

Grosvenor Prints

Catalogue 129





Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 129 Summer Solstice 2023



Item 96

Cover: Detail of Item 40

Back: Detail of Item 30

Items under £300 are subject to VAT where applicable

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



1. **Windsor, with its Surrounding Scenery, The Parks The Thames Eton College &c. by J.B. Pyne.**

Published by Thomas McLean, 28 Haymarket, Ackermann & Co Strand, and J.B. Browne Royal Library, Windsor [n.d., 1839].

Large folio, original red half morocco gilt, gilt-decorated front board; index, coloured lithographic title and twelve tinted lithographic plates, as called for, Hinges worn, inner hinges taped, some spotting. £1500

A fine & scarce series of views of the environs of Windsor Castle, all but one by James Baker Pyne (1800-70). The frontispiece, an interior of St George's Chapel, was drawn and lithographed by Joseph Nash (1809-78). *Abbey 360*,

Stock: 60834



2. **Recueil de diverses Figures Chinoise du Cabinet de Fr. Boucher Peintre du Roy Dessinées et Gravées par lui-même. Avec Priv du Roy.**

AParis Chez Huquier rue S.t Jacques, au coin de la rue des Matherins [n.d., c.1745].

4to (250 x 210mm, 9¾ x 8¼"), large margins, modern boards; engraved title and 10 plates, lacking one plate, plates 4, 7 & 9 from later state (with plate numbers).

Remnants of glue on the reverse. £2000

Scarce collection of portraits of Chinese characters, including musicians, soldiers, women and a doctor. The missing plate (6) is a magician. *Bibliothèque de l'INHA: NUM 4 EST 412*.

Stock: 60833

3. **The Christian's Defence Against the Fears of Death, with Reasonable Directions How to Prepare Ourselves to Die Well. Written, originally, in French, by the late Reverend Divine of the Protestant Church of Paris, Charles Drelincourt. Translated into English by Marius D'Assigney, B.D. A New Edition, Corrected, and Embellished with Engravings. With an Account of the Author, and his Last Minutes.**

London: Printed for Thomas Kelly, No. 53, Paternoster-Row, By Rider and Weed, Little Britain. 1814.

Small 4to, contemporary full calf gilt, marbled endpapers; pp. (viii)+558+(ii)(ads); engraved frontis, engraved title and ten plates. Old ink ownership inscriptions on front endpapers, tear on frontis. taped.

£180

A theological work by Charles Drelincourt (1595-1669), first published in French in 1651. The engraved title is illustrated with a 'memento mori' of a skull on the Bible.

Included as a foreword is a re-issue of a 1706 pamphlet, 'A True Relation of the Apparition of Mrs Veal', said to have been written by Daniel Defoe and to be the first modern ghost story. In it the ghost of Mrs Veal visits an old friend before departing the world, recommending the perusal of Drelincourt's work.

Stock: 60844

4. **[Portraits of the founders of the colleges of Oxford & Cambridge.]**

London. Pub.d for Ackermann's History of Cambridge [& Oxford] [n.d., c.1815].

Folio, contemporary half calf with marbled boards, all edges gilt; 49 aquatints with etching, all in superb original hand colour, interleaved with tissue. A few plates on paper watermarked 'J Whatman 1812'.

Binding worn, some prints offet on guards but plates unusually clean. £750

A complete and matching set of the founder's portraits from the 'History of the University of Cambridge' (16 plates) and 'History of the University of Oxford' (33), published 1814 & 1815. Very unusual to find both universities bound together.

None of the plates are dated, as usual. *See Abbey Scenery 79 & 278 for the complete Histories*.

Stock: 60845

5. **[Eleven bound plates of Lorraine's 'Liber Veritatis'.]**

Claude le Lorraine delin.t. R. Earlom fecit. Published Jan: 1.st 1774 [to Jan.y 1.st 1776] by John Boydell Engraver in Cheapside.

Oblong folio, later cloth; 11 mezzotints with etching, printed in bistre, various sizes. Each plate c. 210 x 260mm (8¼ x 10¼"). First plate with surface soiling, wear to edges. £480

Ten landscapes after Claude Gellée, known as Claude Lorraine, five from the collection of Earl Spencer and five from Charles Lambert's. They were issued as part of the Subscription Edition of the third volume of John Boydell's highly successful 'Liber Veritatis'.

The first two volumes were published in 1774 and 1777, and contained mezzotint copies by Richard Earlom of Claude Lorraine's 'Book of Truth', owned by the Duke of Devonshire, which contained Claude's sketches of his works for authentication purposes. This third volume, also by Earlom, contained 100 plates of paintings in other collections. Engraving the plates of this additional volume began in January 1802 and the completed book was published 1819.

The plates are numbers 140, 128, 109, 110, 99, 91, 87, 42, 3 & 16, evidence of removal of plates. *Abbey: Life 200. See Ref: 60829.*

Stock: 60828

6. **Beauties of Claude Lorraine Consisting of Twenty Four Landscapes, Selected from the Liber Veritatis; And Engraved on Steel By Eminent Engravers, from a Brilliant Copy in the Possession of His Grace the Duke of Bedford.**

London, Published by W.B. Cooke, 9, Soho Square. 1825.

2°, later half morocco gilt with marbled boards and endpapers; frontispiece portrait, title, 4pp., 24 numbered mezzotints on steel, printed in sepia. Block loose from covers; plates spotted. £720

24 plates printed from mezzotints engraved on steel, copied from plates in John Boydell's 'Liber Veritatis' engraved by Richard Earlom. Bookplate of Arthur Perigal 1784-1847. *See Ref: 60827 & 60828*

Stock: 60829

7. **[Subscription issue of plates 51-60 of Volume III of Claude Lorraine's 'Liber Veritatis'.]**

Claude Lorraine del.t. Rich.d Earlom, sculp.t. Pub. June 1, 1807, by Boydell & C.o 90 Cheapside London. 10 mezzotints with etching, printed in bistre, various sizes, with large margins. Sheets 295 x 460mm (11½ x 18"), original stitching on top edge. Two plates watermarked 'J Whatman 1808', six '1809', two not marked. Plates spotted £450

Ten landscapes after Claude Gellée, known as Claude Lorraine, copied in mezzotint by Richard Earlom from the Duke of Devonshire's copy of Claude Lorrain's 'Book of Truth', which contained Claude's sketches of his works for authentication purposes. *Abbey: Life 200. See Ref: 60828*

Stock: 60827



8. **[Segmenta nobilium signorum et statuarum.] Ill.mo D.D. Rogerio Dupplesseis...**

Franciscus Perrier, D.D.D. MDCXXXVIII Romæ, superiorum permissu. Cum privilegio summu Pontificis. A Paris chez la v.e de F. Chereau [i.e. Marguerite Chereau] graveur du Roy rue S.t Jacques

aux deux pilliers d'or avec privilege du Roi [n.d., c.1730].

4to (340 x 230mm, 13½ x 9") album, 18th century half calf with marbled boards; engraved title and 84 plates (of 100, two double-page), plus six from earlier plates; engraved index with titles on two plates. Title and plates numbered up to 38 plus extra plates mounted on album paper; plates numbered from 39 bound in, with titles in old ink mss. in margins. Index annotated in ink, marking the missing plates. £3000

A collection of engravings of classical statues in Italian museums, including the famous 'Dying Gaul'. Originally published by François Perrier in 1638, these were published by Margarite Chéreau, who continued the business of her husband, François Chéreau, when he died in 1729. The series are close copies of earlier plates: one of the additional earlier plates is a reversed version of plate 39.

Stock: 60847

9. **Original Sketches, Drawn and Engraved on Stone.**

By Henry Stretton, Esq. Subscribers' Copies to be had of Mr. Paul Gauci, 9, North Crescent, Alfred Place; and of Mr. Worsfold, 161, Regent Street. [n.d., c.1840.]

Original blind-stamped cloth, titled in gilt on front board, hinges strained; title, dedication, list of 180 subscribers, 10 tinted lithographic plates, printed by Paul Gauci. With extra plate loosely inserted. Some spotting. £490

A collection of views drawn at Ramsgate, Ireland, Wales, Italy and Belgium. The extra plate is Stretton's 'A View of the Chateau of Weldene, at Seeverghem near Ghent as it was in the year 1300'.

One of only 180 subscribers' copies of the book.

Stock: 60832

10. **[Prospectus] Sir Gawain and the Green Knight. A Prose Translation with an Introductory Essay by Gwyn Jones. With Six Engravings in Colour by Dorothea Braby. Printed in Great Britain by the Golden Cockerel Press 1952.**

[1952.]

Pamphlet, 315 x 190mm (12½ x 7½; pp. (iv), with one colour-printed wood engraving. £160

A prospectus for the book, reproducing the titlepage, one plate and a page of text. The back page describes the publication. *Property of Nigel C. Talbot*

Stock: 60887

11. **[Scrapbook relating to Bridgnorth, with election broadsides, theatre bills, newspaper clippings and letters.]**

[Compiled 1824-56.]

Unique scrapbook, large folio, half morocco gilt; with c.50 broadsides, many loose. Binding worn. £1200

The broadsides relate to elections from 1832-58. Satire and results of polls, some handwritten are included.

Letters etc, over 80 items in total.

Stock: 60831



12. **[Scrap album with plates after Henry Bellenden Ker.]**

[n.d., c.1812.

Folio scrap album with 42 plates pasted in at corners, largest 205 x 340mm (8 x 13½"). Bookseller label of J Stabling Gt Yarmouth on front sheet. Boards and 1 plate loose. £1200

A collection of landscapes: 38 are by Henry Bellenden Ker, including views of Wimbledon Common & Park, Hampton Wick and Windsor, and his grotesque figure with a bird's-skull head playing a trumpet. Also included are 18 etchings after Smith of Chichester etc. (Charles) Henry Bellenden Ker (1780-1871) was a lawyer active in the Boundary Commission just before the Reform Act of 1852 and an amateur artist. As a young man he was patron to William Blake but Blake had to take legal steps to get paid. *BM 1853.01172.172* Stock: **60830**

13. **Vases and Tripods on Twelve Plates. H 1. Price 2.sh.**

Columbani delin ac. sculp. Printed for I. Taylor in Holborn near Chancery Lane [n.d., c.1770]. Etching. Sheet 150 x 195mm (6 x 7¾"). Trimmed to plate, very small stain. £80

A large ornamental vase topped by two Graecian spinxes.

The title page to 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 28263:3. Alexander pg. 226.* Stock: **60788**

14. **[Vases and Tripods on Twelve Plates.] H 3.**

P. Columbani f. Printed for I. Taylor in Holborn near Chancery Lane [n.d., c.1770]. Etching. Sheet 175 x 105mm (7 x 4¼") Trimmed into plate, affecting publication line. £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: **60790**

15. **[Vases and Tripods on Twelve Plates.] H 4.**

P. Columbani f. Printed for I. Taylor in Holborn near Chancery Lane [n.d., c.1770]. Etching. Sheet 175 x 90mm (7 x 3½") Trimmed to 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 28263:9. Alexander pg. 226* Stock: **60789**

16. **[Vases and Tripods on Twelve Plates.] H 5.**

P. Columbani f. Printed for I. Taylor in Holborn near Chancery Lane [n.d., c.1770]. Etching. Sheet 175 x 90mm (7 x 3½") Trimmed to 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 28263:6. Alexander pg. 226* Stock: **60791**

17. **A New Book of Ornaments In the Present (Antique) Taste as now used by all Professions by Matt.s Darly. Price 4 Sh.**

Pub by MDarly according to Act Jan.y 1.st 1772 Where may be had the greatest Variety of Ornaments, Vases, &c. Scarce etching. 330 x 205mm (13 x 8"), with large margins. Laid on 18th century album paper. £260 The title page of a book of ornamental designs by Matthias (or Matthew) Darly, a drawing master and engraver who had worked with Thomas Chippendale in the 1750s, but is best known now for his caricatures. Stock: **60784**

18. **[A New Book of Ornaments.] 5.**

Pub according to Act by MDarly December 20.th 1771. Scarce etching. 205 x 330mm (8 x 13"), large margins Old ink number in margin, laid on 18th century album paper. £160 Three ornamental designs for scroll work for room decoration.

Plate 5 of 'A New Book of Ornaments In the Present (Antique) Taste as now used by all Professions' by Matthias (or Matthew) Darly, a drawing master and engraver who had worked with Thomas Chippendale in the 1750s, but is best known now for his caricatures. Stock: **60786**

19. **[A New Book of Ornaments.] 6.**

Pub according to Act by MDarly Jan.y 7.th 1772. Scarce etching. 205 x 330mm (8 x 13"), with large margins. Old ink number in margin, laid on 18th century album paper. £260 Four ornamental designs including two mirrors and a ceiling rose.

Plate 6 of 'A New Book of Ornaments In the Present (Antique) Taste as now used by all Professions' by

Matthias (or Matthew) Darly, a drawing master and engraver who had worked with Thomas Chippendale in the 1750s, but is best known now for his caricatures.
Stock: 60785

20. **[Design with star and two fanciful dolphins.]**

[Drawn and etched by Christoph Jamnitzer?]
[Nuremberg: Jamnitzer, 1610?]
Etching. 80 x 110mm (3¼ x 4¼"). Trimmed to plate at bottom, narrow margins elsewhere. £60
A decorative design in the style of Christoph Jamnitzer's 'New Grotteßken Buch', a patternbook of designs showing grotesque imagery, putti, fantastic animals and other subjects to be used by craftsmen.
Stock: 60761

21. **No. 1. From an Original Drawing of the same size by Dan.l Bond.**

Pye sculpsit. London, published March 1st 1796, by B.B. Evans, in the Poultry and Colnaghi & C.o Pall Mall.
Rare etching. 250 x 330mm (9¾ x 13"), with very large margins. £180
A ruined church on a countryside hill, with travellers in the foreground.
Daniel Bond (c.1725-1803), painter and japanner, the first of the Birmingham School of landscape artists.
Stock: 60729

22. **Charitas.**

S. Lyne Excus. [c. 1700]
Engraving, 17th century watermark. 180 x 120mm, large margins. Very slight staining. £280
A female allegorical figure of Charity in a landscape of classical ruins, with three children and a dog.
Stock: 60860



23. **Keep Within Compass And You Shall be Sure, To Avoid Many Troubles Which Others Endure. Industry Produceth Wealth. [&] Keep Within Compass And You Shall be Sure, To Avoid Many Troubles Which Others Endure. Prudence Produceth Esteem.**

[After Robert Dighton] Printed for & Sold by Carington Bowles, N.o 69 S.t Paul's Church Yard, London. Published as the Act directs 9 Nov.r 1784 [& 16 Aug. 1785].
Scarce pair of mezzotints with hand colour. Each 350 x 250mm (14 x 10"). Framed. Time stained, faded colour, some damage, Unexamined out of matching 19th century frames. £1200

Portraits of two righteous people, standing underneath the arc of an extended pair of compasses with 'Fear God' on the cross bar, with moneybags at the feet of the man and 'Rewards of Virtue' at the feet of the woman. In the corners are scenes of wantonness and its just rewards.

