

Grosvenor Prints

Catalogue 132





Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 132 Chelsea ABA Bookfair 2023



Item 281

Cover: Detail of Item 256

Back: detail of Item 163

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. Raiment. C.E. Ellis. E&OE
VAT No. 217 6907 49



1. **[Satire of the Oxford Movement] The Protestant House That Jack Built.**

[Illustrated by George Cruikshank.] Clayton and Son, 265, Strand [n.d., c.1845]. Prince Two-Pence. Pamphlet, 8vo, pp. 8, with nine wood-engravings. Glue stains on front page, old patch on back page, nicks to edges. £90

An anti-Catholic satire, with particular reference to Edward Bouverie Pusey (1800-82) and the Oxford Movement. Led by High Church figures Pusey and John Henry Newman, the movement argued for the reinstatement of some older Christian traditions of faith and their inclusion into Anglican liturgy. After Newman converted to Catholicism in 1845, members of the Oxford Movement became known as Puseyites (here caricatured as 'these stupid and blind Pusey-Cats').

Stock: 61354

2. **Extrait du Procès-Verbal de l'Assemblée Générale du Duché de Bouillon. Du 18 Février 1791.**

A Evreux, de l'Imprimerie de J.J.L. Ancelle, Imprimeur de son Altesse Sérénissime Monsieur le Duc Régnant de Bouillon. 1791.

4to pamphlet, stitched. pp. (32). Front and back sheets soiled, some spotting. £160

A transcript of a general assembly in the Sovereign Duchy of Bouillon in 1791, in which Duke Godefroy de La Tour d'Auvergne reaffirmed his independence from Revolutionary France.

In 1794 the French Revolutionary Army invaded the Duchy, deposing the new duke Jacques Léopold de La Tour d'Auvergne, absorbing Bouillon into France. In 1815 Bouillon became part of the Duchy of Luxembourg and is now part of Belgium

Stock: 61347



3. **A superb Ivory Tankard late in the Cabinets of the Regent Duke of Orleans & since of his Royal Highness the Duke of Sussex. Now in the Cabinet of M.r Barnes Redland Hall Gloucestershire.**

John de Bologna. [possibly drawn/etched by Thomas Rowlandson] [n.d. c.1812]

Very scarce etching, 370 x 270mm (14½ x 10½"), with large margins. On paper watermarked 'Trevano Mill 1811'. Top left margin repaired. £480

An ornamental tankard with mythological designs after the sculptor Giambologna (1529-1608) (also known as Jean de Boulogne, Jehan Boulongne and Giovanni da Bologna). The tankard itself was most likely made in 17th century Augsburg.

Stock: 61504

4. **[Frontis] The Kit-Cat Club Done From the Original Paintings Of S.R Godfrey Kneller By M.r Faber 1735.**

H. Gravelot inv. et delin. J. Faber Fecit 1735. Sold by J Tonson in teh Strand. & J Faber at the Golden Head in Bloomsbury Square.

Mezzotint, 18th century watermarked paper; plate 355 x 255mm (14 x 9¾"). Very small margins. Tipped into album sheet at sides. Foxed. £220

Title within an oval shield, Minerva on left, Mars on right, Pegasus below, instruments of music, art bunches of grapes and a goblet on right, and sheaves of corn and a scythe on left.

Stock: 61603

5. **[Dedication to Bell's Shakespeare] To His Royal Highness George Prince of Wales [...] Your Royal Highness's most dutiful devoted Servant John Bell.**

[Engraved by Francesco Bartolozzi.] London. Printed 1.st March 1788, for J. Bell, British Library, Strand. Stipple with engraving. Sheet 145 x 185mm (5¾ x 7¼"). Laid on album paper. Cut. £65

A dedication page engraved by Bartolozzi for 'The Dramatick Writings Of Will. Shakespeare', a twenty-volume edition published by John Bell, illustrated by Francesco Bartolozzi.

Bell (1745-1831) specialised in literature with illustrations to encourage readership. He also was instrumental in rendering the elongated 's' in typography obsolete. *De V. 1847.*

Stock: 61355

6. **Frontispiece de l'Asie.**

[n.d., c.1805.]

