Trimmed within plate. £360 A satirical scene in the market-square of a Flemish town, perhaps Ghent. On the left men gamble on a spinning dial (a rudimentary form of roulette). In the centre are a group of clerics, deep in conversation. On the right a small crowd gathers around a milkmaid, with yoke and pails. Behind British guardsmen are being drilled.

Gillray visited Flanders with Philip James de Loutherbourg in 1793, during the Flanders Campaign (1792-5) of the War of the First Coalition. *BM 8383.* Stock: 68198



230. **[Satire on the Protocol of St. Petersburg, 1826] Honni Soit Qui Mal Y Pense.**

[n.d., c.1826.]

Scarce coloured lithograph. Sheet 295 x 340mm (11½ x 13¼"). Stained and creased. £480

Three English politicians, including the Duke of Wellington (1769-1852), stand in Constantinople, saying 'Mahomet for Ever' and 'Hallah'. In the street behind are Ottoman musicians, a row of decapitated heads on stakes and a man with beard, turban and pipe who says 'Giacour Frank, Dog of a Christian'. Hanging from another wall is the body of the Ecumenical Patriarch of Constantinople, Gregory V of Constantinople, lynched on the orders of the Sultan in 1821.

A satire on Britain's diplomatic attempts to prevent Russia going to war with the Ottoman Empire, following Ottoman atrocities against the Greeks during the war of independence, amid rumours that the entire Greek population was to be deported to Egypt as slaves. The diplomats are depicted siding with the Muslims against the Christians. The Protocol of St. Petersburg, the Anglo-Russian agreement on settling the Greek War of Independence, was signed for Britain by the Duke of Wellington in 1826.

Stock: 68060

231. **L'Aurora Nebbiosa, o il Trasporto della Capitale a Roma (seguito alla notte spari).**

Bologna: Presso Manfredi Manfredo Editore, Via Venezia N. 1749 [n.d., c.1868].

Chromolithograph. Sheet 470 x 665mm (18½ x 26¼"). A few repairs, laid on archival linen. £360

A satire depicting the transfer of the capital of the Kingdom of Italy from Turin to Rome as a carnival procession., with a key of 24 verses in Italian. Stock: 67832

232. **Lord-gueil, Lady-scorde. Les Passions, N.6.**

[by Henri Buguet.] A Paris chez Martinet, rue du Coq. Dep.é à la D.on [n.d., 1819].

Coloured etching. 350 x 245mm (13¾ x 9½").

Trimmed to plate at sides, into plate at top, affecting sur-title. Laid to album page at edges. £380

An English soldier tries to blow out the torch held up by his fury of a wife, a battle raging across some water behind.

The title is a pun on 'orgeuil' (pride) and 'discorde'. Stock: 68131

233. **[John Calcraft] The Rival Mount O'Banks, or the Dorsetshire Juggler. HN Sketches N° 130.**

HB [monogram of John Doyle] Published 25.th May 1831, by Tho.s Mc.Lean, 26 Haymarket.

Lithograph. Sheet 290 x 390mm (11½ x 15¼").

Trimmed to printed border, edged with album paper. Slight creasing on left. £65

The Dorset election presented as two rival booths at a fairground. Charles Grey, 2nd Earl Grey, hustles for John Calcraft, who sits behind eating his own words. The rival candidate, George Banks, has a booth behind.

Calcraft (1765-1831) won the election as a reformer, despite not being popular or being an effective politician in other seats. He committed suicide later in the year, convinced everyone despised him. *BM Satires 16685*, with extensive description.

Stock: 68065

234. **[Henry Fox, Lord Holland] The ever-memorable Peace-Makers settling their Accounts. N.º XXXVI.**

[n.d., but 1769.]

Engraving. Sheet 105 x 160mm (4¼ x 6¼"). Trimmed within plate and around title, losing pagination top right, laid on album paper. £80

The Duke of Bedford, Earl of Bute and Lord Holland (Henry Fox) sitting around a table, with the devil behind Holland, holding an axe. Holland writes in a book inscribed 'unac.d Millions'.

A satire on Holland's alleged diversion of public money to private purposes: shortly before this print was published a petition submitted to the king by the Freeholders of Middlesex described him as 'a notorious defaulter of unaccounted millions',

Published in 'The Town and Country Magazine', 5 July 1769. *BM Satires 4300.*

Stock: 67945



235. [1757] Part 1.st The Foreign Grinder. Part 2.d The Domestic Grinder. Part 3.d The Court Grinder. Part 4.th The Finisher.

Machiavel f.t. [Pub. According to ye Act 1757.] Etching. Four segments cut from one, each c. 100 x 155mm (4 x 6"). Each trimmed to image, losing publication line. £290

Four satires on the events of 1756-7, printed from one plate and originally on one sheet, each featuring the figure of Time with a grinding wheel. This first, referring to the loss of Minorca in 1756, has a Spaniard, standing on a vanquished British Lion, turning the handle of the grindstone as Time holds the face of Britannia to wheel. The second satirises the failed lottery scheme of Sir John Barnard (1685-1764). The third has Henry Fox turning a wheel marked "Treachery, Vanity, Folly & Impudence", with Pitt the Elder promising to crush it. The final satire has the Devil turning a handle marked 'Good of the Nation', with a wheel listing all the various taxes. *BM Satires* 3593.

Stock: 68132

236. Repulsed But Not Discouraged. [No. 63]

[John Doyle HB] Published by Tho.s M.cLean, 26, Haymarket, May 24. 1830.

Lithograph on chine collé, sheet 290 x 430mm (11½ x 17¼"). Small tears to edges of paper. Foxing outside chine collé. £120

O'Connell (1775-1847) and Brougham (1778-1868), wearing a wig and gown, watch as Wellington (1769-1852) and Peel (1788-1850) struggle to bar a door against a bearded Jew forcing his way in. The Jew pleads, "Pray let me in! I am sure I shall Behave myself, as well as some, whom you have admitted." Peel objects, "I cannot let you pass, if I admit you the respectable Gentleman in the broad brim and all the rest, will expect to get in," while Wellington warns, "He must not be let in yet P——l, but if we dont take care the fellow will slip in, in spite of us." O'Connell, enjoying the scene, urges, "Agitate friend Moses Agitate! that's the way I got in." Brougham declares, "You exclude the Jew and Quaker, while the Atheist, who laughs at your oaths, obtains Admission." Behind them, an atheist mockingly kisses a Testament before the Clerk, while dissenters already admitted stand to the left. In the background, bishops opposed to Jewish emancipation ascend toward the throne, where the king is indicated. *BM Satires* 16118.

Stock: 68149

237. The Looking Glass or Caricature

Annual, 1836. Vol. 6.

A. Ducôte's Lithographic Establishment. London Thomas Mc Lean, 26, Haymarket.

Fine coloured lithograph. Sheet 390 x 260mm (15¼ x 10¼"). Crease bottom left, chips in edges, spotting.

£260

A decorative frontispiece. Four people, including the Duke of Wellington, look at an eclipse of the sun by the moon, both of which have caricatured faces. Three other men dance in the sunlight.

Stock: 68067

238. The Party Wot Drives the Sovereign.

H.H. [Henry Heath.] Published by S.W. Fores, 41, Piccadilly, London, 1832.

Lithograph with fine hand colouring, printed area 275 x 380mm (10¾ x 15"). £160

Queen Adelaide (1792-1849), side-saddle on a horse with a man's face, Lord Grey (1764-1845), using spurs to press him into the 'Slough of Despond', joining other politicians including Wellington (1769-1852). A signpost 'To Reform' points the other way. *Not in BM Satire*.

Stock: 67914

239. The Political Charivari.

Printed by W. Kohler, 22 Denmark St Soho. Published by Messrs Fores, 41 Piccadilly. [n.d. c.1841]

Lithograph with fantastic hand-colour, sheet 420 x 310mm (16½ x 12¼"). Slight foxing in margins and repaired nicks to edges of paper. £120

Probably a satire on the 1841 United Kingdom general election.

A Punch and Judy show in which Punch holds a baton labelled "Opposition," and sings, "Roo_to_toot_tooit_tooit_tol_dilday," this is most likely Daniel O'Connell (1775-1847) leader of the Irish Repeal party, which was shattered in the election. Barely a dozen Repealers retained their seats, and O'Connell himself lost in Dublin while his son was defeated in Carlow. Below a bottler plays panpipes and drum to attract a crowd, and another man collects money in a hat. *Not in BM Satires*.

Stock: 68077

240. An Eclipse As Seen Over London In

1832.

[Gabriel Shire Tregear] Published at 123, Cheapside. Hand-coloured lithograph, sheet 260 x 290mm (10¼ x 11½"). £230

Against dark clouds, a large white disk eclipses much of a red one. On the white disk stand Grey (1764-1845), holding a partly coiled "Reform Bill," and Brougham (1778-1868), while Wellington (1769-1852) appears dejected within the red disk. Below, spectators with telescopes remark, "There will shortly be a total eclipse..." "Look how red and angry the Sun looks," and "How glorious." The rooftops of London and St Paul's dome appear beneath the scene. *BM Satires* 17067.

Stock: 68038

241. **This ere pair of left off Wellingtons to be sold very cheap. 'I wish to G-d that sombody would buy Us - Byron'**

W. Heath. Pub Nov 26 1830 by T. McLean 26

Haymarket

Etching with hand colour. Sheet 355 x 245mm (14 x 9½"). Tear through title repaired with acid free tape. Trimmed to printed border. £180

The heads of Wellington and Robert Peel protrude from two Wellington boots, looking at each other with reflective melancholy.

Wellington had lost a vote of no confidence on 15th November. *BM Satires: 16345.*

Stock: 67884

242. **Methodism uncover'd.**

Giles Grinagain inv.t et fec.t. Publish'd Decb.r 20 1801. by S. Howitt Panton St.

Hand-coloured etching, sheet 215 x 280mm (8½ x 11"). Trimmed to plate at bottom. £260

A preacher leans from his pulpit, dropping his wig toward three lit candles as the clerk tries to catch it. He cries, "Verily I say unto Ye. Ye will be all of Lucifer's Gang, unless - Hollo! my Wig's off - G-d-n You catch it, You Son of a Bitch, or it will be burnt to a Cinder." The congregation is seen from behind. An old crone complains, "Oh! what a Cross Man to swear so!" while a young woman remarks, "This will be Half a Guinea in my Husband's Pocket for a New One." *BM Satires 9818.*

Stock: 68042

243. **Mr. Owen or Men of Letters.**

Alfred Mills Del et fec. London, Printed for Bowles & Carver, 69 St Paul's Church Yard, 2 Jan 1806.

Coloured etching, sheet 175 x 225mm (7 x 8¾").