The compass is one of the great symbols of freemasonry. *BM Satires 6903 & 6907.*
Stock: 60771

24. **[Pair of pencil sketches of a poodle acrobat, acorns and other emblems]**

[Dobbs] [n.d., c.1830's]
Pair of pencil sketches on card with embossed borders. Sheets 110 x 155mm (4¼ x 6") & 90 x 130mm (7½ x 5¼"). Mounted together on album paper. Unique. £260

Two scenes of the same poodle, with shaved rear half, jumping through a hoop and carrying a cane.
Stock: 60842

25. **[A village schoolroom.]**

[by Maria Spilsbury] [n.d., c.1800.]
Crayon-manner etching. Sheet 290 x 365mm (11½ x 14¼"). Trimmed within plate, central fold. £160
A group of children, seated on stools and a settee, listening attentively to a girl standing. The scene is lit from a doorway to the right.
Stock: 60734

26. **Charter House, from the Play Ground.**

W. Westall del.t. W. Bennett sculp.t. London: Pub.d July 1, 1816, at 101, Strand, for R. Ackermann's History of Charter House School.
Fine coloured aquatint. 250 x 300mm (6 x 11¾"). Mint. £290
A view of Charterhouse School at its original location in Charterhouse Square, in Smithfield, London. In the foreground pupils play cricket, watched by masters.
Stock: 60871

27. **View of the Southern Schools & Dormitories of Rugby School _ from the Play Ground.**

W. Westall del.t. J. Stadler sculp.t. London: Pub.d Nov. 1, 1816, at 101, Strand, for R. Ackermann's History of Charter House School.
Fine coloured aquatint. 250 x 300mm (6 x 11¾"). Mint. £290
A view of Rugby School, with pupils playing cricket in the foreground.
Stock: 60872

28. **The History and Antiquities of the Colleges and Halls in the University of Oxford: by Anthony Wood. Now First Published in English, From the Original Manuscript in the Bodleian Library; with a Continuation to the Present Time: by the editor, John Gutch, M.A. Chaplain of All Couls' College.**

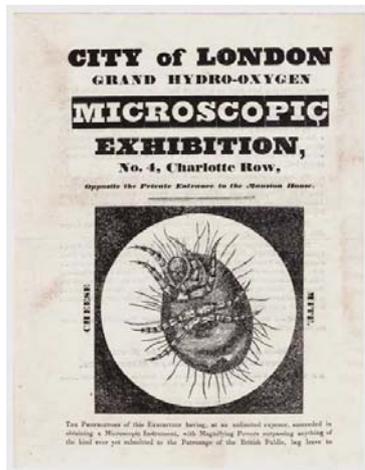
Oxford, at the Clarendon Prees: Printed for the Editor. MDCCLXXXVI [1786].

First English Edition. 4to., original full calf, spine gilt in compartments, maroon calf gilt title label; pp. [xvi]+692. Large paper issue. Hinges cracked, bookplate pasted down, probably the Earl of Effingham. £320

Anthony Wood (1632-95), an antiquary, first published this book, the first history of the University in 1674, as 'Hist. and Antiq. of the Universitie of Oxon', although the text was in Latin. The following year David Loggan's 'Oxonia Illustrata' was issued, designed to complement Wood's history, with instructions on where to insert the plates in his text. This edition was based on a revised manuscript that Wood was still working on when he died, which he left to the Bodleian Library. Gutch published an appendix in 1790 and 'The History and Antiquities of the University of Oxford, in two books' (actually three volumes) in 1792 & 1796. John Gutch (1746-1831) held the post of Chaplain of All Souls for over sixty years, and was also made college librarian (1771), chaplain of Corpus Christi College (1778) and Registrar of the University (1797). Stock: 60826

29. **Lithographic Works, Published by C. Hullmandel, And Sold by R. Ackermann, 96, Strand, and All Booksellers in Town and Country.**

Whiting Beafort House, Strand. [n.d., c.1835.] Letterpress within an ornamental engraved border. Sheet 185 x 255mm (7¼ x 10"). £75
A list of works published by Charles Hullmandel, including 'The Lithographic Drawing Books for the Year 1822 [-28]', with contributors including James Duffield Harding and Samuel Prout, and 'Elementary Drawing Books for 1827 [-31]'. Stock: 60728



30. **[Magic Lantern] City of London Grand Hydro-Oxygen Microscopic Exhibition, No. 4, Charlotte Row, Opposite the Private Entrance to the Mansion House.**

J. Brimmer, Printer, 59a Greek Street, Soho [n.d., c.1830]. Broadside, letterpress and wood-engraving. Sheet 240 x 185mm (9½ x 7¼), printed on both sides. Slight staining, old ink mss. on reverse "commencing every hour". £490

An advert for a show with a 'Oxyhydrogen Microscope', a magic lantern capable of projecting images from microscope slides using limelight, illustrated with an image of a cheese mite. Altrick, shows of London, pg. 370-1, "never indeed until the advert of the monster mile panorama at the end of the next decade was the in-fighting livelier than it was among rival microscopes".

Stock: 60770

31. **Cox Watch & Clock Maker Silversmith Jeweller & Engraver M.t Harboro. Mourning & Wedding Rings.**

[n.d., c.1800.]

Scarce engraved watchpaper advertisement. Verso in ink "Mr. Hobbs 43709". Circular, diameter 5cm (2"). Some damage. £190

An advert for a jeweller and clockmaker of Market Harborough, Leicestershire.

Stock: 60769

32. **[William and Mary and the Huguenot invitation] The London Gazzette. Published by Authority. Numb. 2449. From Monday April 29th. to Thursday May 2. 1689.**

[1689.]

Letterpress newspaper, 2 pp. Sheet 285 x 175mm (11¼ x 7"). Edges frayed, some staining. £160

The front page of an issue of the official journal of record, reproducing two edicts from William III & Mary II in the aftermath of the 1689 Edict of Fontainebleau, which removed protection from the Huguenots, the French Protestants: "By the King and Queen, A Declaration For the Encouraging of the French Protestants to Transport themselves into this Kingdom"; & "By the King and Queen, A Proclamation Prohibiting the Importation of all sorts of Manufactures and Commodities whatsoever, of the Growth, Production or Manufacture of France".

Stock: 60814

33. **To the Worthy Brethren of the most Ancient & Noble Order of Bucks. This Plate is most humbly inscribed by a Brother.**

H. Capland sc Gutter Lane, London. [London: Printed for Rob.t Sayer, Map and Printseller at the Golden Buck near Serjeants Inn, Fleet Street.] [n.d., c.1785.] Engraving with fine 18th century hand colour, cut out around main image and laid on album paper. Album sheet 380 x 255mm (15 x 10"). £260

A rococo design featuring a stag flanked by two foresters with bugle horns, with various mottos including 'Unanimity is the Strength of Society', 'Industry Produceth Wealth', 'Innocence with Freedom', 'Be Merry & Wise'. This is probably a membership certificate.

The Ancient and Noble Order of Bucks, a fraternal and convivial club that claimed Nimrod (the mighty hunter) described in Genesis X, 8-9) as its founder, was once the leading rival to Freemasonry in Britain, existing from c.1739 to 1818.

Stock: 60787

34. **[Contortionism] Theatre, Leeds. The Wonder of the World!! Monsieur Martini, The Celebrated Contortionist, and unrivalled Man Monkey, is engaged at a considerable Expence, from the Theatre Royal Drury-Lane and Ducrow's Roal Amphitheatre On Friday, and Saturday, 26th, & 27th, in the popular Melo-Drama of Jocko, the Brazilian Ape; written expressly for the above Contortionist. [...]**

Edward Wood, Printer, 30, Boar-Lane, Leeds. [n.d., c.1830.]

Scarce letterpress broadside, sheet 275 x 140mm (10¾ x 5½"). Wear to edges, including tears. £380

'Jocko the Brazilian Ape' was written by Thomas Dibdin (in competition to his brother Charles's 'Jocko; or, the Ourang Outang of Brazil'). The part called for an actor to mimic the movements of the ape, here performed by Frederick Martini.

Stock: 60772

35. **[A collection of engraving pulls for decorating underglaze blue transferware.]**

[n.d., c.1830.]

38 ceramic designs, including Chinese designs for plates, on tissue paper. Various sizes, largest 230 x 310mm (9 x 12¼"). With a collection of 1970s correspondence regarding the collection. Trimmed, some damage, tape stains. £850

A collection of trial engravings that form an extensive record of the designs of 19th century English blue transferware, from factories including Spode, Minton, J. & R. Clews, Heraculaneum Pottery of Liverpool, Dillwyn & Co. of Swansea, Thomas Mayer of Stoke, J. & W. Ridgeway, Deakin & Bailey, c.1828-30, and Copeland.

The collection has been traced back to an auction of the effects of Mary Frances Jones, 1967.

Stock: 60835

36. **The Minde of the Front.**

[London, 1620.]

Letterpress with woodblock headpiece and first letter. Sheet 325 x 210mm (12¾ x 8¼"). Edges frayed, paper toned and spotted, holes. £160

A verse written by Ben Jonson to described the allegorical frontispiece of Sir Walter Raleigh's 'History of World'. Jonson had been tutor to Raleigh's son.

Stock: 60754

37. **The Flying Dutchman. Composed by John Parry. The Poetry by Richard Ryan.**

Designed by John Parry. Lith. by J. Brandard. M. & N. Hanhart, Lith. Printers, 64 Charlotte St. Rathbone Sq. London; D'Almaine & C.o Royal Piano Forte Saloon, 20, Soho Square.

Folio (360 x 270mm, 14¼ x 10¾"), lithographic cover & 7pp. engraved music sheets, letterpress ads on back cover. Disbound, wear and ink ownership inscription on cover. Bit tatty. £95

The cover depicts a ship in rough seas threatened by a ghostly pirate ship.

The librettist, Richard Ryan (1797-1849), also produced the first Irish biographical dictionary, 'Biographia Hibernica, a Biographical Dictionary of the Worthies of Ireland, from the earliest periods to the present time in 1819 and 1821'.

The Welsh composer John Parry (1776-1851) was commonly known by his bardic name Bardd Alaw and was also a harpist.

Stock: 60739

38. **Wreck'd and Saved. Descriptive Ballad Sung by M.r C. Bernard, in his Entertainment, "La Bagatelle".**

Packer, & Griffin Lith. Stannard & Dixon. [n.d., c.1860.]

Tinted lithograph. Sheet 250 x 325mm (9¾ x 12¾").

Trimmed into inscriptions. £95

A music sheet cover depicting a lifeboat being launched from a beach and rowed through rough seas towards a stricken ship.

Stock: 60738

39. **Cook & Barton. Manufacturers of Mathematical Instruments.**

J. Smith sc. [n.d., c.1830.]

Engraved trade card. Sheet 100 x 160mm (4 x 6¼").

Some staining and surface abrasion. £260

A trade card of a company operating from Moland Street, Birmingham. A central vignette of a woman using a pair of compasses, by a window with a view of a ship, is surrounded by a list of goods, including sundials, measuring tapes, candle shades and dog collars.

Stock: 60783



40. **A Tigress. In the Possession of the Duke of Marlborough; to whom this place is most humbly dedicated, by his Graces most dutiful & obedient Serv,t John Dixon.**

G. Stubbs Pinxt. J. Dixon fecit. J. Dixon fecit.

[Publish'd according to Act of Parliament, 1st Feb.y 1773. & sold by J. Boydell Cheapside, S. Hooper Ludgate Hill, T. Bradford Fleet Street, T. Burford Bridge Street Westminster, & J. Dixon Kemppe's Row, facing Ranelagh Walk (near theWhim) Chelsea.

Mezzotint. Sheet 390 x 550mm (15¼ x 21¾").

Trimmed to image on three sides, through publication line at bottom, a few marks & repairs, laid on archival tissue. £3500

An example of Dixon's rare mezzotint rendering of the Stubbs painting of a recumbent tigress, probably the Royal Tiger in Stubbs's possession when he died. It is described in Lennox-Boyd as 'the most highly praised print after Stubbs in its day'. Impressions are rare because, according to the 'Monthly Magazine' (1806), the plate was melted in a fire at the printers. New plates were engraved by Robert Laurie and John Murphy. *Lennox-Boyd et al, George Stubbs Engraved Works 33, iv of iv.*

Stock: 60808

41. [The Triumph of Fame.] **Fama triumphus a Francisco Petrarca primum excogitatus [...]**

Titianus pinxit. Jo. Ant. Buti del. Silvester Pomarede Sculpsit Romæ Anno Jubilæi 1750.

Engraving, 18th century watermark. 390 x 520mm (15¼ x 20½"). Losses to platemark lower right corner, narrow margins elsewhere, some creasing. £280

The winged female figure of Fame rides in a chariot drawn by lions, blowing a trumpet, her left foot resting on the head of a slumped Death. The procession, led by Bellona, features men and women of history, named above their heads, including Dido, Zenobia, Lucretia, Alexander and Plato.

From a series of four prints, "Triumphs from Petrarch painted by Titian, engraved by Silvio Pomarede after the intermediary drawing by Gianantonio Buti.

Stock: 60884

42. [The Triumph of Time.] **Ex Archetypo celeberrimi Titiani, quod sui juris est exprimi mandavit Dominus Joannes Michilli Generalis Vectigalium Conductor pro Tabacco Romæ in suis Ædibus Anno 1748.**

Titianus pinxit. Jo. Anto. Buti delin. Silvester Pomarede incidit.