Coloured etching. 155 x 115mm (6¼ x 4½"), very large margins. £130

A woman in a turban with ostrich feathers seated by an incense burner.

Stock: 61472

7. **[The Five Senses] [Hearing]**

P.Staverenus. [n.d. c.1690]

Mezzotint, sheet 375 x 290mm (14¾ x 11½").

Trimmed almost to plate and glued to backing sheet.

Damaged. Staining. £160

Hearing, from a set of the five senses represented by peasants. The title often associated with this image is 'Ha! Ha! Hah! - I've got the Chink'. A man with chin-length curly hair smiles as he counts coins in his right palm, wearing a tall hat with a bow, his shirt and coat slightly open at the cuffs and collar.

Stock: 61607

8. **Evening.**

London, Published Jan.y 1. 1794, by A.C. Poggi, N.º 91, New Bond Street.

Stipple. 185 x 270mm (7¼ x 10¾"). Bit dusty. Small margins. £240

Apollo alighting from the chariot of the sun.

Stock: 61478



9. **A Trial of Patience.**

Painted by Heywood Hardy. Engraved by W.H.Simmons. London Published 6th August 1881 by L.H. Lefevre 1a King Street, St. James's. Photogravure 625 x 710mm (24¾ x 28"), with very large margins. Some light foxing. £450

A girl in victorian dress sits in a wicker chair covered in fur blankets and pillows reading. She keeps an eye on her fox terrier who waits for a cat to finish drinking milk out of a saucer.

Stock: 61528

10. **[The Warning.]**

Heywood Hardy pinx.t [ink signature]. E.G.Hester [pencil signature.] [Published 1891 by I.P.Mendoza, St.James Gallery, London.]

Photogravure proof on india signed by the artist and engraver, with etched remarque, ltd to 225 impressions. India 350 x 470mm (13¾ x 18½), with very large margins. Margins time stained. £320

The Warning also known as Half Afraid / Don't Fear. Three girls in late Victorian dress are on a lawn, one on the right coaxing a smaller child to feed a dog a biscuit while the third stands to the left of the dog with her arms around its neck. There are roses at their feet, a rose bush behind them, and dense foliage in the background.

Stock: 61527

11. **[Cocker Spaniel.]**

Henry Wilkinson.

Coloured etching, limited edition (35/150), signed by the artist in pencil. Framed. 225 x 330mm (8¾ x 13"). Spotting, unexamined out of frame. £170

An etching by artist Henry Wilkinson (1921-2011) who specialised in sporting dogs and scenes.

Stock: 61422

12. **Crab.**

Alken del.t. I.Clark sculp.t. [London: Thomas McLean, c.1820.]

Coloured aquatint, J. Whatman watermark 1822. 195 x 250mm (11½ x 13¾"), very large margins. £180

Portrait of a bull terrier.

Stock: 61523

13. **Reve D'Une Pensionnaire. The Dream Of A Boarding School Miss. Pl. 3.**

Bouchot [within image]. a Paris Lith de Delaporte. a Londres chez M Charles Thilt. chez Aubert E.eur du J.al la caricature, Galerie véro dodat. [n.d. 1832]

A very scarce lithograph with fine hand colour, sheet 330 x 260mm (13 x 10¼"). £160

A boarder at a girl's school has fallen asleep reading on a bench; dreaming of a daring, over the fence, rescue.

A gentleman, most likely her suitor, and man in military dress help her down a ladder to an awaiting carriage. In her real life her schoolmates are seen pointing and running over to the fence.

Stock: 61489

14. **North West View of Marlborough College, Wilts. Respectfully Dedicated by Permission To the Most Honorable Charles, Marquess of Ailesbury, K.T.**

Drawn by Isaac Shaw, Esq.r. Published by Emberlin and Harold [Marlborough, n.d., c.1830].

Scarce tinted lithograph, artist's inscription & publication line embossed. Sheet 370 x 540mm (14½ x 21¼"). £360

A locally-published view of the Court of Marlborough College.

Stock: 61544

15. **The Oxford Almanack for the Year of our Lord God MDCCXIX.**

Delin MBuro, sculpt.Univ.Oxon. [1719.]