Trimmed within plate on three sides. Small bottom margin. Damaged. £180

A Quaker stands stiffly on Mr. Owen's doorstep, asking a liveried footman if 'Friend O,-N' is within. The footman, hands on hips, bending with a grin towards the visitor, replies 'N,-O'. *BM Satires 10655.*

Stock: 67894

244. **Church and Steeple. "Bless me her Ladyship exclaims, "Who's thus, so monstrous tall, This Son of Mars, who holds his head So high above us all?" "They meant him Lady, for the Church, Tis whisper'd 'mongst the people,""Dear Sir, you surely must mistake Perhaps you mean the Steeple."**

Alfred Mills del et sc:t. London, Printed for Bowles & Carver, 69, St. Paul's Church Yard 2 Jan. 1806.

Rare etching with hand-colouring, sheet 175 x 220mm (7 x 8¾"). Trimmed to plate. Creasing. Light staining. £140

Caricatured scene at a rout: a young woman points out a tall, awkward officer in tight regimentals, while a grotesque elderly man bows beside her. Other caricatured guests look on with amused attention. *BM Satires 10653.*

Stock: 67893



245. **L'Amour de Ville, ou l'Amour Coquet.**

Inventé et peint par Ch. Coypel 1731. Graavé par Lépicié 1732. A Paris chez L. Surugue graveur du Roy rüe des Noyers vis avis S.t Yves.

Fine etching, 18th century watermark. 355 x 245mm (14 x 9¾"). Small margins £260

A young woman pretends to be captivated by a amorous young man while happily accepting a love letter slipped into her hand by a young African servant. Stock: 67947

246. **Love and Opportunity.**

[London, Printed for Rob.t Sayer, Map & Printseller, No.53 in Fleet Street. Published as the Act directs 1 Sepr 1768.]

Engraving, sheet 235 x 335mm (9¼ x 13¼"). Trimmed losing publication line. £95

A satire on the folly of marriages between partners of unequal age, and on the sexual opportunism of young military officers. An elderly magistrate has dozed off beside a table holding glasses, pipes, and two bottles, one labelled "Port", set before an empty grate. He clutches a copy of 'Compleat Justice', identifying him as a Justice of the Peace, while a paper protruding from his pocket reads "—him for a Trespass on...". On a bracket table behind him are Burns' Justice, a document marked "Stealing a Hare," and another inscribed "Mid to Wit...". Above his head hangs a stag's head with antlers, an allusion to his cuckoldry. On the opposite side of the fireplace, his pretty young wife sits with an army officer who fondles her, his hat hanging on the wall behind them. The mantelpiece holds two oriental-style jars and a figure of Budai, the "laughing Buddha," above which a gun is suspended upside down. *BM Satires 4249. See [Ref: 5396] for publication line.*

Stock: 67926

247. **Love at First Sight.**

H. Bunbury Esq.r del.t G. Shepheard sculp.t [London Published: Jany. 10th. 1796, by Thos Macklin Poets Gallery Fleet Street.]

Fine hand-coloured stipple and etching. Sheet 265 x 195mm (10½ x 7¾). Slight crease at bottom. Remnants of album paper stuck to dog. £130

A soldier admires a young woman who holds out her skirt to hold fish she is buying from a fisherman; a dog to lower right.

From a set of six plates by Shepheard after Bunbury. *BM Satires: 11456 (cf). See [Ref: 20101] & [Ref: 67885] for different colouring.*

Stock: 67889

248. **Love at First Sight.**

H. Bunbury Esq.r del.t G. Shepheard sculp.t [London Published: Jany. 10th. 1796, by Thos Macklin Poets Gallery Fleet Street.]

Finely hand-coloured stipple and etching. Sheet 265 x 195mm (10½ x 7¾). Trimmed within plate. £130

A soldier admires a young woman who holds out her skirt to hold fish she is buying from a fisherman; a dog to lower right.

From a set of six plates by Shepheard after Bunbury. *BM Satires: 11456 (cf). See [Ref: 20101] & [Ref: 67889] for different colouring.*

Stock: 67885



249. **Trepanning.**

U.U. [Theodore Lane] London Published by G. Humphrey 27 S.t James's Street June 1821. Etching with hand colour, 305 x 230mm (12 x 9"), with large margins. Paper slightly toned and surface dirt. £240

From set of four prints with punning medical titles. A handsome, naive young man is hurried along by two evening-dressed courtesans, each holding a hand, one

with her arm around his shoulders, as he looks passively bewildered. They pass through a theatre portico, while behind them two men and a lady adjusting a long glove descend a staircase. *BM Satires 14301.*

Stock: 68059

250. **Le Mort. Suppose and suppose the Giraffe it should die, Old Bags he should play over Him, we'd sit down and cry**

HB. [John Doyle.] London Published by T. M.cLean, 26, Haymarket. Aug.t 11 1829.

Lithograph, sheet 275 x 380mm (10¾ x 15") Tipped into album sheet. £160

George IV (1762-1830) and Lady Conyngham (1769-1861) weep unrestrainedly over the dead giraffe. The former, in back view, seated on a stool facing the corpse, places a hand on the shoulder of the latter, who sits on the floor with her face buried in a handkerchief. The animal lies on its back, its legs swathed in bandages and raised, the neck extended along the ground with the head on a cushion. Lord Eldon (1751-1838), seated with legs dangling and toes turned in, plays the bagpipe (tune, "Highland Laddie"), beside a large pill-box and a prescription signed 'Abe[rne]thy'. Behind, curtains mark the creature's stall (at Sandpit Gate, Windsor Park), where two Nubians give way to grief.

The giraffe was a diplomatic gift from Muhammad Ali, Viceroy of Egypt (1769–1849) to George IV in the summer of 1827. He sent a second giraffe to France's Charles X and a third to the Austrian emperor, each traveling with two Egyptian milk cows, two keepers, several African animals, and a translator. George kept his in the private menagerie at Sandpit Gate in Windsor Park and he allegedly visited it every day with Lady Conyngham. Interestingly this print was published two months before the creature's demise. *BM Satires 15845.*

Stock: 67920

251. **The Royal Ass.**

York Sculpsit. Stewart del.t. Pub acc.y to act May 20.

1780. by M Darly (39) Strand. [But later]

Etching, 160 x 220mm (6½ x 8¾"), with large margins. Light creasing. £160

An ass wearing a crown (George III) is led toward a domed building with two steeples labelled "Rome," intended to represent St Peter's. The ass is guided by a man with the legs and tail of a devil, identified as Bute (1713-92), partly dressed in tartan, who declares, "This is my Ass & I'll lead it where I please." Behind them stands a bishop in mitre and long gown, wielding a birch rod and pointing to the animal's hindquarters, saying, "Lead on my Lord I'll drive the beast along." This figure represents Markham (1719-1807), the unpopular Archbishop of York, whose birch rod alludes to his former role as headmaster of Westminster School and later as preceptor to the Prince of Wales and his brother (1771-76). Nearby, two small boys, one wearing the ribbon of an order, gesture toward the ass; one asks the other, "Where are they driving Papa too." *BM Satires 5669.*

Stock: 68061

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

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

Coloured etching, 245 x 350mm (9½ x 13¾"), with very large margins. Creasing. Small hole in image on right. £230

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

During the Peace of Amiens Jane visited Napoleon in Paris and bought a painted portrait (presumably the miniature around her neck here), leading to a row with the Prince. She then sent a message to the King and Queen that she would not attend the Birthday, but went and was ignored. *BM Satires 10007*. See [Ref: 63571] for different colouring

Stock: 67912



253. **The padlock. To be. Or not to be. A queen! is the question**

Published April the 3rd 1786 by S. W. Fores at his Caracature Warehouse N.o 3 Piccadilly London. Hand coloured etching, 18th century watermark, sheet 300 x 420mm (12 x 16½"). Surface dirt. Trimmed within plate on right. Small brown stains. Knicks to edges of paper. £240

Satire on the suspected marriage of the Prince of Wales (1762-1830) to Maria Anne Fitzherbert (1756-1837). The scene depicts a country churchyard beside a Gothic church. Mrs. Fitzherbert leads the Prince toward the church, holding a riding-switch and a padlocked chain, urging him, "Oh! fie my dear, let's go unto the Alter; And then you know our conscience cannot falter."

The Prince pauses at a gravestone, replying, "Twas there the famous Catherine W----- Yielded their breath: let's do so too." The stone bears an inscription recalling Tom Stitch and Kitty W., who "Four times died," an allusion to the trial for rape of a Brighton tailor. The Prince's companions spy on the couple from behind tombstones. Weltje (1745-1810) kneels in the right foreground, while Fox (1749-1806) and Hanger (1751-1824) peer from behind a tomb on the left, remarking, "Will they stop in the Porch" and "And follow the Taylors Example." Nearby, North (1732-92) sleeps against a stone reading "He is not Dead But

Sleepeth here." Another rider hides among the distant graves. The title alludes to Bickerstaffe's comic opera 'The Padlock.' *BM Satires 6941*.

Stock: 68036

254. **What you lazy Nigger you'r afeard of work eh? / Not a bit Massa, you see I lay down and go sleep close by him side!**

[Published by W. Soffe, 380 Strand.] [n.d., c.1830]

Coloured lithograph, sheet 260 x 200mm (10¼ x 8"). Trimmed, losing publication line, laid on album sheet.

£160

A black man sits on the ground in a plantation, his hoe across his knees. Despite the situation, the slave is depicted more sympathetically, smiling as he answers back to the sharp-faced overseer.

A satire from about the time slavery was finally abolished in the British Empire.

Stock: 68062

255. [Vinegar Valentine] **The Sunflower. You are, indeed most brazen-faced And Fiery red's your hair, The Sunflower, can alone with thee, In those respects, compare.**

[n.d. c.1840]

Rare hand-coloured lithograph, sheet 250 x 200mm (10 x 8"). Creasing. Laid on album sheet. £160

An insulting valentine comparing a man to a sunflower, how his face turns to every woman like the flower to the sun. Large building in background "Nurseryman & Florist".

Vinegar Valentines are rather unflattering and often insulting; some addressed to trades and professions, perhaps given to customers to their suppliers, rather than true valentines.

Stock: 68148

256. **Dr. Solander, F.R.S.**

Drawn by James Sowerby. Engraved by James Newton. [London, Pub.d 24th, 1784 for the Proprietor, by I Matthews Carver, Guilder & Printseller No 438, Strand.]

Stipple. Sheet 150 x 100mm (6 x 4"). Trimmed, laid on album paper. £180

Profile portrait of Swedish naturalist Daniel Carlsson Solander (or Daniel Charles, 1733 - 1782), an 'apostle of Carl Linnaeus', taught by the great botanist.

After working on cataloguing the natural history collections of the British Museum he joined Joseph Banks on Captain Cook's first voyage, becoming the first university-educated scientist to set foot on Australian soil and the first Swede to circumnavigate the world.

The artist, James Sowerby, was a prolific botanical illustrator. *Kivell p.283*.

Stock: 67846

257. **Frontispiece du Traité Complète de L'Anatomie de l'Homme Par M.M. Bougery et Jacob.**

Composé et dessiné par N.H. Jacob. Lith de Langlumé. [n.d., 1831-1854.]

Rare lithograph. Sheet 340 x 245mm (13½ x 9½"). £320

A group of nude figures: an old man, a man and woman in their prime and a small child, possibly after William Blake.