Engraving. 390 x 515mm (15¼ x 20½"). Losses to platemark in bottom corners, mounted in album paper at corners. Small margins. £380

The winged figure of Time rides in a chariot drawn by deer, measuring the celestial sphere with a pair of compasses. A procession of men and women from history include Leonidas, Darius, Alexander, Ajax, Nestor & Ulysses.

From a series of four prints, "Triumphs from Petrarch painted by Titian, engraved by Silvio Pomarede after the intermediary drawing by Gianantonio Buti.

Stock: 60885

43. **The Connoisseur and Tired Boy. (from Morland.)**

[Henry Morland.] [n.d., c.1835.]

Hand coloured aquatint. Sheet 255 x 190mm (10 x 7½"). Trimmed within plate. £230

A man holds up a candle to light a painted landscape in a heavy frame, which is held up for him by a yawning boy.

After Henry Morland (c.1719 - 1797, father of George), who exhibited the painting on which this is based several times at the Free Society of Artists. In 1775 he published this description of it: 'An Italian



Connoisseur and tired boy. The connoisseur is an admirer of no pictures but Italian, therefore his taste is greatly affronted on being shown a Dutch picture; nevertheless his attention is engaged by some effect he sees in the landscape - has forgotten the boy, who is tired with holding the picture in a heavy frame, which he is just ready to drop'.

Stock: 60880

44. **Expectation. To bosom heaving & to Eyes that weep. / While lovers linger in a distant clime. / Fear multiplies the dangers of the deep / And expectation loads the wing of time. EW.**

Design'd by H.W. Bunbury Esq.r Engraved by J.R. Smith. London Publish'd Jan.r 1.1784 by J.R. Smith No.83 Oxford Street.

Stipple, printed in brown. 400 x 360mm (15¾ x 14¼") very large margins. Some creasing in margins.

£320

An oval scene of two young women sitting side by side at the edge of a grassy cliff overlooking the sea, worrying about their sailor beaux. *D'Oench: 232.*

Frankau: 132.

Stock: 60767

45. **L'Histoire touchante. Gravé fun Dessin de Rembrandt dans le Cabinet de Mons.r Dan: Neyman a Amsterdam.**

WB [William Baillie] 1767.

Mezzotint. 215 x 270mm (8½ x 10½"). Small margins.

£180

A young man by an unlit hearth uses a lamp to read from a small volume to an old man, who shielding his eyes with one hand. Behind a woman occupies herself with household work.

Rembrandt's drawing, which probably depicts Tobias' son reading to his father, was sold from the collection of Henry Petty-Fitzmaurice, 5th Marquess of Lansdowne (1845-1927) at Sotheby's, London, 25

March 1920, lot 57. The catalogue acknowledged Baillie's mezzotint.

Captain William Baillie (1723 - 1810) retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *BM 1870,1008.918.*

Stock: 60801

46. [A dying female sea-monster.]

Drawn by I.Mortimer. Etch'd by I. Haynes. Published as the Act directs Jan 25, 1780 by J.Mortimer, Norfolk Street, Strand [but later].

Etching. 150 x 230mm (6 x 9"), large margins. £80

A sea-monster with sagging breasts and a fish's tail, reclining on rocks. From a series of twelve prints of published posthumously by Mortimer's widow Jane. See *BM 1975,U.1591.23 for Mortimer's original ink sketch.*

Stock: 60815

47. [Lenore] [Death, disguised as William, asks her to mount his horse and ride to their marriage bed.] Plate 1. Page 21. Proof.

Drawn by Lady Diana Beauclerk. Engraved by Harding. Publish'd June 1st 1796 by E. & S. Harding, Pall Mall.

Stipple, proof before title? 280 x 395mm (11 x 15½"). Trimmed to plate, centre fold, as usual. £130

A scene from Gottfried August Bürger's ballad 'Lenore', written 1773. When William, Lenore's fiancé, fails to return with the Prussian army after the Battle of Prague (1757, during the Seven Years' War), she argues with God, complaining about his unfairness. At midnight 'William' appears and takes her to a graveyard, where he is revealed as Death, with scythe and hourglass; the marriage bed is a grave in which William's skeleton lies in shattered armour.

One of four plates in 'Leonora. Translated from the German of Gottfried Augustus Bürger, by W. R. Spencer, Esq. With designs by the Right Honourable Lady Diana Beauclerc.' Beauclerk was the daughter of the third Duke of Marlborough.

Stock: 60733

48. Von sorglichkeit ansächtung, schwere und mühsamkeit der Tugend, so vornemlich in der Demut betehet.

[by Balthasar Schwan.] [Frankfurt: 1652.]

Engraving. 115 x 150mm (4½ x 6"). Narrow margins, laid on album paper at corners. £95

A bent old man holding a staff; behind is a celestial sphere. Maybe a witch.

Plate 12 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60848

49. Von der hoffnung eines guten gerücht und lobs nach dem tode.

[by Balthasar Schwan.] [Frankfurt: 1652.]

Engraving. 115 x 150mm (4½ x 6"). Narrow margins, laid on album paper at corners. £95

'The hope of a good reputation after death'. A man is being led away by Death, as a long-haired, web-fingered, monstrous figure rises from a hole.

Plate 119 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60852

50. Von grossern zugebrachtem heurahtgut. Ich frewe mich dass mir mein hausfraw ein grosses heuratgut zugebracht hat.

[by Balthasar Schwan.] [Frankfurt: 1652.]

Engraving. 115 x 150mm (4½ x 6"). Narrow margins, laid on album paper at corners. £95

A man and his much older wife, pleased that she brought such a large dowry.

Plate 70 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60853



51. Von grosser thorheit der Alchimisten vnd Soldtmacher. Ich hoff durch die Alchimi reich zu werden und gross gut zu erwerbenn.

[by Balthasar Schwan.] [Frankfurt: 1652.]

Engraving. 115 x 150mm (4½ x 6"). Narrow margins, laid on album paper at corners. £150

An alchemist's workshop: "Of the great folly of alchemists and mercenaries. I hope to make a great fortune through Alchemy".

Plate 113 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60854

52. Von verheilung, betrüg und warfagenn der Sternscher und schwartkünstler.

[by Balthasar Schwan.] [Frankfurt: 1652.]

Engraving. 115 x 150mm (4½ x 6"). Narrow margins, laid on album paper at corners. £95

Practitioners of the dark arts. One man reads the entrails of a deer and another has flames spouting from a bowl.

Plate 114 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60851

53. **Von einem wohlgebawten vnd fruchtbaren acter.**

[by Balthasar Schwan.] [Frankfurt: 1652.]
Engraving. 115 x 150mm (4½ x 6"). Narrow margins,
laid on album paper at corners. £95

A man with an ox team ploughs a field, with a harvest scene behind.

Plate 39 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60849

54. **Von grossem gut vnd Reichthumb.**

[by Balthasar Schwan.] [Frankfurt: 1652.]
Engraving. 115 x 150mm (4½ x 6"). Narrow margins,
laid on album paper at corners. £95

A winged demon wrapped in chains stands between a man and his coffers and coin-bags.

Plate 55 of 'Glück und Unglück Spiegel', by Petrarch (Francesco Petrarca, 1304-74).

Stock: 60850

55. **Lamour Moissonneur.**

Boucher inv. et fecit. [n.d., c.1750.]
Engraving. Sheet 290 x 225mm (11½ x 8¾").
Trimmed, to image on right. Time stained. £160

'Harvester love'. Two cherubs tickle Cupid, who is asleep on a sheaf of wheat. His quiver is on the ground.

A reversed copy of the engraving by Francois Bernard Lepicie after François Boucher.

Stock: 60732

56. **[Peninsular War] View on the Tagus near Villa Velha.**

Rev.d. W.m Bradford del. J. Clark Sculp. London
Published by J. Booth, Duke Street, Portland Place,
June 1, 1809.

Coloured aquatint. 270 x 380mm (10¾ x 15"), paper
watermarked 'J Whatman 1809', very large margins.
Early issue. £160

Sir John Moore's army crossing the Tagus.

William Bradford was Chaplain to the British Army during the Peninsular War, and accompanied Sir John Moore on the retreat to Corunna, where Moore was killed. Published in his 'Sketches of the Country, Character, and Costume, in Portugal and Spain, Made During the Campaign and on the Route of the British Army, in 1808 and 1809'. *Abbey: 135.*

Stock: 60740

57. **The Total Defeat & Flight of the French Army (at the Battle of Waterloo) Commanded by Napol.n Bounaparte: June 18, 1815.**

[after George Cuikshank.] Publish'd June 4. 1816 by
Whittle & Laurie, 53, Fleet Street, London.
Scarce coloured etching. 275 x 440mm (10¾ x 17¼").
Several tears repaired. £360

The aftermath of Waterloo, with Napoleon Bonaparte galloping towards his carriage, which is waiting for him under his watchtower.

Stock: 60805

58. **[Napoleon Puzzle Print] Corporal Violet. [&] ['Explanation' for the 'Corporal Violet' Napoleon Puzzle Print]**

[Published by J. & E. Wallis, 42 Skinner Street, London, and J. Wallis, Jun.r Marine Library Sidmouth.] [n.d., c.1815].

Coloured stipple with engraving. 180 x 135mm (7 x 5¼"), with partial watermark '181'. [&] Stipple with engraving. Sheet 90 x 75mm (3½ x 3"). Trimmed to printed border. [&] Very trimmed, losing title 'Explanation' at top, glued to backing sheet. £160

A 'puzzle' portrait with a bouquet of violets containing concealed profiles of Napoleon Bonaparte (1769-1821), his wife Marie Louise of Austria (1791-1847), and Napoleon Francis Joseph Charles (1811-1832), King of Rome.

Napoleon was nicknamed "Corporal Violet" for promising his soldiers he would return from Elba during the Violet season. Such designs were surreptitious ways of showing loyalty after Napoleon's fall from grace.

The solution to the famous 'puzzle' portrait of Napoleon Bonaparte (1769-1821), his wife Marie Louise of Austria (1791-1847), and son, Napoleon Francis Joseph Charles (1811-1832), hidden in a bouquet of violets. *See Ref: 58681.*

Stock: 60825



59. **[Napoleon as First Consul] Die Drey Konsuln Franckreichs. 1. Ponaparte. 2. Cambuceres. 3 Le Brun.**

[n.d., c.1800.]
Scarce engraving, 18th century watermark. 185 x 280mm (7¼ x 11"). Trimmed to plate at top. £360

A popular print published as the coup of 18 Brumaire (10th November, 1799) replaced the Directory with the Consulate, a triumvirate of Napoleon Bonaparte, Jean-Jacques-Régis de Cambacérès & Charles-François Lebrun.

Stock: 60731

60. **Night Club [pencil].**

O. Donovan [pencil]. [n.d., c.1950.]
Etching, limited edition 3/25, signed by the artist. 150 x 190mm (6 x 7½"), very large margins. Faint creasing. A cellar nightclub, with a pianist and dancers. *Property of Nigel C. Talbot*

Stock: 60890

61. **The Procession Passes [pencil].**

O. Donovan [pencil]. [n.d., c.1950.]
Aquatint, limited edition 7/12, signed by the artist. 235 x 150mm (9¼ x 6"), very large margins. Rubbing in margins around signatures. £130
Five women lean out of a window to watch a procession. *Property of Nigel C. Talbot*
Stock: 60889

62. **[Pig.]**

Etched by J.C. Zeitter, from the Original Painting by James Ward Esq. R.A. in the Possession of F.H. Baily Esq. R.A. [n.d., c.1830.]
Etching, printed on chine collé. 180 x 240mm (7 x 9½"), with large margins. Tear in bottom margin repaired. £95
A portrait of a pig etched by John Christian Zeitter after a drawing by James Ward, George Morland's brother-in-law.
Stock: 60756

63. **John Adams, of Edmonton; Teacher of the Mathematics, Navigation, &c. Born at Pondersend 1737/8. Aged 56. To his numerous Pupils, both at sea & son land; to his extensive acquaintance, & particular friends, this Portrait is respectfully inscribed by their obedient Serv.t J.T. Smith.**

Painted & Engraved by J.T. Smith, Engraver of the Antiquities of London and Environs. Pub.d Feb. 1 1795 by N. Smith, Rembrandt's Head, G.t May's Buildings, St Martin's Lane.
Etipple with engraving/ 185 x 138mm (7¼ x 5½"), with large margins. Foxing in borders. Very small hole in title "the". £230
Half-length portrait of John Adams, seated at a table on which are a telescope and sextant. He was headmaster of Latymer School, Edmonton, and author of 'The Mathematician's Companion'.
Stock: 60750

64. **[James Paine, Architect, and James Paine Jun.r.]**

[Reynolds pinx.t. Watson fecit.] [Sold by Ryland & Bryer, at the Kings Arms in Cornhill.] [n.d. c.1767.]
Mezzotint. Sheet 415 x 335mm (16¼ x 13¼").
Trimmed at bottom, losing inscriptions. £280
James Paine (1717-89), the British architect, with his son James Paine (1745-1829) the British sculptor and architect.
James Paine Senior was an architect of considerable practice and published plates of Mansion House at Doncaster, 1751. He edited volumes of "Vitruvius Britannicus," and published two large volumes on "Mansions" in 1783. In 1785 he was appointed High Sheriff of Surrey. The younger James bequeathed the original oil to the Bodleian Library. *CS: 111, ii of iii. Goodwin: 52, iii of iv. See also references 46990 & 19663.*
Stock: 60736

65. **William Stephenson Esq.re F.S.A. Ob: May 1821. Ætat 72,**

Drawn by H.B. Love after the original by W. Hilton Esq.re R.A. _ On Stone by W. Sharp. Day & Haghe Lith.rs to the Queen. [n.d., c.1840.]
Lithograph on chine collé. 245 x 190mm (9¾ x 7½"), with very large margins. £140
A half-length portrait of William Stevenson (1741-1821), publisher, author and Fellow of the Society of Antiquaries, holding a coin he has taken from a draw. The portrait was painted when he was 72.
Stock: 60758

66. **M.re Jean Law Con.er du Roy en Tous ses Con.ils Controleur Gn.al des Finances en 1720.**

Gravé AParis par E. Desrochers rue di Foin pres la rue S. Jacq. [c.1721.]
Engraving. 155 x 110mm (6 x 4¼"), large margins. Ink mss. in margin. £95
An oval half-length portait of Scottish economist John Law (1671-1729), holding a scroll. Law promoted the Mississippi scheme which like other speculative schemes collapsed in 1720, almost bankrupting France.
Stock: 60865



67. **[The Twelve Sibyls] Beschryvinghe ende heerelijcke afbeeldinghe der twaelf Sibyllen.**

[C. V. Sichem] CSV excudit [Amsterdam, 1608.]
Letterpress title with engraved vignette, and eleven plates of Sybils by Christopher van Sichem numbered engraved plates. Each plate 230 x 140mm (9 x 5¼"). Some staining. Loss at top on Sibylla Aegiptia. £880
Portraits of the prophetesses of Ancient Greece, with verse underneath.
Stock: 60886

68. **[Lottery fraudster] John Molesworth, Esq:r Ætat 24, the Celebrated Calculator.**

Publish'd Aug.st 20. 1776. As the Act Directs, by F. Torond No. 18 Wells Street, Oxford Street.
Scarce etching. Sheet 245 x 170mm (9¾ x 6¾").
Trimmed, laid on album paper at edges. £320
An oval half-length portrait of John Molesworth, holding a sheet of lottery numbers. He claimed to have a machine capable of calculating which tickets were more likely to win the state lottery, advertising his 'wins' in newspapers and selling tickets for a profit. In 1774 he wrote "Proofs of the reality and truth of lottery calculations... By John Molesworth, Esq; Late of Peterhouse College, Cambridge, and of the Inner Temple, London'. *See D. Alexander pg.915.*
Stock: 60751

69. **L'Archi Buffon di Parma.**

Fran: Parm.no del: LV. [Lucas Vorsterman II] [n.d., c.1650]

Etching. 140 x 105mm (5½ x 4¼"). Old ink mss. in edge of plate. Small margins. £75

The fool of Parma.

After Girolamo Francesco Maria Mazzola (1503 - 1540), also known as Francesco Mazzola or more commonly as Parmigianino (sometimes Parmigiano).

After a drawing in the collection of the Duke of Devonshire, in Chatsworth (Inv. No. 774).

Stock: 60864

70. **[Head of a bearded man.]**

Fran: Parm.no del: LV. [Lucas Vorsterman] [n.d., c.1650]

Etching. 140 x 105mm (5½ x 4¼"). Old ink mss. in edge of plate. £60

After Girolamo Francesco Maria Mazzola (1503 - 1540), also known as Francesco Mazzola or more commonly as Parmigianino (sometimes Parmigiano).

After a detail of the drawing in the Galleria Nazionale, Parma (Inv. No. 510/16).

Stock: 60862

71. **[Head of a young man with open collar.]**

N.o 1.

Gio: Batta Piazzetta inv: Theodorus Viero sculp:

Venet: 1774.

Scarce engraving printed in bistre. 415 x 315mm (16¼ x 12½"). Trimmed to plate on right, narrow margins elsewhere. £320

Engraved by Teodoro Viero (1740-1819) after Giovanni Battista Piazzetta (1682-1754), a Venetian painter known for his expressive portraits of heads.

Stock: 60743

72. **S.r Francis Drake. This Picture was taken from an Original Painting, communicated by the Hon.ble S.r Phillip Sydenham Bar.t Kn.t opf ye shire for Somerset, To whom this Place is dedicated by the Publishers.**

R. White sculpsit. [London, c.1705.]

Engraving. Sheet 300 x 185mm (11¾ x 7¼"). Trimmed within plate. £160

Portrait of Sir Francis Drake (1540?-96), in embroidered jacket with lace collar, within an oval on a plinth.

From Harrison's 'A Compleat Collection of Voyages and Travels'.

The National Portrait Gallery describes this as 'Unknown man engraved as Sir Francis Drake'. *NPG D13560*.

Stock: 60793



73. **Alexander von Humboldt.**

Gem. von C. Begas. Lith. von C. Wildt. Druck des Königl. lith. Insituts zu Berlin. (von Berndt) Berlin, Verlag U. Eigenthum des literarischen Instituts [n.d., c.1840.].

Lithograph on chine collé, on printed backing paper with publisher's blindstamp. Printed area 440 x 320mm (17¼ x 12½"). Bit dusty. Repair in margin top left. £350

A half-length portrait of explorer and naturalist Friedrich Wilhelm Heinrich Alexander von Humboldt (1769-1859) before a backdrop presenting his travels in South America.

After Carl Joseph Begas (1794-1854). *Wellcome Collection 4398i*.

Stock: 60810

74. **Humboldt (Le Baron Frédéric Henry Aléxander de) Associé Etranger de l'Institute de France.**

F. Gouin. Publié par Blaisot [n.d., c.1820].

Stipple. 195 x 120mm (7¾ x 4¾"). Trimmed into plate on left. £60

Alexander Von Humboldt (1769-1859), the Prussian naturalist and explorer who explored much of Central and South America. Charles Darwin described him as 'the greatest scientific traveller who ever lived.'

Wellcome Collection 4393i

Stock: 60727

75. **Margaret Finch Queen of the Norwood Gypsies, Died 1740, Aged 108 Years.**

Jack Sharp sculp.t [after John Straeho]. [n.d., c.1742.] Engraving. Sheet 255 x 210mm (10 x 8¼"). Trimmed within plate, some damage & loss in edges, mounted on album paper. £90

The Norwood gypsies lived in the area now known as Gypsy Hill. So famous were they that a pantomime called 'The Norwood Gypsies' was staged in Covent Garden in 1777. The most famous of the gypsies was fortune-teller Margaret Finch (d.1740). A report

published a few years after her death states that the 'oddness of her figure and ye fame of her fortune-telling drew a vast concourse of spectators from ye highest rank of quality, even to those of ye lower class of life'. She lived in a conical hut built of branches, at the base of an ancient tree, and it was there that great numbers of people visited her.

Stock: 60891

76. Catherine Countess of Desmond. Who lived to the Age of about 140 Years. Wonderful Magazine.

J. Lodge sculp. [London: C. Johnson, c.1793.] Engraving. 150 x 110mm (6 x 4¼"), large margins, with sheet of letterpress. Some spotting, old ink mss on the reverse of portrait. £60

A portrait supposed to be Katherine FitzGerald (c. 1504-1604), Countess of Desmond, illustrating a chapter titled 'Remarkable Instances of Longevity', published in 'The Wonderful Magazine, and Marvellous Chronicle; or New Weekly Entertainer. A work recording authentic accounts of the most extraordinary productions, events, and occurrences, in providence, nature and art. Consisting entirely of such curious matters as come under the denominations of Miraculous! Queer! Odd! Strange! Supernatural! Whimsical! Absurd! Out of the Way! and Unaccountable!

In 1529, she became the second wife of Thomas FitzGerald, 11th Earl of Desmond (1454-1534). Thomas granted her a life tenancy in Inchiquin Castle, although the title passed to her husband's male relatives. After the Desmond Rebellions the Desmond's property was granted to Sir Walter Raleigh, who allowed Katherine to stay in Inchiquin, although he was surprised how long she lived. It was Raleigh, in his *History of the World*, who claimed she had married in the time of King Edward IV (1461-83), making her at least 135 years old at the time of her death.

Stock: 60812

77. Thomas Wood.

[after David Ogbourne.] [c.1820.] Stipple and etching. Sheet 205 x 140mm (8 x 5½"). Trimmed within plate. £160

A portrait of one of England's first dieters and vegetarians, Thomas Miller (1719-83) of Bellericay Mills, known as the 'Abstemious Miller' or the 'Ghastly Miller'. As a young man he was fond of fatty meat, milk and cheese, causing his weight to reach dangerous levels. By the age of 44 he was suffering from gout, heartburn, constipation and diarrhoea, a constant thirst and epilepsy. In 1764 a friend recommended a Venetian book, 'Discourses on a Sober and Temperate Life' by Luigi Cornaro; Miller started to follow the book's advice, reducing his consumption of ale and meat, replacing them with meals of sea-biscuit mixed with skimmed milk. A paper describing the improvement in his health was published in the 'Medical Transactions' (Vol. 2 p. 259) by Sir George Baker of the Royal College of Physicians.

Stock: 60843



78. [John Hely-Hutchinson] Lord Hutchinson. Engraved by Goss, from a Crayon Picture in the Possession of Lord Donoughmore, To whom this Place is respectfully Dedicated by his obedient Serv.t John Jeffryes.

[engraved by Thomas Gosse.] London, Published June 1. 1802, by John Jeffryes, Clapham Road.

Scarce mezzotint. 350 x 250mm (13¾ x 9¾"), large margins Crease in inscription area. £360

A half-length portrait of John Hely-Hutchinson (1757-1832) in military coat, depicted shortly after he captured Cairo and Alexandria having taken command of the British forces in Egypt after the death of General Abercrombie in 1801. In 1813 he was promoted to full general; he also held the position of Governor of Stirling Castle from 1806 until his death..

The painting was owned by John's older brother, Richard, the first Earl of Donoughmore; John succeeded to the title on Richard's death in 1825. *Not in CS.*

Stock: 60773

79. Le Duc de Wellington.

Gravé par Isabey. 1817. Gravé par Mécou. [a Paris rue de trois freres No 7.]

Stipple. Sheet 215 x 120mm (8½ x 4¾"), with the ink stamp of Jean Baptiste Isabey. Trimmed within plate, losing publication line. £60

Portrait bust of Wellington in uniform with cross and star, Order of the Golden Fleece suspended from a ribbon around his neck.

Isabey used this ink stamp on authorised prints after his paintings. *Lugt 1478.*

Stock: 60725

80. [Beethoven showing Goethe around a garden.]

[Illegible pencil signature] [n.d., c.1900.]

Etching. 220 x 300mm (8¾ x 11¾"), very large margins. Several wormholes filled, laid on archival tissue. £230

In 1809 Ludwig van Beethoven was commissioned to write incidental music for Johann Wolfgang von

Goethe's play 'Egmont'; he set his 'Meeresstille und glückliche Fahrt' for choir and orchestra in 1815.
Stock: 60804

81. **The Right Honourable Charles James Fox.**

Painted by Sir Joshua Reynolds. Engraved by John Jones. London, Publish'd as the Act directs, Nov.r 1.st 1789, by J. Jones, No. 63, Great Portland Street, Marylebone.

Mezzotint. 515 x 360mm (20¼ x 14¼"). Margin restored on right. Small margins. £260

Three-quarter portrait of Charles James Fox (1749-1806), the first foreign secretary of the United Kingdom and vocal supporter of American independence.

From the second of two very similar plates by Jones.

CS: 29. *Hamilton p.29, one state only.*

Stock: 60737



82. **Sir Thomas Rowe from the original picture at Merchant Taylors Hall [pencil].**

G.P. Harding 1815.

Ink and watercolour, fine. Sheet 240 x 170mm (9½ x 6¾"). Mounted on album paper. £420

A portrait of Sir Thomas Rowe (1517-70), a Merchant Taylor, was Sheriff 1560-1, President St. Thomas' Hospital 1567-8, Lord Mayor 1568-9, knighted 1569.

A copy of a contemporary painting by George Perfect Harding (1781-1853).

Stock: 60766

83. **Abraham Booth.**

Engraved by J. Collyer. London, Painted and Published by J. Robinson, 5, Great Russell Street, Bloomsbury, 7 July 1806.

Stipple. Sheet 190 x 110mm (7½ x 4¼"). Trimmed to printed border at sides. £60

Half-length portrait of Abraham Booth (1734-1806), Baptist minister and author, published shortly after his death.

Stock: 60724

84. **The Reverend George Whitefield,**

John Russell Pinx.t 1768. W. Faden excudit. Ja.s Watson fecit. Published by James Wyld 5 Charing Cross. [n.d. c.1823.]

Very scarce mezzotint. Sheet 500 x 330mm (19¾ x 13"). Trimmed to image on three sides, into plate at bottom, extra margin added at top. Damaged. Repairs top right. £380

Full length portrait of George Whitefield (1714-70) preaching in a field with St Paul's on the sky-line to right.

James Wyld was apprenticed to William Faden in 1804, taking over his business in 1823. He left his premises at 5 Charing Cross in 1832. CS: 154, *iv/iv; Godwin 90, iv/iv.*

Stock: 60798

85. **M.r Jos.h Williams. Obiit Anno. 1755, Ætatis 64.**

D. Read, Sculp. [n.d., c.1800.]

Stipple. 195 x 135mm (7¾ x 5¼"). Trimmed into plate on right. £65

Joseph Williams (1692-1755), evangelical dissenter and journal writer of Kidderminster.

Stock: 60726

86. **[Margaret Bryant] Mrs. Bryan and Children.**

Engraved by W. Nutter from a Miniature of the same size Painted by Sam.l Shelley. London, Published Septem.r 29th; 1797 by G. Kearsley 46 Fleet Street. Stipple. 265 x 200mm (10½ x 7¾"). Trimmed within plate. £260

Margaret Bryan (1790 - 1815; fl.), schoolmistress and natural philosopher, with her two daughters. They are shown amidst the scientific instruments Bryan would have used. She taught astronomy and natural philosophy to girls at her school in Blackheath, London, at a time when education for ladies was largely self-taught. She also wrote elementary, practical books that gave a general grounding in astronomy and physics.

Engraved by Samuel Shelley (1756-1808) as the frontispiece to the sitter's 'A Compendious System of Astronomy' (1797).

Stock: 60744

87. **[Sir Henry Neville.]**

[by George Perfect Harding] [n.d., c.1800.]

Fine watercolour. Oval, 130 x 110mm (5¼ x 4¼"), mounted on album paper. Has come away from album paper. £420

An oval portrait of Sir Henry Neville (1564-1615), courtier, politician and diplomat noted for his role as ambassador to France and his unsuccessful attempts to negotiate between James I of England and the Houses of Parliament. He has also been credited with writing the works of Shakespeare.

Based on a stipple by William Nelson Gardiner after Harding's father, Silvester (Sylvester) Harding's preparatory sketch of a painting, possibly that of Marcus Gheeraerts the Younger (1599). See NPG D26055 for the stipple.