From 'Traité complet de l'anatomie de l'homme, comprenant la médecine opératoire', a 16 volume work on anatomy written by Jean Baptiste Marc Bourgery (1797-1849), illustrated with over 700 illustrations mostly after Nicholas-Henri Jacob (1782-1871). Stock: 68129

258. [John Archer.] **Vera Effigies Johannis Archer Medici in Ordinario Regi.**

[n.d., c.1690.]

Very rare engraving. Sheet 130 x 85mm (5 x 3¼"). Trimmed and backed onto album paper at borders. £160

Portrait of John Archer (active 1660 - died 1684), Physician to Charles II. An Irish quack doctor. *Not in Wellcome*.

Stock: 68011



259. [Francis Glisson.] **Fransisci Glissoni. Med, Dris Effigies. Ætat suæ 80.**

[n.d., c.1690.]

Engraving. Sheet 110 x 60mm (4¼ x 2¼"). Trimmed and backed onto album paper at borders. £130

Portrait of Francis Glisson (1597 - 1677), English physician, anatomist, and writer on medical subjects. He did important work on the anatomy of the liver, and he wrote an early pediatric text on rickets. An experiment he performed helped debunk the balloonist theory of muscle contraction by showing that when a muscle contracted under water, the water level did not rise, and thus no air or fluid could be entering the muscle. *Not in Wellcome* 1139.

Stock: 68016

260. [Samuel Haworth.] **Vera Effigies Samuelis Haworth, M.D.**

R. White sc. [1683.]

Rare engraving. Sheet 115 x 65mm (4½ x 2½"). Trimmed and backed onto album paper at borders. £130

Portrait of Samuel Haworth (born 1659 or 1660), Empirical physician.

Frontis to "The True Method of Curing Consumptions", 1683. W1326. Fl 1679. Stock: 68033

261. [Robert Johnson.] **Vera Effigies Roberti Johnson.**

R.W.sc. [n.d., c.1684.]

Rare engraving. Sheet. 150 x 95mm (6 x 3¾"). Trimmed and backed onto album paper at borders £130
Portrait of Robert Johnson (fl c.1640), a physician, engraved by R. White.
Frontis to "Enchiridion medicum", 1684. W1539. Stock: 68035

262. **Johannes Mayon.**

[n.d., c.1700.]

Rare engraving. Sheet 150 x 100mm (6 x 4"). Trimmed and backed onto album paper. £80
Portrait of Johannes Mayon (1655-79), a physician. W1965.
Stock: 68041

263. **[William Rowland.]**

[n.d., c.1690.]

Engraving. Sheet 145 x 95mm (5¾ x 3¼"). Trimmed and backed onto album paper at borders £70
Portrait of William Rowland (c.1600s), Physician. *Not in Wellcome*. Stock: 68027

264. [William Salmon.] **Guilielmus Salmon Medicinæ Professor. Ætatis Suæ 36 ann° 1681.**

[n.d., c.1690.]

Engraving. Sheet 155 x 95mm (6 x 3¾"). Trimmed and backed onto album paper at borders. £90
Portrait of William Salmon (1644 - 1713), English empiric doctor and a writer of medical texts. He advertised himself as a "Professor of Physick". W2588-2.
Stock: 68029

265. [William Salmon.] **Guilielmus Salmon, M.D.**

R.White delin et sculp. 1700.

Engraving. Sheet 145 x 90mm (5¾ x 3½"). Trimmed and backed onto album paper at borders £75
Portrait of William Salmon (1644 - 1713), English empiric doctor and a writer of medical texts. He advertised himself as a "Professor of Physick". W2588-5.
Stock: 68031

266. [George Thomson.] **Vera Effigies Georgy Thomsoni, M.D. Ætat suæ 50.**

W.Sherwin ad viu faciebat. [n.d., c.1670.]

Engraving. Sheet 145 x 95mm (5¾ x 3¾/2). Trimmed and backed onto album paper at borders. Some time-staining. £95
Portrait of George Thomson (c. 1619 - 1676), English physician, medical writer and pamphleteer. He was a leading figure in an attempt to create a "College of

Chemical Physicians", a rival to the established Royal College of Physicians. He rejected the traditional Galenic approach to medicine and argued against medical bloodletting, purging and the doctrine of curing by "contraries". He performed a splenectomy on a dog which stimulated debate in scientific and medical circles, and challenged prevailing medical theories about the body. W2927.

Stock: 68026

267. **Thomas Willis M.D.**

R.W. Sculp. [n.d., c.1685.]

Engraving. Sheet 150 x 95mm (6 x 3¾"). Trimmed and backed onto album paper at borders £70
Portrait of Thomas Willis FRS (1621 - 1675), English physician who played an important part in the history of anatomy, neurology, and psychiatry, and was a founding member of the Royal Society, engraved by R. White. W3196.

Stock: 68018



268. **Language P.5.**

Designed, Etched & Published by George Cruikshank
August 1st 1826.

Hand-coloured etching, 250 x 300mm (10 x 11¾"), with margins. Holes in left margin where previously bound. Foxing. £260

From Cruikshank's series of 'Phrenological Illustrations'.

Five vignettes: A Billingsgate market quarrel, where two fishwives hurl insults amid an amused crowd, while a prim woman departs in shock beneath a notice beginning "Notice All boats laden with Oysters arriving at Billings-Gate Market..." "Ideality," a man bolts upright in bed, mistaking clothes on a chair and peg for ghostly figures, as a grinning full moon peers through the window. "Wit," in a churchyard, boys frighten an old woman with a lantern by raising a turnip-headed "ghost" behind a tomb marked "Alas Poor Yorick." "Imitation— &—Approbation", Mathews performs a mock phrenological lecture on stage, brandishing a marked skull to the delight of an applauding audience, one holding a bill for "Mathews at Home." "Comparison", a comically tall, thin man at "Long Acre" meets a very short woman at "Little St Martin's Lane," as barefoot boys point and jeer. *BM Satires 15196. For the complete series in wrappers see [Ref: 9088]*

Stock: 68103

269. **[Wheelwright] Une Femme de Charon. Eine Wangnerin.**

J.J. Stelzer fecit. Cum Priv. Maj. M. Engelbrecht exc.

A.V. [Augsburg, n.d., c.1740.]

Engraving. 305 x 195mm (12 x 7¾"), large margins.

£480

A fanciful representation of a female wheelwright, with a wheel as the hoop of her dress, on which are hanging the tools of her trade. She holds a saw and an axe. Cross-dressing image.

Stock: 68125

270. **Tireuse de Cartes. N.º 17.**

[Adrien Joly] a Paris chez L.M. Petit, rue du Battoir, S.t Andre N.º3. chez Martinet rue du Coq, N.º 13 et 15. et rue des Mathurins, N.º18. Dep. se a la Bib. que Imp. le. [n.d. c. 1815]

Hand-coloured engraving, 175 x 100mm (7 x 4") with large margins on three sides. Foxed. Small left margin.

£60

Plate 17 from, 'Arts, Métiers et Cris de Paris par Joly d'après nature'.

A card reader stands behind a table, shown in left profile, with her right hand raised and her left hand holding three cards. *Ricky Jay Collection.*

Stock: 68153

271. **Pop In & Popt Out. A noted Wag on
frolic bent / Once on a time did stop / Where
blocks & wigs in window plac'd / Bedeck'd a
Barber's Shop [...]**

[Alfred Mills] London, Printed for Bowles & Carver, 69, St. Paul's Church Yard 2 Jan. 1806.

Rare etching with hand-colouring, sheet 190 x 220mm (7½ x 8¾"). Trimmed to plate on right. Creasing, repaired tear.

£140

Comic song set at a barber's shop. *BM Satires 10652.*

See [Ref: 41574] for one with slightly different colouring.

Stock: 67891

272. **Buy a new Almanack. Almanachs
Nouveaux. Lunary dell Anno Nuovo. 5. 53.**

[after Marcellus Laroon] [n.d. c.1780]

Etching and engraving, sheet 245 x 180mm (9¾ x 7¼"). Trimmed within plate.

£160

An almanac seller walking to right with basket of books around her neck.

From late series of the Cries of London, plate reworked with hat, head and shoes altered. First engraved in 1688, they were reworked and published after c.1750. According to Raines, plates in the late editions of the series "were re-engraved with alterations after L.P. Boitard" *Raines p.57.*

Stock: 67648

273. **Londons Gazette here. Novelle Gazette.
Chi Compra gl'auisi di Londra.**

Mauron delin: P Tempest exc: Cum Privilegio. [Henry Overton, n.d. c.1720.]

Etching and engraving, sheet 250 x 160mm (10 x 6¼"). Trimmed within plate. '56' in right bottom corner erased.

£140

From an edition of the 1688 plates from series of the Cries of London (originally published by Pierce Tempest (1653-1717)), published after 1709 and before c.1750.

A paper seller in cape and straw hat standing to front with a newsheet in hand and a pouch around her waist.
Stock: 67647

274. **[Frances Abington] Roxalana.**

Painted by Sir Joshua Reynolds. Engraved by J.K. Shirwin. London, Publish'd Feby. 1. 1791, by J. Thane, Rupert Street, Hay Market.

Fine stipple with etching, title in open letters. 285 x 210mm (11½ x 8¼"), very large margins. £260

The famous comic actress Frances Abington (1737-1815) in character as Roxalana, an English slave in Isaac Bickstaffe's play 'The Sultan; or A Peep into the Seraglio' She is, as a contemporary newspaper reported, 'in the act of drawing the Curtain when she surprises the sultan in his retirement'.

Mrs Abington was rumoured to have spent her teenage years working as a prostitute.

After Sir Joshua Reynolds (1723 - 1792). *Hamilton*: pg.77, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67906



275. **[Lucy Cooper.]**

Vandermyne pinx.t. C. Corbitt [pseudonym of Richard Purcell] fecit. Pritnd for Rob.t Sayer, N.º 53 in Fleet Street [n.d., c.1760].

Mezzotint. 150 x 115mm (6 x 4½"), large margins. Margins spotted. £180

An untitled half-length portrait of Lucy Cooper (d.1772), a Covent Garden actress and courtesan.

Purcell often used the pseudonyms of Charles or Philip Corbitt when copying the plates of other engravers for Sayer. *Not in CS or BM but see Purcell 93 for a larger version in reverse.*

Stock: 68118

276. **[Samuel Foote Esq.r.]**

[Painted by Sir Joshua Reynolds. Engrav'd by T. Blackmore.] [Publish'd June y 4.th.1771. accor.g to Act of Parliament by W.W. Ryland in Cornhill.]

Fine mezzotint, proof before letters, 18th century watermark. 450 x 330mm (17¼ x 13"), large margins. Unidentified collector's ink stamp on reverse. £380

Portrait after Reynolds (Mannings 656); three-quarter length standing, turned slightly to left, leaning on stick, with left arm resting on right hand, wearing patterned waistcoat; curtain behind.