Stock: 60777

88. **[Anne Pleydell-Bouverie] Anne Countess of Radnor**

Rich.d Cosway R.A. Del.t. M.no Bovi Sculp.t pupil to F. Bartolozzi. [n.d., c.1780.]

Fine stipple printed in sepia. 295 x 210mm (11½ x 8¼"), with large margins. Uncut. £320

Full length portrait of Anne Duncombe (1759-1829), who married Jacob Pleydell-Bouverie, 2nd Earl of Radnor, in 1777. *Daniell 119.*

Stock: 60768

89. **Herbert Mascall Curteis, Esq.r. Master of the East Sussex Fox Hounds.**

Painted by Stephen Pearce. Engraved by Charles Mottram. London, Published April 1st 1866 by Henry Graves & Co. the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince and Princess of Wales, 6 Pall Mall. Copyright Registered.

Very rare coloured mixed-method engraving; 580 x 730mm (23 x 28½"). Right top corner margin missing. Nicks to edges. Bit time-stained. £450

Herbert Mascall Curteis (1823-95) was born in Florence and died in Windmill Hill Place, Hailsham (probably the castellated house in the background). He is shown here on horseback, with three foxhounds in attendance. He was also a cricketer, playing for Oxford University (1841-2), Sussex (1846-1860), Marylebone Cricket Club (1855 and England (1850).

Stock: 60425



90. **[Grouse Shooters in the Forest of Bowland. From the Original Picture in the Possession of T.Lister Parker Esq.r.]**

Painted by J.Northcote R.A. Engraved by G.Dawe. [Published Feb y 1.1804 by G.Dawe 44. Wells Street, Oxford Street, London.]

Mezzotint, printed in blue and brown, finished by hand. 435 x 600mm (17 x 23½"). Trimmed into plate at bottom, losing title and publication line, other inscriptions weak. £980

One of the finest and most decorative mezzotints. Two men seated, in conversation, with shotguns, game bag

and two spaniels. In a private collection a superb impression has in ink in title "Mr Townley & Mr Harker" and in ink "53".

In Russell's 'Catalogue of Corrections of and Additions to Chaloner Smith', he writes that a Col. Parker of Browsholme Hall, Clitheroe, identifies the sitters as William Asheton of Downham and Guerdale, and the Revd. T.H.Dixon Hoste of Godwick Hall, Norfolk, but Lady Leighton-Warren of De Tabley House, considers the portraits to be those of T.Lister Parker and Lord Ribblesdale" (Thomas Lister, his uncle). The right hand sitter certainly resembles the portrait of Lister Parker by James Northcote in the Tabley House Collection (accession no. 205.2).. *CS 15; Russell 15.*
Stock: 60809

91. **Strive not Tragedy nor Comedy to Engross a Garrick, who to Your Noblest Characters does Equal Honour. Reddere Persona scit convenientia cuique.**

J. Reynolds pinx.t. C. Corbutt fecit. London, Printed for Rob.t Sayer Map & Printseller at the Golden Buck near Serjeants Inn, Fleet Street [n.d. c.1765].

Fine mezzotint. 255 x 355mm (10 x 14"), large margins. £420

David Garrick (1717-1779) caught between the Muses of Tragedy (Melpomene) and Comedy (Thalia).

The original painting (now in Waddesdon Manor, owned by the National Trust and managed by the Rothschild Foundation) was completed in 1761 and first engraved by Edward Fisher in mezzotint the following year. This version, engraved by Richard Purcell under his pseudonym of Charles Corbutt, was one of at least fourteen mezzotint copies and pirates. Purcell was a native of Dublin and learned engraving from Brooks and Miller. He followed in the footsteps of McArdeall and went to London, where he worked with Sayer copying the works of McArdeall, Watson and others. *CS: 31 (only state.) Hamilton: p.29.*

Stock: 60870

92. **[John Moody as Commodore Flip in Shadwell's 'Fair Quaker of Deal'.]**

[after Samuel de Wilde.] [n.d., c.1792.]

Stipple, proof before all letters. 410 x 300mm (16 x 11¾"), on wove paper with large margins. Faint damp stain in left margin. Uncut. £180

Full length portrait of John Moody as Commodore Flip in Charles Shadwell's 'The Fair Quaker of Deal'. Flip is an illiterate sailor who hates the gentlemen of the navy and gets drunk with his crew. First performed in 1710 as 'The Fair Quaker of Deal or, The Humours of the Navy', the play was very successful and was revived several times. Moody took the role of Flip in a Drury Lane production rewritten by 'Captain Thompson' (with a shortened title) in 1773.

Moody (c.1727-1812), born John Cochran in Cork, worked with David Garrick at Drury Lane, acting in both comic and tragic rolls, including Shakespeare's Henry IV, Iago and Shylock.

Stock: 60741



93. **[Henry Cort] To the Iron Trade of Great Britain, This Portrait of the late Henry Cort, The Tubal Cain of our Century & of our Country The Father of the British Iron Trade, Times July 29th 1856, is respectfully dedicated by their obedient Ser.t Sydney Marks. Proof.**

Engraved and Published by Sydney Marks [n.d., c.1860].

Rare mezzotint. 270 x 210mm (10¾ x 8¼"). Some soiling. £280

Profile portrait of Henry Cort (c. 1740-1800), an English ironware producer who developed innovative systems for the production of wrought iron from pig iron. In 1784 he patented an improved version of the puddling process for refining cast iron, although it was only made economically viable by innovations by ironmasters Crawshaw and Homfray, who paid him royalties.

This plate was first published by his son, Richard Cort, quoting The Times newspaper's description of his father. See *BM 1931,1211.15* for the original issue. Stock: 60742

94. **[Ben Holbrook, the Walking Stationer.]**

JN [John Nixon] fecit. Pub.d July 16th 1783, by W.m Wells, No. 132, Fleet Street, London.

Stipple with etching, proof before title. Sheet 220 x 170mm (8¾ x 6¾"). Trimmed within plate. £160

A man walking past St Paul's Cathedral, staff in one hand and two notebooks in the other. His eyes are shut, suggesting he was blind.

Stock: 60748

95. **Their Royal Highnesses Princess Charlotte and Prince Leopold of Saxe Coburg &c. &c. &c. in their box at Covent Garden Theatre, Drawn by Command of Her Royal Highness by George Dawe, Esq.r R.A. [and Engraved with permission by W.J. Fry.] Proof.** [n.d., c.1817.]

Scarce stipple with fine hand colour. Sheet 430 x 350mm (17 x 13¾"). Framed. Trimmed to image, title excised and pasted to back of frame, title surface rubbed, parts illegible. Unexamined out of frame. £590

Famous Opera image showing Princess Charlotte of Wales (1796-1817), second-in-line to the throne, with her husband, Prince Leopold (1790-1865), later King of the Belgians.

Stock: 60855

96. **The King of Brobdingnag and Gulliver. - Vide - Swifts Gulliver: Voyage to Brobdingnag.**

[after Lt-Col Thomas Braddyll as engraved by James Gillray.] [n.d., c.1805.]

Coloured etching. Sheet 250 x 210mm (9¾ x 8¼").

Trimmed within plate. £190

A reduced copy of the famous 1803 satire by James Gillray, showing George III cupping Napoleon in his hand while scrutinizing him through a glass. The king exclaims: "My little friend Grildrig, you have made a most admirable panegyric upon yourself and Country, but from what I can gather from your own relation, & the answers I have with much pains, wringed & extorted from you, I cannot but consider you to be one of the most pernicious, little odious reptiles, that nature ever suffer'd to crawl upon the surface of the Earth".

See *BM Satires 10019* for the original.

Stock: 60730

97. **[Emperor Braysher] Invicti Imperatoris Braysheri vera effigies.**

J.K.B [Joshua Kirby Baldrey] sculp.t. Drawn from the Life, and Pub.d May 31st. 1791, by J. Marshall Junr.

Cambridge: for the benefit of the distressed Original.

Stipple with etching. Sheet 225 x 160mm (8¾ x 6¼").

Trimmed within plate, loss of surface in edge of inscription area. £160

A scarce caricature portrait of Emperor Braysher, a blind porter at Cambridge. *Ex Norman Blackburn collection. See D. Alexander pg.71.*

Stock: 60749

98. **[Elizabeth Farren & Robert Bensley.] [A Scene in the Fair Circassian a woeful Tragedy written by Mr. Pratt. So Bensley stared with all his might / E'en till his Eyeball started / So Farren flew to meet his sight / But she had laced herself so tight / Her Top and Bottom parted.]**

JS [James Sayers]. [n.d., c.1782.]

Scarce etching, 18th century watermark. 285 x 360mm (11¼ x 14¼"), with large margins. Title of later state added in pencil. £450

Elizabeth Farren as Almeida and Robert Bensley as Omar in Samuel Jackson Pratt's 'The Fair Circassian', first performed in 1781. Almeida's torso is not connected to her petticoats; Omar holds a chain attached to his wrist and a disembodied eye just in front of his face (in shock).

The British Museum has an impression with the title 'A Puff Off' in an inscription area under the image, which it believes was never published (*BM Satires 6359*).

This state has the inscription area excised but does not have the etched text in the sky of the later state (*BM 6359a*), here reproduced in pencil, but lacking 'moving' of 'A Moving Scene...'. The Metropolitan Museum has an impression of this state with the inscriptions of the

first state added in old ink, including 'Published March 16th 1782 by C. Bretherton' (17.3.888-337). *State between BM 6359 & 6359a*
Stock: 60764

99. **[George Fox] The Pall Mall of Brandipolis. Vol. II. p.9.**

[London: Sam Brown, 1720.]

Engraving with etching. Sheet 155 x 95mm (6 x 3¾").
Trimmed within image on right. £65

A street scene in an invented town, with "Three flaming Beaux of the first Magnitude... Diogenes the famous Cynic Philosopher, and his two companions are George Fox, and James Naylor the Quakers".

From 'Letters from the Dead to the Living', in 'The Second Volume of the Works of Mr. Thomas Brown, Serious and Comical in Prose and Verse'. Brown (1662-1704) was a satirist, now best known for his epigram, 'I do not like thee, Doctor Fell'. *The full text can be found on Google Books.*

Stock: 60868



100. **A Macaroni Taylor Returning from a Feast.**

Van Grog fecit. Published as ye Act directs Jan.y ye 25 1773 by T. Pether Berwick S.t.

Etching, pt 18th century watermark. Sheet 170 x 125mm (6¾ x 5"). Trimmed within plate. Bit messy on left. £160

An extravagantly-dressed dandy, hat balanced on the top of his wig, scissors in his pocket, riding on the back of a goose with reins in its mouth.

The British Museum has only two other 'Van Grog' caricatures, both macaronis published by Thomas Pether in 1773. *Not in BM.*

Stock: 60779

101. **Macaronies Drawn After the Life. V.2. 22.**

Pub. Accord to Act Dec.r 1. 1773 by MDarly 39 Strand.

Etching, pt. 18th century watermark. 180 x 244mm (7 x 9¾"), very large margins £230

Two scenes on one plate: on the left a smiling macaroni stands at a table with dice on the floor by his feet, playing cards and a book entitled 'Women of Pleasure' on the table, a painting of a racehorse on the wall; on the right a skeleton representing Death leans on a funerary monument, a spade in his hand. The tomb is inscribed 'Here lies interr'd Dicky Daffodil ...&c.' and goes on to describe his death from dissipation in morbid detail.

Matthias, also known as Matthew Darly (c.1721-1780) was a British engraver, printseller, drawing master specialising in 'Macaroni's'. He worked together with his second wife Mary Darly (fl. 1756-1779). *BM Satires: 4645.*

Stock: 60782

102. **Bully Dawson in the Bilboes. Vol. II. p.219.**

[London: Sam Brown, 1720.]

Engraving with etching. Sheet 155 x 95mm (6 x 3¾").
Trimmed close to image on right. £65

Dawson, described in the text as 'Noble Captain and Commander in Chief of all the Cowards in Christendom', is manhandled into the stocks.

From 'Letters from the Dead to the Living', in 'The Second Volume of the Works of Mr. Thomas Brown, Serious and Comical in Prose and Verse'. Brown (1662-1704) was a satirist, now best known for his epigram, 'I do not like thee, Doctor Fell'. *The full text can be found on Google Books.*

Stock: 60878

103. **The Second Vol. of T. Brown's Works.**

[London: Sam Brown, 1720.]

Engraving with etching. 145 x 80mm (5¾ x 3¼").
Narrow right margin. Time stained. £95

The frontispiece to 'The Second Volume of the Works of Mr. Thomas Brown, Serious and Comical in Prose and Verse'. In the foreground Charon ferries a group of gentlemen across the River Styx, watched by three men on the far bank, the author and the recently-dead comic actors Joe Haines and James Nokes. Above a demon flies by on a monster.

Thomas Brown (1662-1704) was a satirist, now best known for his epigram, 'I do not like thee, Doctor Fell'. *BM Satires 1390.*

Stock: 60866

104. **The Mitred Hog and Ladys. Vol. II. p.130.**

E Kirkall Sculp. [London: Sam Brown, 1720.]

Engraving with etching. Sheet 155 x 90mm (6 x 3½").
Trimmed within plate. £70

A priest addresses three women in a boudoir.

From 'Letters from the Dead to the Living', in 'The Second Volume of the Works of Mr. Thomas Brown, Serious and Comical in Prose and Verse'. Brown (1662-1704) was a satirist, now best known for his epigram, 'I do not like thee, Doctor Fell'.

Stock: 60867

105. Mark Anthony teaching ye Dogs to Dance. Oliver Cromwell turn'd Rat-Catcher. Vol. II. p.9.

[London: Sam Brown, 1720.]

Engraving with etching. Sheet 155 x 95mm (6 x 3¾").
Trimmed close to image on right. £140

Mark Antony dressed as a soldier, teaching dogs to do acrobatic tricks. To the right a man carries a 'Raree Show' on his back.

From 'Letters from the Dead to the Living', in 'The Second Volume of the Works of Mr. Thomas Brown, Serious and Comical in Prose and Verse'. Brown (1662-1704) was a satirist, now best known for his epigram, 'I do not like thee, Doctor Fell'. *The full text can be found on Google Books. Property of Nigel C. Talbot.*

Stock: 60869

106. Joe Haynes's Mountebanks Speech. Vol. II. p.167.

[London: Sam Brown, 1720.]