Samuel Foote (1721-1777), actor, playwright and theatre (Haymarket) manager. Native of Truro, for which his father was MP. Squandered a fortune as a student and took to acting and writing satirical pieces for the theatre, including 'The minor'. He lost a leg in 1766 as a result of a practical joke, but continued acting in spite of it. *CS: 2, i of iii. Hamilton: p.27, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68037

277. **[M.r Garrick in the character of Kitely; Every Man in his Humour. Act 2,d Scene 1,st.]**
[J. Reynolds pinx.t. J. Finlayson fec.t.] [Publish'd Feb.y 1.st 1769. Sold by M.r Parker, N.º 82 Cornhill, & M.r Finlayson in Berwick Street Soho.]
Mezzotint, unfinished proof, 18th century watermark. 380 x 275mm (15 x 10¾"). Trimmed to plate. £380
A half-length portrait of David Garrick, leaning on a balustrade, in costume in Ben Jonson's 1598 play, 'Every Man in his Humour'.
Garrick revived and revised the play in 1751, playing the part of Thomas Kitely, a man consumed by the paranoid belief that his wife was cuckolding him. It became one of his signature roles. *CS 7, i of iv. Hamilton p.29, i of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67994

278. **M.r Garrick in the character of Kitely;**

Every Man in his Humour. Act 2,d Scene 1,st.

J. Reynolds pinx.t. J. Finlayson fec.t. Publish'd Feb.y 1.st 1769. [Sold by M.r Parker, N.º 82 Cornhill, & M.r Finlayson in Berwick Street Soho.]

Mezzotint, proof before title and publication line. 380 x 275mm (15 x 10¾"), with large margins. Crack in top platemark taped, nicks in edges. £260

A half-length portrait of David Garrick, leaning on a balustrade, in costume in Ben Jonson's 1598 play, 'Every Man in his Humour'.
Garrick revived and revised the play in 1751, playing the part of Thomas Kitely, a man consumed by the paranoid belief that his wife was cuckolding him. It became one of his signature roles. *CS 7, ii of iv.*

Stock: 67993

279. **[Garrick between Tragedy and Comedy.]**

[J. Reynolds Pinxit. E. Fisher sculpsit Londini 1762]
[Sold by Edw.d Fisher, at the Golden Head the South Side of Leicester Square, John Boydell Engraver, at the Unicorn, in Cheapside, and E. Bakewell, & H. Parker, PrintSellers in Cornhill, opposite Birch Lane, London.]

Mezzotint, without the title printed from a separate plate, 18th century watermark. 410 x 505mm (16 x 20"). Tear entering plate at top, two tears and rubbing in margin. £260

A portrait of David Garrick (1717-1779), showing him torn between the female figures of Comedy and Tragedy. Although he looks at Tragedy he is allowing Comedy to pull him away.

The scene is a parody of the Choice of Hercules, in which the hero was asked to choose between Pleasure and Virtue, choosing the more difficult but more honourable path of Virtue. Walpole notes that the idea for the painting was Garrick's. The picture was one of Garrick's favourites: in 1764 he wrote from Paris, "I am so plagu'd here for my prints or rather prints of me - that I must desire you to send me by the first opportunity six prints from Reynolds' picture, you may apply to the engraver he lives in Leicester Fields, and his name is Fisher, he will give you good ones, if he knows they are for me".

A separate plate was used to print the title, with a Latin title ("Reddere Personæ scit convenientia cuique"). CS 20, *iii of iii*. Hamilton p.29.

Stock: 67822

280. **M.r Garrick in the character of Kitely; Every Man in his Humour. Act 2,d Scene 1,st.**
J. Reynolds pinx.t. J. Finlayson fec.t. Publish'd Feb.y 1.st 1769. Sold by M.r Parker, N.^o 82 Cornhill, & M.r Finlayson in Berwick Street Soho.

Mezzotint. 380 x 275mm (15 x 10^{3/4}"). Trimmed to plate at bottom, creased horizontal centre, laid on album paper at edges. £240

A half-length portrait of David Garrick, leaning on a balustrade, in costume in Ben Jonson's 1598 play, 'Every Man in his Humour'.

Garrick revived and revised the play in 1751, playing the part of Thomas Kitely, a man consumed by the paranoid belief that his wife was cuckolding him. It became one of his signature roles. CS 7, *iii of iv*. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67992

281. **[Frances Kemble] Miss Kemble.**
Painted by Sir Joshua Reynolds. Engraved by John Jones. London Published According to Act March 23 1784, by J. Jones, No 63 Great Portland Street [but later].

Mezzotint, 18th century watermark. 380 x 280mm (15 x 11"). Paper toned, small tear entering inscription area taped. Small margins. £320

A half-length portrait of actress Frances Kemble (1759-1822), wearing a dark dress with white frill, mountainous scenery behind. The title is on a scroll held aloft by cherubs.

The younger sister of Sarah Siddons, Kemble married a Shakespeare scholar, Francis Twiss. From 1807 she ran a girls' school in Bath. CS 42. Russell 42, *ii of ii*; Hamilton p.113, *ii of ii*. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68005



282. **[Frances Kemble] Miss Kemble.**

Painted by S.r Joshua Reynolds. Engrav'd by John Jones. London, Pub.d as the Act directs, Jan.y 17, 1786, by J. Jones N.^o 63 Great Portland Street, Mary-le-bone.

Very fine mezzotint. 380 x 280mm (15 x 11"). Small margins. £320

An unlettered half-length portrait of actress Frances Kemble (1759-1822), wearing a white dress with white double frill, before a plain background.

The younger sister of Sarah Siddons, Kemble married a Shakespeare scholar, Francis Twiss. From 1807 she ran a girls' school in Bath. CS 44. Hamilton p.113, *iii of iii*. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68010

283. **[Frances Kemble] Miss Kemble.**

Painted by Sir Joshua Reynolds. Engraved by John Jones. London Published According to Act March 23 1784, by J. Jones, No 63 Great Portland Street.

Mezzotint. 380 x 280mm (15 x 11"), with large margins. Crack in bottom platemark taped. £260

A half-length portrait of actress Frances Kemble (1759-1822), wearing a dark dress with white frill, mountainous scenery behind. The title is on a scroll held aloft by cherubs.

The younger sister of Sarah Siddons, Kemble married a Shakespeare scholar, Francis Twiss. From 1807 she ran a girls' school in Bath. CS 42. Russell 42, *ii of ii*; Hamilton p.112, *ii of ii*.

Stock: 68004

284. **[Frances Kemble].**

[Engraved by John Jones after Sir Joshua Reynolds.] [n.d., c.1785.] [later impression]

Mezzotint. 380 x 280mm (15 x 11"). Paper toned, small tear entering inscription area taped. £180

An unlettered half-length portrait of actress Frances Kemble (1759-1822), wearing a white dress with white double frill, before a plain background. Underneath is a panel surmounted with flowers including roses.

The younger sister of Sarah Siddons, Kemble married a Shakespeare scholar, Francis Twiss. From 1807 she ran a girls' school in Bath. *CS 45. Russell 45, ii of iii; Hamilton p.113, ii of ii.*
Stock: 68008

285. [John Liston] M.r Liston as Sam Swipes, (in "Exchange no Robbery"). "No_am I a Gentleman!_ upon your soul tho' Mother?".

N.^o 7.

Pub.d by Ingrey & Madeley, Lithog.c Office, 310 Strand, London. Jan.y 1826.

Fine coloured lithograph. Sheet 345 x 240mm (13½ x 9½"), paper watermarked 'J Whatman 1825'. £130

A caricature portrait of comedian John Liston (c.1776-1846) in character as cockney pot boy Sam Swipes, hands in his pockets, wearing a green jacket, white apron, brown breeches and striped leggings

Theodore Hook's play 'Exchange no Robbery' was first produced at the Haymarket Theatre in 1820 and revived at Drury Lane in 1826.

Stock: 68057

286. [John Liston] The Celebrated Preacher (M.r Liston as Maw-worm, in the Hypocrite.) Encored in his Sermon by His Majesty.

Pub.d by Ingrey & Madeley, Lithographic Office, 310 Strand, 1825.

Coloured lithograph. Sheet 260 x 200mm (10¼ x 8"). Glue stains at corners. £60

A caricature portrait of comedian John Liston (c.1776-1846), standing above a screen with pictures of him in other roles: Van Dunder, Paul Pry, Tristram Sappy and Billy Lackaday. 'The Hypocrite' was a play by Isaac Bickerstaffe.

Stock: 68055

287. Mr. Shuter.

P. Dawe Fecit. [Publish'd June 12, 1773 by P. Dawe, No 4 Goodge Street, Tottenham Court Road, & by W.m Darling in Great Newport Street.]

Rare mezzotint, sheet 340 x 255mm (13¼ x 10").

Trimmed losing publication line. £140

Edward Shuter (c.1728-1776), actor holding the 'Comedy' mask. *CS 10.2.*

Stock: 68165

288. [Henry Woodward] M.r Woodward in the Character of Mercutio in Romeo and Juliet. Ha ha! a dream! / O then I see queen Mab hath been with you...

Published by W. Herbert at the Globe on London Bridge 1753 March 1. according to Act of Parliament. Price 6d.

Scarce etching. 350 x 245mm (13¾ x 9¾"). Repaired tears with loss of text, creases, edges chipped. £180

A full-length portrait of actor Henry Woodward (1714-77), in character in Shakespeare's play; standing in a forest, delivering the Queen Mab soliloquy.

Stock: 68070

289. [The Deserter.] Alexis. Adieu, chère Louise, adieu, Ma vie étoit à toi.... je la perds, vis heureuse: C'est là mon dernier voeu.

à Augsbourg chès J.H. Haid, et fils [n.d., c.1770].

Mezzotint. 410 x 295mm (16 x 11½"). £260

A scene from 'Le Déserteur', an opera by Pierre-Alexandre Monsigny and librettist Michel-Jean Sedaine, first performed 1769.

Having being tricked into believing his love Louise has married someone else, Alexis deserts, expecting to be arrested and shot. Having discovered the situation, Louise manages to secure him a pardon from the king, but collapses in his cell before she can produce it. Here Alexis is about to be taken out to the firing squad. Fortunately Louise revives and rushes out to save him, the subject of the print's pair.

Stock: 68139



290. [Harriet Hague] Harriot and Sophia, Daughters of Charles Hague, Professor of Music in the University of Cambridge. To Miss Sharp of Clare Hall, Herts, The kind friend and Patroness of the lost Harriot & her surviving Sister This Print is respectfully inscribed. Harriot Hague died Feb.y 3.th 1816 aged 23.

Engraved by W. Sayer, Engraver to H.R.H. the Duke of Gloucester [after George Henry Harlow.] Published Dec.r 4.th 1816 by the Proprietor and Sold by Harraden & Son, Printseller, Cambridge.

Scarce mezzotint. 610 x 460mm (24 x 18"), large margins on 3 sides. Trimmed to plate at bottom.