Engraving with etching. Sheet 155 x 95mm (6 x 3¾").
Trimmed close to image on right. £70

The quack doctor 'Seignior Giusippe Hanesio, High-German Doctor and Astrologer in Brandinopolis' stands on a stage, haranguing an audience.

From 'Letters from the Dead to the Living', in 'The Second Volume of the Works of Mr. Thomas Brown, Serious and Comical in Prose and Verse'. Brown (1662-1704) was a satirist, now best known for his epigram, 'I do not like thee, Doctor Fell'. *The full text can be found on Google Books.*

Stock: 60877

107. A Bull in a China-Shop; [Written by Mr C.Dibdin; composed by Mr Reeve; and sung by Mr Grimaldi with unbounded Applause, in the New Comic Patomime [sic], called "Harlequin Highflyer, or Off she Goes", at the Aquatic Theatre, Sadlers Wells.]

Cruikshank Del. [Publish'd Sept. 5. 1808. by Laurie & Whittle, 53. Fleet Street, London].

Fine coloured etching. Sheet 180 x 210mm (7 x 8¼").
Trimmed to printed border on three sides, into letterpress title at bottom. £320

A bull rampages among broken crockery in a China Warehouse, tossing the proprietor, John Mug, through the shattered window, to land on a scavenger's cart. *BM Satires 11206.*

Stock: 60778

108. Cross Readings. To be read downwards, commencing at the Top of each column.

E.S. Hall. Printed & sold by W. Jeffrey 7 Geo. Yard Lombard St. Price Sixpence [n.d., c.1850.]

Scarce coloured lithograph. Sheet 310 x 245mm (12¼ x 9¾"). £280

A fence covered with overlapping bills, positioned to be read for humourous effect. An example reads 'Her Majesty who has been graciously pleased to say she will take' ... 'Any Old Iron Saucepans or Frying Pans in exchange for' ... 'Lords Melbourne and Russell'. Top right is a swivel cannon, designed to repel boarders,

with a sign 'Bill stickers beware'. Looking over the fence is a grotesque man saying 'Tunder and Turf, I should just like to cotch one o' the Wagabones'. 'The Chinese Saloon the celebrated Jugglers ..'. *See 12598 for an earlier version.*

Stock: 60763



109. [Doctor Syntax in the middle of a smoking hot Political squabble, wishes to Whet his Whistle.]

Rowlandson Del. by Tho.s Tegg No 111 Cheapside [n.d., c.1815]. Price 1s. Coloured.

Coloured etching. Sheet 215 x 320mm (8½ x 12½").
Trimmed to image, losing title. £380

A scene in a crowded tavern: Dr Syntax sits on a bench with three men, smoking a long pipe; he looks over his shoulder to attract the attention of the barmaid, who is serving a good-looking soldier.

Originally published 31st August 1813, this example has the date removed. *Not in BM.*

Stock: 60794

110. Calender-Narr.

[engraved by Johann Christoph Weigel.] [Würzburg, 1698-1711.]

Engraving. Sheet 185 x 145mm (7¼ x 5¾"). Glue stains in border, paper toned. £130

'The Calendar Fool'. A caricature of a man too invested in astrology.

From "Etwas für Alle, das ist: Eine kurtze Beschreibung allerley Stands- Ambts- Und Gewerbspersonen" bu Abraham à Sancta Clara.

Stock: 60781

111. Der Porcellan und Gläser-Narr.

[engraved by Johann Christoph Weigel.] [Würzburg, 1698-1711.]

Engraving. Sheet 185 x 145mm (7¼ x 5¾"). Large hole in unprinted area, paper toned. Damaged. £95

'The Porcelain and Glasses Fool'. A man raises his arms in horror as a boy pulls a cloth from under a display of china and glass. Under the image is a six-line verse in gothic-script German.

From "Etwas für Alle, das ist: Eine kurtze Beschreibung allerley Stands- Ambts- Und Gewerbspersonen" bu Abraham à Sancta Clara.

Stock: 60780

112. **Dear Octavius, you delighted me last night with your Solo! O! that strain!! --- but you are preciously Flat this morning!!!**

London Pub.d by J.L. Marks, Long Lane Smithfield [n.d., c.1840].

Lithograph with hand colour. Sheet 275 x 220mm (10¾ x 8¾"). Some creasing and staining. £280

A Caucasian woman plays piano as a ragged black man sings. A euphemism for something else. A saucy image.

Stock: 60856

113. **The Oppidan's Museum, or Eton Court of Claims at the Christopher.**

Drawn & Engraved by R. Cruikshank. Published March 1. 1824 by Sherwood, Jones & Co.

Fine coloured aquatint. Sheet 150 x 120mm (6 x 9"). Trimmed within plate, binding marks along bottom edge. £140

A view in the cellars of the Christopher Hotel in Eton, where 'Oppidans' (i.e. pupils who could afford to lodge in town rather than at the school) would stay). Curios hang from the ceiling. A drinking scene.

A plate from 'The English Spy: An Original Work, Characteristic, Satirical, and Humorous. Comprising Scenes and Sketches in Every Rank of Society, Being Portraits of the Illustrious, Eminent, Eccentric, and Notorious Drawn from the Life by Bernard Blackmantle', described by Abbey as 'perhaps the most daring book ever published' because many of the people in the narrative could be recognised. *Abbey Life* 325.

Stock: 60823

114. **A French Petit Maitre and His Valet. Le Petit Gascon Partant pour la Comedie.**

[after Charles Brandoin.] [n.d., c. 1755.]

Very rare etching. 365 x 260mm (14¼ x 10¼"), with large margins. Stitch holes in left edge. Slightly time-stained. £360

A scene on Rue d'Enfer, a Parisian street, with a foppish Frenchman wearing a coat decorated with hearts, a large nosegay on his shoulder and ribbons on his sword. His valet, who has a comb in his curl-papers, holds out a paper inscribed "Au petit Marquis". A close copy of a plate by Charles Grignion, published by Robert Sayer and John Smith in 1771, with the French title added. See *BM Satires* 4933 for the original.

Stock: 60765

115. **The Double Humbug or the Devils Imp Praying for Peace.**

Rowlandson del. Pub.d Jan.y 1.st 1814 by R.

Ackermann N.o 101 Strand.

Fine & scarce coloured etching. 245 x 350mm (10 x 13¾"), on Whatman paper. £490

A design in two compartments. On the left a pot-bellied Napoleon Bonaparte addresses hostile French politicians, with extracts from his speech of 18th December 1813, arguing that peace was for the benefit of France after his 'splendid victories'. Behind a winged Devil perches on his throne. On the right, he prostrates

himself before the Allies (a fat John Bull, a morose-looking Spaniard; a Cossack, Austrian and a Dutchman), offering a collection of crowns, including the Pope's tiara, and a sheaf of flags, begging for peace. *BM Satires* 12169, with text reproduced in full. Stock: 60796



116. **[Charles James Fox & Frederick North] The Cole-Heavers. "Two virtuous Elves, / Taking care of themselves".**

[by James Gillray.] Pub.d April 16th 1783 by W. Humphrey, N.o 226, Strand.

Coloured etching. Sheet 240 x 330mm (9½ x 13"). Trimmed within plate. £680

A scruffily-dressed Charles James Fox, with a fox's head and brush, holds open a sack marked 'For Private Use' for Frederick North to shovel guineas into. Empty sacks hang on a wall under a scroll reading 'For the Use of the Publick'.

In April North returned to power as Home Secretary in an unlikely coalition with Fox, the radical Whig leader, only lasting to December.

'Cole' was slang for gold or money. *BM Satires* 6213. Stock: 60795

117. **John Bulls Watchman Neglecting his duty!!!**

[Engraved by John Cawse & F. Sansom (the speech bubbles only)] Publish.d by S W Fores Piccad Jan.y 1.st 1800.

Fine coloured etching, 18th century watermark. Sheet 270 x 370mm (10¾ x 14½"). Trimmed within plate, small tear in top edge. £380

Pitt, Dundas, Greville and George Rose(?) in a mask leave the Treasury with sacks of gold, sneaking past a sleeping Charles James Fox and a muzzled mastiff with the face of Sheridan. *BM Satires* 9508.

Stock: 60797

118. **[Satire of the Earl of Bute] [Sawney ganging back again being turned out of place.]**

[Engraved by Francesco Bartolozzi after George Townshend.] [Pub.d 14th June 1782 by Kearsley Fleet Street.]

Etching, 18th century watermark. Sheet 300 x 215mm (11¾ x 8½"). Trimmed, losing title, publication line and letterpress lyrics. £280

The illustration to a satirical songsheet, showing Sawney (Bute) in Highland dress looking over his

shoulder at a barking mastiff, as he leaves the 'Crown Inn' with the goods he has plundered from his former employers. George III can be seen looking up as Charles James Fox tries to pull the inn's sign back into place. The facade of the inn is kept up with beams marked 'Paper Credit' and 'Liberty of the Press'. *BM Satires 6005, with the original lyrics reproduced; De Vesme 2239 for attribution to Bartolozzi.*
 Stock: 60752

119. **[White's Club armorial.] Claret. Cogit Amor Nummi.**

MDarly Fec.t. [London: Darly & Edwards, 1756-9.] Etching. 85 x 120mm (3¼ x 4¾"). Small margins. £130

A satirical armorial adopted by White's Club, with playing cards, dice, and an arm shaking a dice-box, within a claret bottle ticket held up by an old and young Knave of Clubs. The motto translates as 'Love of money drives them to it'.

The satire was the result of a discussion on a wet day at Strawberry Hill, between Horace Walpole, George Williams and painter George Selwyn, intended as a satire on the 'the Old and Young Club' which met at Arthur's, in St James's Street. Walpole had it engraved by Charles Grignon. A carved wooden copy now hangs in White's.

This version was engraved by Darly for 'A Political and Satirical History of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762', a volume of political and social caricatures covering a pivotal period in the history of Great Britain and the Americas. The letterpress (not present here) describes it as 'The arms of two great Gamesters well known at Arthur's and the Cocoa-tree'.

Stock: 60816

120. **Conversation at Whites.**

HB [John Doyle]. Printed by C. Mott, 23, Leicester Sq.r. Published by Tho.s McLean, Haymarket Dec.r 30.th 1830.

Lithograph. Printed area 270 x 325mm (10½ x 12¾"), with large margins. £80

Three men stand in discussion by the fireplace of White's Club, although all are dressed for outside, with top hats. One says "Of course vested Interest's will be respected, to which another replies "How! no such thing as vesated Interests in our days". Another man, seated reading a newspaper, eavesdrops and says "That is one of S-ft-n's perculiar hits! agad! I'll send it as a hint to HB".

According to McLean's 'Illustrative Key to the Political Sketches of H.B.' (1841): The subject of this conversation appears to be the Reform Bill, then the prominent topic of the day. The dress and figure of the Speaker, who observes that "vested interests will of course be respected," sufficiently prove him, although his face is not seen, to be Sir Francis Burdett; the respondent is the late Earl of Sefton, a nobleman equally eminent for the good things which he said, and for those which he devoured. Though not conspicuous in Parliament, he was a very distinguished and influential member of the Whig party, of which it was sometimes alleged, by their opponents, that Lord

Sefton's head contained more sense than the heads of all the rest of the party put together. This species of supremacy, some of his party might not be disposed to allow him; but his taste and judgment in gastronomy were universally admitted. The other figures in the sketch are not portraits.

Stock: 60818

121. **[White's Club.] Cog-it & Nummi Petition. . 56.**

[Matthew Darley.] [London: Darly & Edwards, 1757.] Etching. 110 x 80mm (4¼ x 3¼"), with large margins. Worm hole in top margin. £140

A scene in White's, with six men standing around the White's coat of arms, discussing the impending execution of Admiral Byng for failing to "do his utmost" to prevent Minorca from falling to the French. Comments include '1000 to 1 he dies" and "He dont see Tuesday for 100".

From, 'A Political and Satirical History of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762', a volume of political and social caricatures covering a pivotal period in the history of Great Britain and the Americas. The letterpress (not present here) describes it as 'The arms of two great Gamesters well known at Arthur's and the Cocoa-tree'.

Stock: 60817

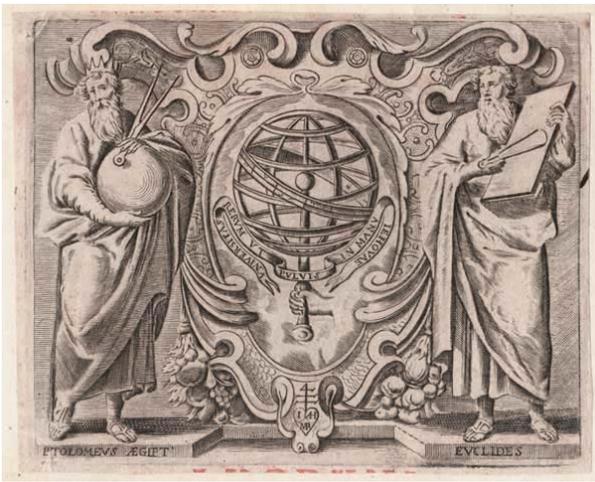


122. **[A Soft Tumble after a Hard Ride. From the Original Picture by John Collet, in the possession of the Proprietors.]**

[London: Carington Bowles, c.1780.] Mezzotint, fine proof before letters. 155 x 115mm (6 x 4½"). Proofs of drolls, small or large, are very rare. £260

Three hunters, a man and two women, attempt to jump a gate. Two fall, the man landing on top of one of the women.

A smaller-format version of a plate published by Carington Bowles in 1780 (BM satires 5816). The BM's example of this smaller version (2010,7081.2106) is a later state, published by Bowles & Carver with added engraving, with the pamphlet in the man's pocket titled 'The Joys of th[e] Cha[se]'.
 Stock: 60799



123. [Ptolemy & Euclid] Universitas rerum ut pulvis in manu Jehovae.

[n.d., c.1700.]