Repaired tear on left. £490

A portrait of the two daughters of Charles Hague (1769-1821), violinist and composer and Professor of Music at Cambridge. The eldest, Harriet Hague (1793-16) was a pianist and composer of great potential, publishing 'Six Songs, with an Accompaniment for the Pianoforte' (1814), but died two years later, aged 23. Sophia was a talented violinist. Harriet holds sheet music, Sophia her bow, with the violin propped up behind. Ex: *Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67814

291. [Marie-Anne de Cupis de Carmago] M.le Carmago. Ma légéreté dans la Dance / Vous laisse t'elle à décider / Si j'obeis a la Cadence, / Ou bien si c'est lui commander. Fr.
[n.d., c.1760.]

Very rare etching. 170 x 240mm (6¾ x 9½"). Large margins on 3 sides. Narrow top margin. £380
French dancer Marie Anne de Cupis de Camargo (1710-70), known as La Camargo, dancing with a tambourine in a landscape, a man leaning against a tree, playing pipe and drum. Ballet interest.
Stock: 68123



292. M.dme Rose Didelot, in the Character of Calypso, in the Ballet of Telemachus. Composed by Mr. Dauberval.

Cha.s Henard del.t. Conde & Reynolds sculp.t.
[London, c.1791.]
Mezzotint. Sheet 510 x 385mm (20 x 15¼"). Ink collector's mark on reverse. Trimmed to plate, some surface rubbing £420
A full length portrait of Rose Didelot (d.1806), wife of Charles Louis Didelot, in classical dress, standing in a garden.
A talented ballerina, she was a rival of Parisot, although the three appeared together in a performance of 'Alonzo e Caro' at the Opera in 1796, causing a scandal with their scanty costumes (subject of Gillray's 'Modern Graces'). Whitman 70. Ex: Collections of The Hon. Christopher Lennox-Boyd and American collector Frederic Robert Halsey (1847-1918), Lugt 1308.
Stock: 67909

293. A Concert out of Tune!!

London Published by J.L Marks, 11 Artillery St.t Bishopsgate. [n.d. c. 1824-1832.]
Coloured etching. Sheet 210 x 335mm (8½ x 13¼"). Trimmed on three sides. Surface dirt. Creased. Tears. Laid on album paper. £95

An orchestra coming to blows, using their instruments as weapons. Among the music sheets tossed around are: 'Grand Battle Sinfona' and 'Britons Strike Home'. Yale Center for British Art B2019.17.49, also unidentified. Not in BM.
Stock: 68056

294. The merry Fidler. Le Violon. Suonatore di Violino. 24.

MLauron delin: I Savage Sculptr. A:O:et S:R: P Tempest exc: Cum privilegio. [Henry Overton, c.1711?]

Etching. Sheet 245 x 165mm (9¾ x 6½"). Trimmed to printed border, repairs to fold. £160

A young fiddler, wearing hat with a bow, a matching bow hanging from the end of neck of his violin. The BM example has a note identifying him as Hugh Massey.

After Marcellus Laroon (c.1650-1702), from the series 'The Cryes of the City of London Drawne after the Life', first published by Pierce Tempest in 1688. This example has the added plate number '24'. See BM L,85.36.

Stock: 67864

295. Le Maitre de Musique. Dédié à Monsieur le Comte de Steni Par son très Humble et très Obeissant Serviteur Mondhare.

Peint a Gouasse par L. Le Brun. J. Cocquerel Sculp. A Paris chez Mondhare rue S.t Jacques pres S.t Severin [n.d., c.1760.]

Scarce & fine engraving. 285 x 205mm (11¼ x 8"). Trimmed into plate at sides. £360

A music teacher embraces his extravagant-dressed pupil as she tries to play the harp.
Stock: 68122

296. H. R. Bishop. Esq.r [with] [Pen signature]

Wageman. del. Woolnoth. sc. [n.d. c.1820]
Stipple, sheet 325 x 255mm (12¼ x 10"). Trimmed within plate and glued to backing sheet. £140
Three-quarter-length portrait of early Romantic composer, Sir Henry Rowley Bishop (1786-1855), turned and gazing to the right, dressed in a jacket and cravat.
Despite his success he died in poverty. He is the only 19th century British composer represented on the Albert Memorial's 'Frieze of Parnassus'.
Stock: 68157

297. M.r Geminiani.

Tho.s Jenkins Pinxit. Ja.s M.cArdell Fecit. [Sold by J. Oswald at his Musick Shop in S.t Martins Church Yard. Price 2s.] [n.d. c.1750]
Very rare and fine mezzotint, 18th century watermark, sheet 350 x 250mm (13¾ x 10"), with very large margins. Creasing. £360

A three-quarter-length portrait of the violinist and composer Francesco Geminiani (1680-1761), seated facing left and gazing toward the viewer. He holds a sheet of paper in his left hand, his arm resting on a table beside a quill and inkstand, while a quill in his

right hand rests on his knee. He is dressed in a dark coat, an ornamented waistcoat, a frilled cravat, and a shoulder-length wig. *CS 82 I of II. Goodwin 164. Ex: Collection of the Hon. Christopher Lennox-Boyd*
Stock: 68181

298. **M.r Geminiani.**

Tho.s Jenkins Pinxit. Ja.s M.cArdell Fecit. [Sold by J. Oswald at his Musick Shop in S.t Martins Church Yard. Price 2s.] [n.d. c.1750]
Very rare mezzotint, 18th century watermark, sheet 340 x 250mm (13½ x 10"). Trimmed losing publication line. Light creasing and white marks. £160
A three-quarter-length portrait of the violinist and composer Francesco Geminiani (1680-1761), seated facing left and gazing toward the viewer. He holds a sheet of paper in his left hand, his arm resting on a table beside a quill and inkstand, while a quill in his right hand rests on his knee. He is dressed in a dark coat, an ornamented waistcoat, a frilled cravat, and a shoulder-length wig. *CS 82 I of II. Goodwin 164. Ex: Collection of the Hon. Christopher Lennox-Boyd*
Stock: 68180



299. **Joannes Carestini.**

George Knapton Pinx.t. J. Faber Fecit 1735 Sold by J. Faber at the Golden Head in Bloomsbury Square
Rare & fine mezzotint. 355 x 250mm (14 x 9¾"). Trimmed within plate, lia on album paper. £360
Half-length portrait in oval of Giovanni Carestini (c.1704-c.1760), the leading castrato in Handel's company in 1734. Described by music historian Charles Burney as 'a powerful and clear soprano', Handel's 'Alcina' and 'Ariodante' were written to take full advantage of Carestini's talents, giving the castrato arias in Italian in otherwise English performances.

The painting by artist and connoisseur George Knapton (1698-1778) is only known through this engraving. *CS 55. Ex: Collection of the Hon. Christopher Lennox-Boyd*
Stock: 68179

300. **[Harriot Powell as 'Leonora'] Say, little foolish fluttering thing [...]**

Sir Jos.a Reynolds pinx.t. Eliz.th Judkins fecit. London Printed for Rob.t Sayer N.º 53 Fleet Street Published as the Act directs 1.st July 1770.

Fine mezzotint, 350 x 235mm (9¾ x 13¼"), with large margins. On 18th century watermarked paper. £280
A half-length portrait of Harriet Powell (or Lamb, died 1779), in the character of Leonora, in Dibden's opera 'The Padlock', with a goldinch perched on her hand. The daughter of an apothecary, Powell was described by Sir James Balfour Paul as 'a fashionable beauty of the town'. However Horace Bleackley was more explicit: 'The graceful Harriet Powell, equally frail and famous, whose winsome face was portrayed in many a mezzotint, had spent her early youth as an inmate of Mrs Hayes's disreputable establishment in King's Place, but now at last she had become faithful to one man, and was keeping house with Lord Seaford, the creator of a famous regiment'. She became the second wife of Kenneth Mackenzie, 1st Earl of Seaford, although the marriage was secret. *Hamilton p.126, ii of ii. CS 4, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68040

301. **[Catherine Schindlerin.] The Schindlerin.**

Painted by S.,r Joshua Reynolds. Engraved by J.R. Smith. Published Jan.y 20.th 1777, by John Boydell Engraver in Cheapside London.

Mezzotint. 385 x 280mm (15¼ x 11"), large margins. £320

A half-length portrait in oval of the German singer Catherine Schindlerin. A pupil of Venanzio Rauzzini, she first appeared in London in 1775. *D'Oench 88; Hamilton p. 130, iii of iii, Frankau 306, iii of iii; CS 147, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67969

302. **[Catherine Schindlerin.] The Schindlerin.**

Painted by S.,r Joshua Reynolds. Engraved by J.R. Smith. Published Jan.y 20.th 1777, by John Boydell Engraver in Cheapside London.

Mezzotint. 385 x 280mm (15¼ x 11"). Slightly rubbed, small margins. £260

A half-length portrait in oval of the German singer Catherine Schindlerin. A pupil of Venanzio Rauzzini, she first appeared in London in 1775. *D'Oench 88; Hamilton p. 130, iii of iii, Frankau 306, iii of iii; CS 147, iii of iii.*

Stock: 67970



303. **Songs for Children N.º 7, The Duck & The Kangaroo. Words by Edward Lear, Esq.r. Music by M.rs J. Worthington Bliss. (Miss Lindsay). Price 3s/=. £380**

London: Lamborn Cock, 63, New Bond Street [n.d., c.1874].

Songbook, 8pp (disbound), fine & rare lithographic cover illustration. 335 x 250mm (13½ x 9¾"). Stitch holes along left edge, old ink mss top right with date.

£380

One of Edward Lear's nonsense poems (in the same style as the 'Owl and the Pussycat'), set to music. The cover illustration shows the duck sitting on the kangaroo's tail smoking as they travel around the world.

The poem originally appeared in Lear's 'Nonsense Songs', 1870. Maria Lindsay Bliss (1827-98) was one of the first women songwriters to achieve commercial success. She also scored Lear's 'The Owl and the Pussycat' for this series (N.º 5]. Australian interest. Stock: 67933

304. **Songs for Children N.º 10. The Owl & The Cockatoo. By M.rs J. Worthington Bliss. (Miss Lindsay). Price 3/-. £160**

M & N. Hanhart Lith. London; Lamborn Cock, 63, New Bond Street [n.d., c.1880].

Songbook, 8pp), rare chromolithographic cover illustration. 335 x 250mm (13½ x 9¾"). Stitch holes along left edge, old ink mss top right with date, circulating library stamp lower right. £160

A nonsense poem by T.G. Godfrey-Fauçett, telling the story of an owl's unrequited love for a cockatoo, set to music.

Maria Lindsay Bliss (1827-98) was one of the first women songwriters to achieve commercial success. Other songs in this series include Edward Lear's 'The

Owl and the Pussycat' and 'The Duck & The Kangaroo'. Australian interest
Stock: 67934

305. **[Acrobats] Forioso, ou la Contredanse sur quatre Cordes. Le Bon Genre, N.º 25. £360**

[Pierre La Mesangere] [n.d. c.1810]

Coloured etching, with fine colour. 205 x 265mm (8 x 10½"), large margins. £360

Four acrobats dance on four tightropes. Supposedly Pierre Forioso, and his troupe of rope dancers at the Theatre de la Nouveaute and the Tivoli

'Le Bon Genre', a series of semi-satirical costume plates) was published separately between plate 1 in 1800 & plate 104 in 1817, when Pierre La Mésangère republished the complete set with text. He issued eleven new plates (105-115), between 1818 and 1822, when another full set with text was issued. A final issue was published in 1827. BM: 1866,0407.886; see BM 1868,0822.7243 for 'Le Bon Genre'.

Stock: 68126

306. **[William Phillips] Merry Andrew on the Stage. Le plaisant Charlatan. Il Ciarlatano Buffone. £160**

[Mauron delin.] P Tempest [exc: Cum privilegio.] [Henry Overton, c.1711?]

Etching. Sheet 245 x 150mm (9¾ x 6"). Trimmed into printed border, losing artist's name and part of publication line at bottom. £160

A portrait of actor William Phillips playing a cello, dressed in a clown's costume with ass's ears .

After Marcellus Laroon (c.1650-1702), from the series 'The Cryes of the City of London Drawne after the Life' published by Pierce Tempest (1653 - 1717). This example has the added plate number '63'.

Stock: 67866

307. **[Cards] Recreatio juvenilis. Die Ergözklichkeit oder der Zeitvertreib. £260**

Mart. Engelbrecht excud. A.V. [n.d., c.1740.]

Engraving. 210 x 305mm (8¼ x 12"), large margins on 3 sides. Foxing, narrow margin top right and slight staining. £260

An afternoon gathering, with a card game on one table and men smoking at another. Through arches an ornamental garden can be seen.

Stock: 68137

308. **Die Spieler. The Gamesters. £25**

Caravagio pinx.t. W. French sc. Dresdener Galerie [n.d. c.1850].

Engraving, sheet 230 x 305mm (9 x 12"). Trimmed losing platemark at top. £25

Two card players, shown half-length at a table: the player on the left conceals a card in his right hand while watching as an accomplice stealthily approaches his opponent from behind, signalling three with his right hand, sword poised in his left.

The painting is in the Gemäldegalerie Alte Meister in Dresden, long thought to be by Caravaggio (1571-1610), it was reattributed to Valentin de Boulogne (1591-1632) in 1906. Engraved by the English

engraver William French (1815–1898), who produced engravings after works by English contemporaries as well as old masters. *Ex: Ricky Jay Collection.*
Stock: 68154

309. [King Card designs from Pack of Cavalier Playing Cards]

[after Francis Barlow] [Printed by E. & G. Goldsmid] [Aungervyle Society] [n.d. c.1886]
Engraving, sheet 185 x 115mm (7½ x 4½") Trimmed within plate. £90
A facsimile edition of the engraved playing cards 'The Knavery of the Rump', originally published in 1679. The cards offer a satirical depiction of Oliver Cromwell's government during the Rump Parliament (1648–1653). This facsimile edition was published by the Aungervyle Society and printed by E. & G. Goldsmid of Edinburgh in 1886, featuring coloured backs and bearing the title 'A Pack of Cavalier Playing Cards'. *Ricky Jay Collection.*
Stock: 68152

310. Roland.

[M. Houbigant?] [V. Dambrin?] [n.d. c.1820]
Hand-coloured engraving, sheet 80 x 55mm (3¼ x 2¼"). Trimmed within plate. £120
From, 'Histoire de France,' published in Paris in 1820 to commemorate the wedding of the Duke of Berry (Charles Ferdinand d'Artois 1778–1829). It was designed by M. Houbigant, possibly Armand Gustave Houbigant (1790–1863), and printed in Paris by V. Dambrin. The full-length court cards represent the dynasties of Charlemagne, Saint Louis, Francis I, and Henry IV.
Roland (c.736–78) (Hroudland) stands in armour holding his shiled and legendary sword Durendal (Durandal) with a dog by his side. *Ricky Jay Collection.*
Stock: 68151

311. The North London Working Classes, Industrial Exhibition, (West View.) Agricultural Hall Islington.

W.J. Shephard, del. et Lith. Castle S.t Holborn. [n.d., c.1864.]
Scarce tinted lithograph. Sheet 220 x 250mm (8¾ x 9¾"). Trimmed into image on three sides, around title at bottom. £95
The interior of the Agricultural Hall, once one of the largest exhibition halls in the world. It is now the Business Design Centre.
Stock: 67855

312. La Soeur donne les Etrennes a son Frere.

J.B. Huet del. Bonnet direx 1791. A Paris chez Bonnett, rue du Platre S. Jacques, N.^o 12.
Rare crayon-manner etching, printed in colours, in ink verso F.A. Maglin 1899. Sheet 185 x 215mm (7¼ x 8½"). Trimmed within plate. £260
The sister gives a New Year's gift of a puppet to her brother.
Stock: 68119



313. [Master Taylor] [Trap Ball. From an original Picture in the Collection of George Watson Esq.r.]

[Painted by H. Thomson Esq.r R.A. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester.] [London, Published Jan.y 2. 1809. by the Engraver 92 Norton Street, Marylebone.]
Mezzotint, proof before letters. 510 x 355mm (20 x 14"). £480
A portrait of a boy, master Taylor, crouched ready to strike a ball with a bat. A pencil note suggests he is the son of G.W. Taylor.
Trap Ball is also known in Yorkshire as 'knurr and spell'. It is a competition to see who can hit a knurr (wooden ball) the furthest, once it is thrown into the air by the spell (a levered wooden trap, shown on the ground here). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68188

314. Draught Horses. Engraved from the Original Picture in the Collection of Sir J.E. Swinburne. Bart. to whom this Plate is humbly dedicated by his obedient Servants. A. Cooper & W. Giller.

Painted by A. Cooper Esqr. R.A. Engraved by W. Giller. London, Published Feb.y 14. 1829. by Mess.rs Moon Boys & Graves, Pall Mall.
Mezzotint. 360 x 410mm (14¼ x 16"), with large margins. Tear through title repaired. £490
Two shire horses in a stable, tack hanging from the walls. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67921



315. **Draught Horses. Engraved from the Original Picture in the Collection of Sir J.E. Swinburne. Bart. to whom this Plate is humbly dedicated by his obedient Servants. A. Cooper & W. Giller.**

Painted by A. Cooper Esqr. R.A. Engraved by W. Giller. London, Published July 1. 1836. by Hodgson & Graves, Pall Mall.

Mezzotint. 360 x 410mm (14½ x 16"), large margins. Platemark cracked. Repaired splits in platemark £490 Two shire horses in a stable, tack hanging from the walls. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67922

316. **A Horse Courser selling a Nag. ~ Caveat Emptor. 5.**

J. Seymour inv. T. Burford fecit. Published according to act of Parliament. [n.d. c.1752.]

Mezzotint, 255 x 355mm (10 x 14"), on 18th century watermarked paper. Narrow bottom margin, tears entering image from bottom and left repaired. Large margins on 3 sides. £360

The interior of a stable. Number 5 of a set of twelve. *Siltzer: 247.*

Stock: 67902

317. **Jument Persan. envoyée par le Roi de Perse à S.A.R. le Prince Régent d'Angleterre.**

Carle Vernet. Imp. Lithog. de F. Delpech. [n.d., c.1820.]

Lithograph. Printed area 290 x 380mm (11½ x 15"). Slight mount burn. £390

A portrait of a Persian mare, held by a groom, other horses and a camel behind. The horse was the one sent to George, Prince Regent.

After Antoine Charles Horace Vernet (1758-1835), published in the 'Grande Suite de Chevaux' (1817-21). Stock: 67897

318. **[Polo in India.]**

[Photographed c.1880.]

Photograph. Sheet 185 x 235mm (7½ x 9¼"). Small crease bottom right. £130

Four European polo players on horses posing with their mallets, probably in India.

Stock: 67930

319. **The Devonport Mail, Assisted by Six Fresh Post-Horses, Crossing the Downs Near Amesbury, Leaving Their Own Jaded Cattle Behind. Scenes During the Snow Storm December 1836. Plate 2.**

Drawn by J. Pollard. on Stone by G.B. Campion. Printed by J. Graf. London, Published February 1st 1837, by Ackermann & C.º 96 Strand.

Lithograph with hand colour. Sheet 305 x 440mm (12 x 17¼"). Nicks in edges. £240

A fully laden Royal Mail coach struggling through a snow drift with new horses, leaving the previous six to be recovered from deep snow.

One of a scarce set of four winter coaching scenes, the others being: "The Liverpool Mail in a Snow-Drift"; "The Birmingham Mail Fast in the Snow"; and "Louth Mail Stop by the Snow".

The winter of 1836 was particularly long and harsh, lasting from October to April 1837. A snowstorm across southern England began on Christmas Eve, mixed with high winds. A built-up of snow on the South Downs caused an avalanche to crash onto Lewes in Sussex on the 27th December, killing eight people. Stock: 67932

320. **King's Bench Walk. [in pencil]**

Martin F Hamlyn [signed in pencil] [n.d. c.1920]

Woodcut, sheet 195 x 165mm (7½ x 6½"), large margins Glued into mount on top edge. £140

King's Bench Walk, Inner Temple, London.

Martin Frederic Hamlyn (1886–1966) was a commercial artist known for his striking travel posters, finely detailed book and brochure illustrations, and atmospheric paintings in oils and watercolours. A member of several leading sketch clubs, including the Wapping Group of Artists, he frequently depicted Thames-side scenes that capture a vanished London of wharves and river traffic, alongside intimate café interiors, domestic scenes, pastoral subjects, and a lesser-known series of woodcuts produced mainly in the 1920s.

Stock: 68166

321. **A West View of Chelsea Bridge. Un Vue du Pont de Chelsea du Cote du Vest.**

Z. Boreman Pinx.t. J. Lodge sculp.t. London Printed for R. Sayer & J. Bennett No. 53 Fleet Street [n.d., c.1761].

Scarce coloured engraving. 270 x 415mm (10½ x 16¼"), with margins. Slight mount burn. £380

A view of the wooden Ebury Bridge, not over the Thames but over the tidal creek used by the Chelsea Waterworks Company, which later became the Grosvenor Canal. On one side is the tavern of Jenny's Whim, a tea garden, and on the other 'The Flask', on Belgrave Road. *Images of Chelsea*

Stock: 67887

322. [Weymouth.]

[after John Love] [Weymouth & London: J. Love and J. Fittler, 1791.]

Coloured etching with aquatint. Oval, sheet 215 x 275mm (8½ x 10¾"). Trimmed to printed border, mounted on album paper. £190

An oval view of the bridge over the Wey between the town and Brewer's Quay.

From the oblong folio 'Love's Picturesque Views of Weymouth', (12 plates). *See item 22300 for titlepage.*
Stock: 67938

323. [Weymouth.]

[J. Love Delin. F. Bernie A. F.t.] [Weymouth & London: J. Love and J. Fittler, 1791.]