Engraving. 125 x 150mm (5 x 6"). Trimmed from larger sheet, mounted on album paper, tear in top right corner due to mounting glue, remains of red-lettered title underneath. £160

Full-length portrait of Claudius Ptolemy and Euclid holding instruments, with an armillary sphere held by a disembodied hand between them. The Latin motto translates as 'The universe is as a handful of dust in the hand of God'.

This is later version of an engraving used as a vignette on the titlepage of Girolamo Cardano's 'Opera omnia', 1663.

Stock: 60759

124. Cunningham's Adventure with the Astrologer.

Pub.d by Hodgson & Co., 10 Newgate St. [n.d. c.1820].

Hand-coloured aquatint. Sheet 220 x 140mm (8¾ x 5½"). Bit messy. £95

Sawney Cunningham murdered his wife's lover and uncle and terrorised the countryside until he was eventually caught and executed at Leith in 1635. Here he is in an astrologer's study, accompanied by his nurse, with stuffed animals and animal skeletons suspended from the ceiling, specimen jars on the window ledge and globes and a compass on the desk behind.

A copy of William Jett's engraving for Johnson's 'A General and True History of the Lives and Actions of the most Famous Highwaymen, Murderers, Street-Robbers, &c, to which is added A Geniune Account of the Voyages and Plunders of the most Noted Pirates', 1734. *See Ref: 15429 for the original engraving.*

Stock: 57529

125. The rough polishing of Glasses. [&] The Running of Glasses. [&] The Polishing of Glasses.

[n.d., 1763.]

Three engravings. Each sheet c. 170 x 195mm (6¾ x 7¾"), with three sheets of letterpress. Original folds, slight offset from text. £190

From 'Spectacle de la Nature: or, Nature Display'd. Being Discourses On such Particulars of Natural

History As were thought most proper to Excite the Curiosity, and Form the Minds of Youth'.

Stock: 60858

126. The Oil Press.

[n.d., 1763.]

Engraving. Sheet 170 x 195mm (6¾ x 7¾"), with a letterpress sheet with key. Original folds, slight offset from text. £65

An illustration of a press for olive oil.

From 'Spectacle de la Nature: or, Nature Display'd. Being Discourses On such Particulars of Natural History As were thought most proper to Excite the Curiosity, and Form the Minds of Youth'.

Stock: 60857

127. The Whitening of Wax. [&] The Working of Wax into Rolls. [&] The Making of Wax-tapers and Candles.

[n.d., 1763.]

Three engravings. Each sheet c. 170 x 195mm (6¾ x 7¾"), with three sheets of letterpress. Original folds, slight offset from text. £140

From 'Spectacle de la Nature: or, Nature Display'd. Being Discourses On such Particulars of Natural History As were thought most proper to Excite the Curiosity, and Form the Minds of Youth'.

Stock: 60859

128. Ackermann's Library, for Work's of Art.

A. Pugin del.t. J. Bluck sculp.t. N.o [52?] of Ackermann's Repository of Arts &c. Pub 1st April 1813 at 101, Strand, London.

Fine hand coloured aquatint. 235 x 285mm (9¼ x 11¼"), watermarked 'J Whatman 1811'. Trimmed within plate by binder, affecting publication line.

Folds as normal. £180

Readers studying books in a library decorated with paintings and sculpture, lit by gas lamps by F C Accum. The building was one of the first to have gas illumination.

After Augustus Charles Pugin (1768/69 - 1832).

Stock: 60746

129. [Crockery sellers.]

T. Orde ft 1768.

Etching. Sheet 220 x 170mm (8¾ x 6¾"). Trimmed within plate on three sides. £160

A portrait of a man and a woman, both carrying baskets of crockery, by Thomas Orde-Powlett (1746-1807), a politician also known for his etched caricatures (mostly of Cambridge celebrities) which were published by his drawing-master, the well-known printmaker James Bretherton.

The British Museum's impression has a pencil annotation 'Mrs. Hammond Printseller & D. Randal Printman at Cambridge', which they have taken as an identification. However as they have more than one Orde caricature with 'D. Randal' on the reverse it is more likely that Randal sold the print rather that is the subject. *See BM 1847,0713.61 for this print and 1847,0713.60 for the other 'Randal'. Ex. Collection N. Blackburn.*

Stock: 60747



130. **[Cricketers.]**

Gregorio Prieto. 1938. [Dolphin Book Co (Tredwr) Ltd, 1938.]

Woodcut. Printed area 210 x 300mm (8¼ x 11¾"), on laid paper, with large margins. £260

From "Students: Oxford and Cambridge", by Gregorio Prieto, a collection of twenty woodcuts, limited to 100 copies.

Prieto (1897-1992), a Spanish avante garde artist whose work often featured homoerotic, moved to London to avoid the Spanish Civil War, only returning to Spain in 1950. *See also reference 60882.*

Stock: **60883**

131. **[Rugby players.]**

Gregorio Prieto. 1938. [Dolphin Book Co (Tredwr) Ltd, 1938.]

Woodcut. Printed area 245 x 240mm (9¾ x 9½"), on laid paper, with large margins. £290

From "Students: Oxford and Cambridge", by Gregorio Prieto, a collection of twenty woodcuts, limited to 100 copies.

Prieto (1897-1992), a Spanish avante garde artist whose work often featured homoerotic, moved to London to avoid the Spanish Civil War, only returning to Spain in 1950. *See also reference 60883.*

Stock: **60882**

132. **Viaduct at Ivy Bridge, Devon.**

Printed and Published by O. Angel, 94 Fore Str. Exeter.

Rare tinted lithograph. 250 x 340mm (9¾ x 13¼").
Repaired tear in upper margin. Slight crease at top.

£260

A viaduct designed by Isambard Kingdom Brunel (1806-59) and built in 1848 for the South Devon Railway, with a locomotive crossing.

After the S.D.R. merged with the Great Western Railway the track had to be widened from Broad to Standard gauge, so the viaduct had to be rebuilt. The current viaduct, designed by James Inglis and built in 1892, incorporated six of Brunel's granite piers.

One of a series of six "Viaducts on the South Devon Railway", with lithographs by Mason and O. Angel.

Stock: **60755**

133. **A View of London and Westminster, &c. from one Tree Hill, in Greenwich Park. Vue de Londres, de Westminster, &c, du côté de la Montagne appelée one Tree-hill dans le parc de Greenwich.**

Tillemans Pinx.t. Stevens delin et sculp. Publish'd according to Act of Parliament. Published 12.th May 1794, by Laurie & Whittle, 53 Fleet Street, London. Fine hand-coloured etching. Plate: 400 x 265mm (15¾ x 10½"). Some marking, laid on card. £260

A view from Greenwich Park looking over the Thames towards the City of London and Westminster. The Royal Observatory is depicted in the far left of the image and the Old Royal Naval Hospital in the centre foreground, figures walk and converse in the foreground.

Stock: **40400**

134. **A View of the Adelphy & Somerset House. Vue d'Adelphy, de la Maison de Somerset et du Pont de Blakfryars.**

L. Belanger le Romain London 1791. Guyot sculpsit. London Pub.d Juin 1791, as the act Direc.t by Moltano Colnaghi & C.o No 132 Pall Mall. A Paris chez Guyot Graveur et M.d d'Estampes Rue S. Jacques N.o 10.

Fine aquatint, printed in colours and hand finished. 230 x 305mm (9 x 12"). £360

A view of the Thames waterside looking from the York Watergate past the Adelphi and Somerset House to Blackfriars Bridge, St Paul's Cathedral and the Shot Tower.

Stock: **60802**

135. **[Gems of the Crystal Palace, No. 3 (The Crystal Palace and Gardens).]**

[Published Oct.r 30, 1854, by G. Baxter, Proprietor & Patentee, London.]

Baxter process. Sheet 110 x 160mm (4¼ x 6¼").

Trimmed to image as normal, some staining, laid on album paper. £180

A view of the Crystal Palace as reconstructed at Sydenham, open by Queen Victorias in 1854. In the foreground are the famous Crystal Palace Dinosaurs, the first dinosaur sculptures in the world, designed and sculpted by Benjamin Waterhouse Hawkins.

Stock: **60839**

136. **[Gems of the Crystal Palace, No. 3 (The Crystal Palace and Gardens).]**

[Le Blond.]

Baxter process. Sheet 110 x 160mm (4¼ x 6¼").

Trimmed to image as normal, some staining. £95

A view of the Crystal Palace as reconstructed at Sydenham, opened by Queen Victorias in 1854. In the foreground are the famous Crystal Palace Dinosaurs, the first dinosaur sculptures in the world, designed and sculpted by Benjamin Waterhouse Hawkins.

Stock: **60838**

137. **[Alexandra Palace.]**

[n.d., c.1876.]

Wood engraving. Sheet 110 x 175mm (4¼ x 7").

Trimmed to image.

£65

A view of Alexandra Palace, as rebuilt after the fire of 1871 (only 16 days after it was first opened), shown from the racecourse at the bottom of the hill. Opened in 1868, it was London's only racecourse until it closed in 1970.

A letterpress text on the reverse lists the 'Directors and Staff of the Company', suggesting the view comes from a brochure.

Stock: 60840

138. A View from the Summer House in Richmond Park down the River Thames. Taken by Permission of Her Royal Highness the Princess Amelia.

Chatelain Delin. A. Walker Sculp. Printed for John Bowles, at No 13. Cornhill [n.d., c.1760].

Coloured engraving. 335 x 500mm (14 x 19¾").

Creasing and soiling. £180

A view looking down from a lost summer house near Richmond Gate, looking down Richmond Hill towards Twickenham Park. On the Thames to the right can be seen Richmond Ferry, replaced by Richmond Bridge in the mid-1770s.

Stock: 39691



139. South West View of Durham Cathedral and Castle. (from an original drawing in the possession of Cuthbert Sharp Esq.r) Dedicated (by permission) to The Honourable and Right Reverend Lord Bishop of Durham, ~ [by his Lordship's most obliged and humble servant, G.F. Robson.]

G.F. Robson del.t W. Bennet sculp.t. [Published July 1st. 1809, by G.F. Robson, 25, Parliament Street, London.]

Coloured aquatint. Printed area 450 x 520mm (17¾ x 20½). Trimmed within plate, losing publication line, tear in title area repaired, part of dedication lost because of surface rubbing. £480

A view of Durham Cathedral and Castle from a field with cows grazing and a couple walking.

Stock: 51347

140. Pipe Clay Pits. View at Bonchurch _ Isle of Wight _ Hants.

Drawn and Engraved by J. Hassell. London Pub.d July 30, 1798, by G. Jukes Howland Street.

Rare coloured aquatint. Sheet 250 x 335mm (9¾ x 13¼"). Trimmed within plate, several repairs, laid on archival paper. Damaged. £160

A rare view of mining of clay for smoking pipes. In the distance are the white chalk cliffs of the west of the island.

The Isle of Wight was one of the few sources of suitable clay in Britain. *Ex Norman Blackburn Collection.*

Stock: 60753

141. View from the School Room, Hove House, near Brighton. Drawn from nature & on Stone by a Pupil. Forsan et haec olim meminisse iuvabit. May 1845.

W.W. Brocklehurst del.t. Wallis, litho: Brighton. [c.1845.]

Scarce lithograph. Printed area 190 x 320mm (7½ x 12½"), with large margins. Spotting in left margin, faint groove under title. £160

A view looking towards the sea from Hove House, an academy founded by Dr. John Morell, a minister of the Unitarian Church, in the 1820s. One of the pupils was Isambard Kingdom Brunel. The building was demolished in the 1930s.

In the foreground two children play with a Newfoundland dog. *Not in Images of Brighton.*

Stock: 60757

142. Entrance to the Jephson Gardens, Leamington.

J.A. Spencer, Photo. John Lane & Co Lith. London. London, Published for the Proprietors by Kelly & C.o. [n.d., c.1850.]

Rare tinted lithograph. Sheet Sheet 215 x 280mm (8½ x 11"). £140

A view of the Lodge Entrance to Jephson Gardens, a formal gardens in Leamington Spa.

Stock: 60792

143. The Prospect of Tamworth from Colshill Roade on the North thereof.

[Wenceslaus Hollar.] [n.d., c.1730.]

Etching. Sheet 65 x 185mm (2½ x 7¼"), with letterpress on reverse. Trimmed to image, laid on album paper. £160

A view of the town behind trees, with the church and castle.

From Dugdale's 'Antiquities of Warwickshire', first published 1656. Pennington lists two editions with letterpress on verso, 1730 & 1765. *Pennington 1065.*

Stock: 60813

144. Helmesley Castle Yorkshire.

[by William Payne] [n.d., c.1820.]

Watercolour, 185 x 150mm (7¼ x 6"), laid on card with old ink mss title, verso on left drawn by Mr.

Payne.. £360

A view of a gateway of Helmsley Castle, seen through woodland. It is now managed by English Heritage.

Stock: 60776



145. Sheffield, from the Reservoir Crooks Moor. To His Grace the Duke of Norfolk, &c. &c. By Permission This Place is most respectfully Dedicated by his Grace's obliged and Obedient Servant, T.C. Hofland.

Painted by T.C. Hofland. Engraved by F.C. Lewis. Printed by McQueen. Proof. London, Published by T.C. Hofland, 25, Newman Street, 1826. Scarce & fine aquatint, proof on chine collé. 365 x 500mm (14¼ x 19¾"), with large margins. A little surface wear. £480
A view of Sheffield from the Crookesmoor Reservoir, now the Crookes Valley Park.
Stock: 60803

146. West View of the City of Edinburgh. Vue Occidentale de la Ville d'Edinbourg Capitale d'Ecosse.

Paul Sandby Delin [also engraved]. Publish'd according to Act of Parliament. London Printed for Rob.t Sayer opposite Fetter-Lane Fleet Street [n.d., c.1760]. Engraving with fine hand colour, 18th century watermark. 260 x 380mm (10¼ x 15"), large margins. Paper toned. £260
Distant view of Edinburgh, looking past the castle to Arthur's seat, drawn and engraved by Paul Sandby, and first published by him in 1751. Sayer first published the plate in 1753, although this state has had the date erased from the plate.
Paul Sandby (1731-1809) was chief draughtsman of the "compleat and accurate survey of Scotland" after the 1745 Jacobite rebellion.
Stock: 60875

147. East View of Edinburgh Castle. Vue Orientale du Chateau d'Edinbourg en Ecosse.

Paul Sandby Delin et Sculp. Publish'd according to Act of Parliament. London Printed for Rob.t Sayer opposite Fetter-Lane Fleet Street [n.d., c.1760]. Engraving with fine hand colour, 18th century watermark. 275 x 375mm (10¾ x 14¾"), large margins. Paper toned. £260
A view of the walls of Edinburgh Castle, drawn and engraved by Paul Sandby, and first published by him in 1751. Sayer first published the plate in 1753, although this state has had the date erased from the plate.