Coloured etching with aquatint. Oval, sheet 215 x 275mm (8½ x 10¾"). Trimmed to printed border, mounted on album paper. £190

An oval prospect of the seafront at Weymouth, with bathing huts on wheels lining the beach.

From the oblong folio 'Love's Picturesque Views of Weymouth', (12 plates). *See item 22300 for titlepage.*
Stock: 67937

324. **An East View of the Square at Stockton, with the Improvements, taken from the Church Gates.**

Drawn by W. Green. Engraved by J. Jeakes. Publish'd July 25 1803, by Christopher & Jennett, Stockton. Scarce aquatint and etching, printed in brown. Sheet 245 x 400mm (9½ x 15¾"). Trimmed within plate, pin holes in corners and top edge. £260

A square in Stockton-on-Tees, surrounded by a white fence.

Stock: 67901

325. [William Alexander] **Vera Effigies Gulielmi Comitis de Sterlin AEtatis Suæ LVII.**

[after an engraving by William Marshall.] [Published Nov.r 1 1795 by W.m Richardson 2 Castle Street Leicester Square.]

Engraving. Sheet 185 x 125mm (7¼ x 5"). Trimmed to image, losing publication line at bottom. £70

Head and shoulders portrait in oval of William Alexander (c. 1567-1640, 1st Earl of Stirling, with a laurel wreath and ribbon. His attempts to start Scottish colonisation of Canada resulted in the name 'Nova Scotia'.

A copy of the frontispiece to his 'Recreation of the Muses' (1637). BM 1980, U.1160.

Stock: 67861

326. **John Armstrong M:D: The Suffrage of the wise, The Praise that's worth Ambition is attain'd By Sense alone, & Dignity of Mind.**

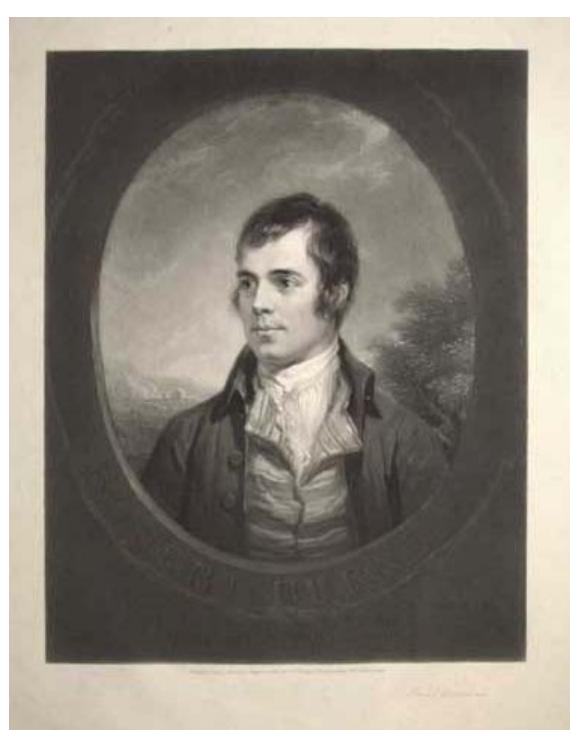
S.r Joshua Reynolds pinx.t. Edw.d Fisher Sculp.t. [n.d., c.1770.]

Mezzotint. 355 x 255mm (14 x 10"), with wide margins. Tear reaching plate on left taped, crease in margin £260

John Armstrong (1709-79), Scottish poet, physician, and essayist; friend of John Wilkes and Fuseli.

After Sir Joshua Reynolds (1723-92). *Chaloner Smith: 3, ii. Wellcome: 105-2. Hamilton: p.2.*

Stock: 67960



327. **Robert Burns. Born MDCCCLIX. Died MDCCXCVI.**

Sam.l Cousins [pencil signature]. [after Alexander Nasmyth.] Private Plate. Excudit December 1830, W.m Walter, No 64 Margaret Street, Cavendish Square, and 22, London Street, Edinburgh.

Mezzotint. signed by the engraver. 520 x 415mm, large margins on 3 sides Small hole in image. £380

The most famous and widely reproduced image of Robert Burns, the famous Scottish poet, painted in 1787 when the poet was 28 years old. It was commissioned by the publisher William Creech, to be engraved for a new edition of Burn's poems. At the time of this engraving, Burns' widow Jean owned the painting: it was bequeathed to the Scottish National Portrait Gallery by Colonel William Burns in 1872. *Whitman 31-2. From the Reiss Collection (Lugt 2178)*
Stock: 68186

328. **The Honourable Francis Charteris Esqr.**

J. Reynolds pinxt. Rd. Houston fecit. [n.d. c.1757.]

Mezzotint. 330 x 228mm (13 x 9"). £130

A half-length portrait of Scottish landowner Francis Wemyss Charteris (1723-1808), second son of James, 5th Earl of Wemyss.

His elder brother David, Lord Elcho, should have become 6th Earl in 1756, but had been attainted for his part in the Jacobite Rising of 1745. On David's death in 1787, without a legitimate heir, Francis claimed the title of 7th Earl of Wemyss, but it was not until 1826 that his grandson obtained a reversal of the attainder. *Hamilton: p.17, ii. CS: 27, ii. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68182

329. [The Hon.ble Caroline Lucy Douglas.]
[Drawn by C.L.D. Engraved by W. Say. Engraver to H.R.H. the Duke of Gloucester.] [London: Pub.d & Sold by Edw.d Orme, Printseller to the King & Royal Family, Bond St.rt corner of Brook Street.] Mezzotint, proof before letters. 610 x 485mm (24 x 19") Blindstamp in inscription area, tear in bottom margin taped. £320

A self-portrait of novelist and painter Caroline Lucy Douglas (1784-1857) standing on battlements, probably Douglas Castle, holding one of her own books. The daughter of the 1st Baron Douglas of Douglas, she married Vice Admiral Sir George Scott. The original painting, sold at auction in 2017, was dated 1807. *For lettered proof see Ref 56263 and Pair 8282.*

Stock: 67835



330. This Portrait of the Late Celebrated Scotch Musician, Neil Gow, Is by Permission most respectfully Dedicated To His Grace John Duke of Athol, K.T. &c. &c.

[P]ainted by Henry Raeburn Esq.r R.A. Engraved by W. Say, Engraver to H.R.H. the Duke of Gloucester. London, Publish'd 12, August, 1815. by Thos. Macdonald, Poets Gallery, 39, Fleet S.t. Mezzotint. Sheet 500 x 350mm (19 3/4 x 13 3/4").

Trimmed into image on three sides, into plate at bottom, inscriptions affected, repaired tears, £320
A rare portrait of Niel Gow (1727-1807), Scottish violinist and composer, sitting holding his violin to his chin, dressed in tartan breeches.

In the autumn of 1787 Burns met him at Dunkeld, and the poet describes him as "a short, stout-built, honest Highland figure, with his greyish hair shed on his honest social brow; an interesting face, marking strong sense, kind open-heartedness, mixed with unmistrusting simplicity". As a player of Scotch dance music, especially of reels and strathspeys, Gow was in his time without superior or rival. He received an annuity from the Duke and Duchess of Atholl and regularly played at Dunkeld House and Blair Atholl.

He composed a large number of melodies, nearly a hundred of which are included in the volumes published by his son Nathaniel.

One of four portraits of Gow were painted by Sir Henry Raeburn (1756 - 1823). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68189

331. [Sir James Innis of Innis Bar.t.]

[Painted by Sir Joshua Reynolds Knt. Engraved by Valentine Green, A.R.A. Mezzotinto Engraver to His Majesty.] [London, Pub.d May 4.th 1807 by V. Green N.º 51 Upper Titchfield Street.] Mezzotint, unfinished proof before letters. 395 x 300mm (15 1/2 x 11 3/4"), large margins. Slight spotting. £290

A half-length portrait of James Innis (1736-1823), 5th Duke of Roxburghe, in jacket with a fur collar, within a plain rectangular border. In 1769 Innis assumed by royal licence the additional surname of Norcliffe, from his wife's family. After the death of the 4th Duke of Roxburghe in 1805, he changed his name to Innes-Ker during his lengthy battle to take the vacant title. His second wife, Harriet Charlewood, was the step-daughter of Valentine Green. *Hamilton p. 40, i of ii; CS 74, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67995



332. The Right Hon.ble Charles, William, Henry, Earl of Dalkeith. Eldest son of His Grace Henry, Duke of Buccleugh.

Painted by Sir Joshua Reynolds. Engraved by V Green. Engraver to his Majesty and the Elector Palatine. Published Jan.y 1st 1778 by W Shropshire No 158 New Bond Street.

Mezzotint, 18th century watermark. Sheet 505 x 350mm (19 3/4 x 13 3/4"). With blindstamp of Queen Victoria at Windsor Castle £390

Portrait of Charles William Henry Montagu-Scott (1772-1819), fourth Duke of Buccleugh and sixth Duke of Queensberry, K.T., as a young boy, stroking an owl.

Educated at Eton and Christ Church, Oxford, he served as MP for Marlborough, Ludgershall and Mitchell before entering the House of Lords as Baron Scott of Tyndale in 1807. A member of Marylebone Cricket Club, he made four known appearances in first-class cricket matches in 1797. *CS: 33, state ii of ii; Whitman 68, iii of iii. Hamilton p.20 iii of iii. Ex: collections of Queen Victoria and The Hon. Christopher Lennox-Boyd. Lugt 2535.*

Stock: 68032

333. [The Right Hon.ble Charles William, Henry Earl of Dalkeith. Eldest son of His Grace Henry, Duke of Buccleugh.]

Painted by Sir Joshua Reynolds. Engraved by V Green. Engraver to his Majesty and the Elector Palatine. Published Jan 1 1778 by W Shropshire No 158 New Bond Street.

Mezzotint, proof before title, 18th century watermark; Sheet 505 x 350mm (19 1/4 x 13 3/4"). Trimmed to image at sides, short tear in platemark at top taped. £280
Portrait of Charles William Henry Montagu-Scott (1772-1819), fourth Duke of Buccleugh and sixth Duke of Queensberry, K.T., as a young boy, stroking an owl. Educated at Eton and Christ Church, Oxford, he served as MP for Marlborough, Ludgershall and Mitchell before entering the House of Lords as Baron Scott of Tyndale in 1807. A member of Marylebone Cricket Club, he made four known appearances in first-class cricket matches in 1797. *CS: 33, state i of ii; Whitman 68, ii of iii. Hamilton p.20 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68030

334. Nathaniel Greatrakes, Esq.r. A Nature of Waterford County, Ireland & most Remarkable for Curing many Disorders by the Stroke or Touch of his Hand only.

[n.d., c.1700.]

Engraving. Sheet 155 x 95mm (6 x 3 3/4"). Trimmed and backed onto album paper at borders £80
Portrait of Valentine Greatrakes (1628-82), also known as "Greatorex" or "The Stroker", an Irish faith healer who toured England in 1666, claiming to cure people by the laying on of hands. *W 1204-5*
Stock: 68009

335. [Maximilian Emperor of Germany &c. &c.]

[after Hans Burgkmair the Elder] C. Turner [in pencil] [London: Pubd. 1814, by S. Woodburn, 112, St. Martin's Lane]

Proof etching before mezzotinting, 365 x 265mm (14 1/4 x 10 1/4"), with very large margins. Light staining. £240
Maximilian I, Holy Roman Emperor (1459 - 1519), on horseback, in full armour.

A proof of the etched state before mezzotint by Charles Turner (1773-1857), after the woodcut by Hans Burgkmair the Elder (1473-1531).



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: 474 I of III. Ex: Collection of the Hon. Christopher Lennox-Boyd*

Stock: 68169

336. Ein bewaffneter Tiroler Bauer aus der Gegend bey Innsbruck.

I. George Laminit fec. [n.d. c.1815.]

Hand-coloured stipple, sheet 225 x 155mm (9 x 6). Trimmed to plate. £80
Costume plate of a Tyrol farmer sitting with sabre in front of a rock wall, holding his rifle with his arms and a morning star.
Johann Georg Laminit (1775-1848) was a German artist and engraver, known for detailed hand-colored etchings depicting rural Tyrolean subjects, such as farmers in traditional dress (Tracht) from the Zillertal region, works that reflect the 19th-century (Biedermeier) interest in folk life and regional costume.
Stock: 68144

337. [Dutch Reformed Church] Gedenk-zuil op de in hun Amt herstelde Predikanten te Amsteldam. [Opgedragen aan de Gereformeerde Gemeente van Jezus Christus te Amsteldam.]

J. van Meurs del. N. v.d. Meer Jun.r Sculp. J. et H. Brandt Excud. [n.d., 1804.]

Etching with engraving. Sheet 425 x 300mm (10 3/4 x 11 3/4"). Trimmed close to image and losing second part of title, small tears. £160
A column with twelve silhouette medallion portraits of ministers of the Dutch Reformed Church in Amsterdam, named in a key, surrounded by allegorical figures.
Stock: 67821

338. **La Galerie de l'hostel royal des Gobelins ou l'on fait voir A Monseig.r Colbert...**

Seb. le Clerc fecit. [n.d. c.1696] [Nicolas Langlois]
Engraving, 150 x 250mm (6 x 9¾"). Slight staining.

£160

From a series of six, 'Les Batailles d'Alexandre.'
An interior gallery of the Hôtel des Gobelins (Gobelins Royal Manufactory) in Paris, France, decorated with statues on the left and tapestries on the right; at the center, Edouard Colbert, Marquess of Villacerf (1629-99) surrounded by courtiers, is presented with tapestries depicting the story of Alexander the Great, with Colbert's coat of arms shown in the lower margin.
Jombert 1774: 257.

Stock: 68156

339. **[Frederick V. of Simmerin, Elector Palatine 1610, Titular King of Bohemia 1619. K.G. Obit 1632, Aet. 36.]**

[Engraved by Charles Turner, from an authentic original.] [London: Published by S. Woodburn, 112, St. Martin's Lane. 1813.]

Mezzotint proof before title, 390 x 265mm (15¼ x 10½"), with very large margins. Foxing, mostly localised to platemark and margins. £260

Frederick V (1596 - 1632) was Elector Palatine (1610 - 1623), and, as Frederick I, King of Bohemia (1619-20). On horseback with a battle scene behind.

Engraved by Charles Turner (1773 - 1857) 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: 471. See [Ref: 13289] for lettered version. Ex: Collection of the Hon. Christopher Lennox-Boyd*

Stock: 68170



340. **[The Igel Column] A Roman Monument at Igel, in the Dutchy of Luxemburgh. To the Right Hon.ble Lord Viscount Palmerston, these six Views, being part of a Collection made for his Lordship in his Travels in the Year 1770, are humbly inscribed.**

Drawn by W. Pars. Engraved by Edw. Rooker. Ptinted by Gamble. Published June 1.st 1774, as the Act directs, by W., Pars, in Percy Street, London.

Engraving. 390 x 520mm (15¼ x 20½"), with large margins. Tears in margins, few fox marks. £380

A view of the Igel Column, the Roman sandstone burial monument of the Secundinii cloth merchant family, built c. 50AD by two of the family members, Lucius Secundinius Aventinus and Lucius Secundinus Securus. It is a UNESCO World Heritage Site.

William Pars (1742-82) made several trips around Europe as a draughtsman. He accompanied Henry Temple, 2nd Viscount Palmerston (father of the Prime Minister) to Rome. This plate was later published by John Boydell.

Stock: 67831

341. **[Venice Grand Canal] Caput Canalis et Ingressus in Urbem. VI.**

[Engraved by Antonio Visentini after Canaletto.] [n.d. c.1751.]

Engraving, 18th century watermark. 270 x 430mm (10¾ x 17"), large margins. Creased on right, stitch holes in left margin. £360

A view of the entrance to the Grand Canal, with the Basilica Santa Maria della Salute on the left.

From "Urbis Venetiarum prospectus celebriores ex Antonii Canal tabulis XXXVIII. Aere expressi ab Antonio Visentini in partes tres distributi. Pars prima", a set of Visentini's prints after Canaletto's views.

Stock: 67913

342. **[View of the port of Livorno]**

SDBella. [n.d. c.1655]

Etching, 17th century watermark; 250 x 350mm (10 x 13¾"), with large margins. Slight creasing and surface dirt. £230

A view of Livorno (Leghorn) in the Tuscany coast of Italy.

A fortified port: men work on the quay at right, lifting a plank and sacks, while the fortifications extend behind them. To the left is a large boat, with smaller rowing boats clustered in the centre and foreground.

De Vesme 849.

Stock: 68058

343. **[The Grand Canal, Venice, with goldolas.]**

[Robert Charles Goff] [n.d., c.1900.]

Etching. 185 x 130mm (7¼ x 5"). £120

Proof by Robert Charles Goff (1837-1922).

Stock: 67845

344. **[St Mark's Basilica and Piazzetta, Venice.]**

[Robert Charles Goff] [n.d., c.1900.]

Etching. 185 x 130mm (7¼ x 5"). £120

Proof by Robert Charles Goff (1837-1922).

Stock: 67844

345. **Luis de Camoens.**

[London: Humphrey Moseley, 1655.]

Engraving. Sheet 245 x 150mm (9½ x 6"). Trimmed into image on three sides, into verse at bottom, losing a line, large tear repaired, backed with archival tissue. £380

An illustration of a bust of Portugal's greatest poet Luís Vaz de Camões (c.1525-80), wearing armour, ruff and

laurel crown, his left eye closed. The portrait has been reversed, as his right eye was blind.

The frontispiece portrait of 'The Lusiad, or, Portugals Historicall Poem: Written in the Portingall Language by Luis de Camoens; and Now newly put into English by Richard Fanshaw Esq'.

The missing line of verse should read '(so did I, Her) Beasts cannot browze on Bayes.'

Stock: 67858

346. Gabriel Malagrida, Jean de Matos, Jean Alexandree autres Jesuites. Religion des Jesuites Parricide des Rois.

19, Janvier, 1759.

Engraving. Sheet 150 x 70mm (6 x 2 $\frac{3}{4}$ "). Trimmed and backed onto album paper. £50

Portraits of Gabriel Malagrida, Jean de Matos, Jean Alexandree autres Jesuites.

Following the attempted assassination of Dom José (1714 - 1777) on September 3, 1758.

Father Gabriele Malagrida (1689-1761) was executed for these reasons as he was judged to have personally participated in the assassination attempt.

Stock: 68097

347. Field Marshall Von Blucher.

Drawn Engrav'd & Publis.d by T Devey of Walworth June 1814.

Fine & scarce hand-coloured stipple, 150 x 100mm (6 x 4"). Thread margins. £140

Bust portrait of Gebhard Leberecht von Blücher (1742-1819), Prussian Field Marshal, whose arrival at Waterloo saved the day for Wellington. Interesting that this print was published the year before the famous battle.

Stock: 68145



348. [Cyrillic title] Alexander the First, Emperor and Autocrator of all the Russias. Dedicated to his Imperial Majesty, by his much obliged and most devoted Servant James Walker.

Painted by Gerard Kügulen. Engraved by Ja.s Walker Eng.r to his Imp. Maj. Published June 1, st 1801 by Ja.s Walker, S.t Peterburg et W.m Brown Green Street, Grosvenor Square London.

Mezzotint, very fine impression. 385 x 280mm (15 $\frac{1}{4}$ x 11"). Repairs to platemark, margin rebuilt top right, crease. £490

A half-length portrait of Tsar Alexander I (1777-1825), in uniform, after Franz Gerhard von Kügelgen (1772-1820). CS 15, unlisted early state.

Stock: 67868

349. [Cyrillic title] Alexander the First, Emperor and Autocrator of all the Russias. Dedicated to his Imperial Majesty, by his much obliged and most devoted Servant James Walker.

Painted by Gerard Kügulen. Engraved by Ja.s Walker Eng.r to his Imp. Maj. Published May 1, 1803 by Ja.s Walker, N.^o 8, Conway Street, Fitzroy Square, and at Mess.rs John and Josiah Boydell, Shakspear Gallery, Pall Mall. & N.^o 90. Cheapside. London.

Mezzotint, very fine impression. 385 x 280mm (15 $\frac{1}{4}$ x 11"). Damage to margins repaired. £490

A half-length portrait of Tsar Alexander I (1777-1825), in uniform, after Franz Gerhard von Kügelgen (1772-1820). CS 15. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 67869

350. [Cyrillic nam.] Count Platoff, Hetman of the Cossacks of the Don, General, & Commander in Chief of all the Cossacks. Proof.

Painted by T. Thillips Esq.r R.A. Engrav'd by W. Say, Engraver to H.R.H. the Duke of Gloucester. London, Publish'd Aug. 24. 1816, for the Proprietor, by the Engraver, 92 Norton Str.t Marylebone.

Fine mezzotint. 410 x 285mm (16 x 11 $\frac{1}{4}$ "), with large margins. £460

A half-length portrait of Count Matvei Ivanovich Platov (1757-1818), in dress uniform with medals and miniatures.

His horsemen scoured the French during their retreat from Moscow in 1812 and again after their defeat at the Battle of Leipzig, 1813. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68190

351. [American Revolution] Mal Lui Veut mal Lui Tourne dit le Bon Homme Richard. Sujet Mémorable des Révolutions de l'Univers. Le Commerce de la Grande Bretagne sous la forme d'une Vache.

[n.d. c.1780.]

Engraving 225 x 265mm (8 $\frac{3}{4}$ x 10 $\frac{1}{2}$ "), with large margins. Creasing and soiling. £950

A cow representing Britain's commerce is having its horns cut off by an American, as a Dutchman milks it, with a Spaniard and Frenchman wait with bowls. An Englishman wrings his hands. Bottom left a British lion lies asleep as a pug urinates on it. In the background brothers Admiral Richard Howe and