Paul Sandby (1731-1809) was chief draughtsman of the "compleat and accurate survey of Scotland" after the 1745 Jacobite rebellion.
Stock: 60874

148. View of Banff.

Waterston. Edinburgh. Published by William Smith, Bookseller, 22, Low Street, Banff. Tinted lithograph. Sheet 350 x 420mm (13¾ x 16½"), very large margins. £280
A rare locally-published view of Banff from above the town. On the right is John Smeaton's bridge over the River Deveron. Before the town is Duff House, built 1735-40 by William Adam, father of Robert Adam.
Stock: 60735

149. View of Leith from the East Road. Vue de Leith en Ecosse.

P. Sandby Delin.t et Sculp Windsor Aug [1751]. Publish'd according to Act of Parliament. London Printed for Rob.t Sayer opposite Fetter-Lane Fleet Street [n.d., c.1760]. Engraving with fine hand colour, 18th century watermark. 260 x 380mm (10¼ x 15"), large margins. Paper toned, blue colour of sea oxidised, date scraped from Sandby's inscription. £260
Distant view of Leith, with a coach and harvesters in the foreground. The plate was drawn and engraved by Paul Sandby, and first published by him in 1751; Sayer first published the plate in 1753, although this state has had the date erased from the plate.
Paul Sandby (1731-1809) was chief draughtsman of the "compleat and accurate survey of Scotland" after the 1745 Jacobite rebellion.
Stock: 60876

150. The R.t Honorable Henry Grattan, Dedicated (by Permission) to His Royal Highness the Duke of Sussex, By His Royal Highnesses most Obedient & Respectful Servant Alex.r Pope.

Painted by Alex.r Pope. Engraved by E. Scriven, Hist.l Eng.r To H.R.H. the Prince Regent. London; Published by Alex.r Pope, No.7, Albany Court, Piccadilly, Dec.r 14th 1814. Engraving on chine collé. 480 x 350mm (18¾ x 13¾"), with large margins. Slight loss bottom right margin in india paper. £260
A very fine full-length portrait of Henry Grattan (1746-1820), Irish statesman and advocate of Catholic Emancipation.
After Alexander Pope (1763 - 1835). *From Cecil B. Harmsworth Estate. See reference 34393 for unfinished proof.*
Stock: 60811

151. Louis XIV. Roy de France.

Edelinck Eques Sculpsit [after Jean de La Haye]. A Paris chez Demortin Sur le Pont N. Dame aux belles Estampes. Engraving. 130 x 195mm (5 x 7¾") very large margins. £65

Oval portrait of Louis XIV (1638-1715), half-length, wearing wig and armour.

Stock: 60863



152. **[Berchtesgaden with the Watzmann.]**

Franz Alt [in plate]. [Eduard Holzel] [n.d., c.1850.]
Chromolithograph. Sheet 260 x 380mm (10¼ x 15").
Trimmed to image and laid on backing card, as issued.
£160

A summer view of the town of Berchtesgaden in Bavaria, with the Watzmann, Germany's third highest mountain in the background.

From the series 'Aus Den Alpen' after Franz Alt (1821-1914), Austrian artist.

Stock: 60892

153. **Grec.**

[Brussels: Librairie historique-artistique, 1843-1844.]
Wood engraving with fine hand colour. Printed area
160 x 80mm (6¼ x 3¼"), with large margins. £60
A Greek man in traditional dress, pistol and sword
tucked into his belt.

From Auguste Wahlen's 'Moeurs, usages et costumes
de tous les peuples du monde'.

Stock: 60837

154. **People of the Isle of Mycone with a
Greek Boat.**

Woodforde delin.t. Fittler Sculp.t. Published by J.
Trusler April 1, 1793.
Fine engraving. 125 x 185mm (5 x 7¼"), very large
margins. £85

An illustration of costume of Mykonos. In the
background is a building with a flagpole.

From the Rev. Dr. John Trusler's 'The habitable world
described: or the present state of the people in all parts
of the globe, from north to south'.

Stock: 60836

155. **[Vesuvius] Eruzione dell' anno 1817.
Eruzione dell' anno 1821.**

[c.1821?]
Two gouaches on one sheet, sheet 195 x 110mm (7¾ x
4¼"). £260

Two night-time scenes of Vesuvius erupting, taken
from across the bay.

Stock: 60775



156. **[Russo-Swedish War plotters] Shields.
Obrien. Benzelstierna. Med Tilladelse af H.s
Ex: G. L.t v. Fircks Comandant i Kiobenhavns
Castel lit Soldater Börns og andre Fregendes
Beste, legnet og slukket ved G.L. Lahde. Avec
permission de S: Ex: M.r Fircks L.t. G: Comd.t
de la Citadelle de Copenhague au pfofit des
Enfans militaires, dessiné et gravé d'apres
nature par G.L. Lahde. 1789.**

[drawn & engraved by Gerhard Ludwig Lahde.]

[Copenhagen: G.L. Lahde, c.1789.]

Stipple and etching, printed in sanguine. Framed. 230 x
170mm (9 x 6¾"). Blind stamp in bottom of image and
inscription area. Damp stain in lower margin, stain and
ink numeral in top margin. Unexamined out of frame.
£160

Profile portraits of three plotters who tried to blow up
Russian & Danish ships frozen at anchor in
Copenhagen harbour during the Russo-Swedish War in
1789.

Lars Benzelstierna (1759-1808), conspiring with an
Irish innkeeper called Shields, purchased a cutter from
another Irishman, a captain called O'Brien, using
money provided by Sweden king Gustaf III. He
planned to fill it with explosives and move it among
the Russian ships, invite Russian officers aboard and
blow them up. However O'Brien mentioned the plot to
an Englishman, who had him arrested. Benzelstierna
hid in the Swedish embassy but eventually gave
himself up and was sentenced to death by beheading,
the ladder and wheel. However the sentence was
commuted on appeal; he was pardoned in 1796 when
the political situation between Sweden and Denmark
changed.

Stock: 60774

157. **[Panama] Marche des Indiens lors qu'ils
vont rendre visite à quelcum, ou qu'ils vont à
un Festin. P.220,**

[after Lionel Wafer.] [Amsterdam: Paul Marret, 1711.]
Engraving. 150 x 285mm (6 x 11¼"). Original binding
folds. £140

Portraits of the Cuna king Lacenta, his wife and children, with his bodyguard, after Lionel Wafer (1640-1705), published in part of a French edition of Dampier's account of his voyages to Australia. Wafer, a Welsh ship's surgeon who served on buccaneer and privateer ships, was injured by a gunpowder blast while with Dampier near Cartagena in 1680. Left with the Cuna Indians on the Darien Isthmus to recover, he integrated with the tribe so much that when his crewmates returned they did not recognise him. In 1695 he published 'A New Voyage and Description of the Isthmus of America', which contained much about Cuna culture and the natural history of Panama. His glowing account influenced the infamous 1698 Darien Scheme that nearly bankrupted Scotland: the 'Company of Scotland Trading to Africa and the Indies' hired him as an advisor and quoted his account in their promotional literature.

Stock: **60824**

158. [Jaguarai, Brazil?]

[n.d., c.1850.]

Pencil sketch on pink embossed card. Sheet 115 x 155mm (4½ x 6"). Glue stains in embossing. £95

A pencil sketch of buildings on a riverside with mooring places. 'Jaguarai' is written in pencil on the reverse, probably Jaguarari Brazil or somewhere in Thailand.

Stock: **60881**

159. M.r Arnold.

[n.d., c.1785.]

Rare stipple proof. 150 x 110mm (6 x 4¼"). Thread margins on three sides, old ink mss., 'Aeronaut', in bottom margin. £160

A bust-length oval portrait of Stuart Amos Arnold (active c.1785) a cockaded hat over his curled and powdered hair tied in a queue, in a dark coat and light waistcoat with large lapels, his linen starched. He was a Royal Navy purser and surveyor and author and. Arnold published several commercial works on Navigation in the 18th Century, before losing an arm, at which point he became famous as a hot air balloonist, touring Europe with his flying circus. He made an ascent from St George's Fields in 1785, which ended in disaster after it got caught on some railings. In 1778 he wrote 'The Merchants and Owners Friend: Or, Seamens Preserver, Etc.'. In 1800 his sea chart 'The Lewis and West Coast of Scotland' was published in London by D. & E. Steel; in 1803 a French edition of his chart of Ireland was published by the Depot de la Marine.

The British Museum have incorrectly identified the sitter as the military commander and famous traitor Benedict Arnold (1741-1801). *O'Donoghue 1908-25 undescribed. BM website 1920,1211.147. See also reference 56930.*

Stock: **60800**

160. Inte[r]ior of the residence of the Prince of the Sandwich Islands.

[London: Richard Philips, 1821.]

Rare aquatint. Sheet 130 x 205mm (5¼ x 8"). Trimmed within plate, bottom edge frayed with binding damage, affecting title. £180

A plate from Otto von Kotzebue's 'Voyage of Discovery in the South Sea, and to Behring's Straits, in search of a North-east Passage; Undertaken in the Years 1815, 16, 17, and 18, in the Ship Rurick'.

Stock: **60760**



161. Vue de Macao en Chine. Atlas du Voyage de la Pérouse, No 40.

Dessiné par Duché de Vancy. Gravé par Masquelier.

[Paris: L'Imprimerie de la République, 1797.]

Scarce engraving, 18th century watermark. 280 x 425mm (11 x 16¾"). Some creasing. Bit messy. £380

A view of Macao drawn by Gaspard Duché de Vancy and engraved by Louis Joseph Masquelier for the account of the Pacific scientific expedition of Jean François de Galaup, comte de Lapérouse.

Leaving Brest in 1785, Lapérouse rounded Cape Horn to enter the Pacific, visiting Easter Island, Hawaii, Alaska and the east coast of Asia, before arriving off Botany Bay on 24 January 1788. There he met with the British First Fleet, taking the opportunity to send journals, charts and letters back to Europe with the British merchant ship Alexander. In March he set sail again and disappeared: this plate was published while the search for the explorer continued. In 1828 artifacts of the expedition were found; the remains of the ships were discovered on Vanikoro in 1964.

Stock: **60806**

162. The Forts at the Mouth of the Peiho River _ from the Fort that was Stormed.

T.G. Dutton, lith from a drawing by Major W.G.R.

Masters, Royal Marine L.t Inf.y. London, Published

July 1861 by Day & Son, Gate St. Linc Inn F.ds.

Tinted lithograph. 275 x 405mm (10¾ x 16"). Repaired tear. £280

The Taku Forts guarded the mouth of the Hai River (Peiho River), which led to Beijing. During the Second Opium War (1856-60), an Anglo-French force attacked the forts, bombarding and storming one before the other two surrendered. The Allies then moved to Beijing, where they sacked the Summer Palace.

Stock: **50447**



163. [A View of Barrackpore House, with the Reach of the River.]

Drawn by James B. Fraser. Engraved by Rob.t Havell Jun.r 79 Newman Str.t Oxford Str. [London, Published for the Proprietor by Mess.rs Rodwell & Martin, New Bond Street, March 1 1825.]

Coloured aquatint. Sheet 305 x 470mm (12 x 14½"). Trimmed within plate, title and publication line existed. some surface wear. £380

From a series of views showing Calcutta life in the early 19th century, 'Views of Calcutta and its Environs', by James Baillie Fraser (1783-1856). Fraser, an amateur artist, banker and merchant was based in Calcutta from 1813 to 1820. His famous series of views of Calcutta record the topography of this metropolis during the most dynamic period of its history. He was influenced by other artists working in Calcutta including George Chinnery and William Havell. The publication of these views was begun by Rodwell and Martin in 1824, publishers of his 'Views in the Himalaya Mountains' in 1820, but completed and extended by Smith, Elder by 1826. *Abbey: 494.* Stock: 60807

164. The Jami Masj'id Delhi [pencil].

K.W. Merrylees [? pencil signature.] C. 19.1.29. [date?]

Etching, signed by the artist in pencil. 190 x 140mm (7½ x 5½"). Some spotting. £180

A view of the Masj'id-i-Jehan-Numa in Delhi.

Stock: 60822

165. [Delhi]

K.W. Merrylees [? pencil signature.] B. 19.1.29. [date?]

Etching, signed by the artist in pencil. 175 x 125mm (7 x 5"). £180

A view of city walls with domes rising above.

Other views by the same artist are identified as Delhi.

Stock: 60820

166. The Delhi Gate. Delhi Fort. [pencil, in different hand to signature.]

K.W. Merrylees [? pencil signature.] [n.d., c.1929.]

Etching, signed by the artist in pencil. 150 x 100mm (6 x 4"). £180

Stock: 60819

167. The Taj Mahal from S.W. [pencil, different handwriting to signature].

K.W. Merrylees [? pencil signature.] B. 19.1.29. [date?]

Etching, signed by the artist in pencil. 180 x 125mm (7 x 5"). Foxed. £260

A distant view of the Taj Mahal, Agra.

Stock: 60821



168. Mehemet Effendy Tefterdar Ambassadeur Extraordinaire de la Porte vers le Roy T. C. Louis XV en 1721.

Gravé A Paris par E. Desrochers rue di Foin pres la rue S. Jacq. [c.1721.]

Fine engraving. 150 x 105mm (6 x 4"), very large margins Ink mss. in margin. £130

An oval half-length portait of Yirmisekiz Mehmed Çelebi Efendi (c.1670-1732), Ottoman ambassador to the court of Louis XV of France, 1720-1. His was the first permanent embassy for the Ottomans, during the 'Tulip Era' of relative peace. He is remembered for his account of the mission, published in French in 1757, and for opening the first printing house in the Ottoman empire.

Stock: 60879



Item 91



Item 147