Engraving. 500 x 460mm (19¾ x 18"), with large margins. Slight creasing in centre. £360

The Oxford Almanack for 1719, with a depiction of the Oxford Botanic Garden, with a full-length portrait of Jacob Bobart the Elder (1599-1680), the German botanist who was the first head gardener, holding sickle and spade. Beside him stands Mercury, watering a tree in a pot, and a dragon. Lower left is a representation of Ouroboros, the serpent eating its own tail. Underneath are lists of monarchs since the Norman Conquest, the tides of the main English ports and a calendar.

Stock: 60899

16. **Mount Ararat Lodge, Richmond, Surrey, Protestant, French & German Finishing Establishment for Young Ladies Under the Direction of Madame Philippart (successor to Miss Price) / Assisted by resident French, German & English Governesses & talented Professors [...]** [parallel text in French]

Maclure, Macdonald & Macgregor, Lith.rs 37 Walbrook, London. [n.d., c.1860]

Letterpress pamphlet, 270 x 220mm (10½ x 8½").
Crease through centre; scarce. £140
Promotional material for the ladies finishing school at
Mount Ararat Lodge in Richmond, outlining terms,
cost, courses offered and the ethos of the
establishment, in separate French and English texts (of
which the French is more detailed). The building is
now demolished but its location is marked by the
surviving Mount Ararat Road. We have been unable to
find any reference to 'Madame Philippart' (although
elsewhere she is listed as principal of 'Montague
House' in Richmond), but Harriet E. Price (unmarried)
is listed as governess of the property in 1851, hence
our tentative dating.
Stock: 32263

17. **A Chronicle of Events; Or, A complete
Narrative of the Transactions of some
celebrated Characters, residing in a Village
near the City of Gotham.**
[n.d., c.1800.]
Letterpress broadside. Sheet 490 x 410mm (19¼ x
16"). Edges ragged, folds, stains. £390
An account of a publican taking advantage of his
handmaiden and the lengths he went to avoid
responsibility for her pregnancy.
Stock: 61477

18. **[Insurance certificate] County Fire
Office. Insituted at Midsummer, 1807. Policy
No. [33365]**
[Policy 2nd September 1815.]
Insurance certificate, wood-engraving and letterpress,
filled in with ink mss. Watermark J. Whatman 1814,
Sheet 475 x 330mm (18¾ x 13"), with tax blind stamp
Folds. £140
An insurance policy for a farmhouse, barns, stables and
hay stacks of a farm in Tuxford, Nottinghamshire.
Stock: 61359



19. **East London Water Works. Share. N.º
43. Transfer. N.º 24. A Memorial of the above
Transfer was registered pursuant to Act of
Parliament on the 30th Day of November 1807.**
Scarce engraving on vellum with old ink mss. Sheet
270 x 335mm (10¾ x 13¼"). With pasted label with
tax blind stamp and two wax seals. Some wear and
staining, taped stain, collector's label pasted on reverse.
£480

A certificate of share transfer, recording the sale of a
£100 share in the East London Water Works from
James Boote to John Buck of Batson's Coffee House,
for £77 10/-.
The East London Waterworks Company was founded
in 1806 (the year before this transfer) and was
absorbed by the Metropolitan Water Board in 1904.
Their prime source was the River Lea.
Stock: 61541

20. **Copy of an Inventory and Valuation Of
all the Live and Dead Stock belonging to the
late W.m Picken Esq.r deceased on the Farm at
Whitmoor; as taken by the undersigned, on
the tenth, eleventh, & seventeenth Days of
April, in the Year of our Lord, One Thousand,
eight hundred and nine.**
[1809].
4pp. ink mss., with appraiser's blind stamp and ink tax
stamp, unique, very large watermark 1805. Folds with
splits. £280
A valuation of livestock (draught horse, cows, sheep
and pigs) and deadstock (wagons, farm tools and
manure) for a farm in an area now part of Nottingham.
Stock: 61360

21. **Barber. London.**
[n.d., c.1840.]
Etching. Sheet 45 x 65mm (1¾ x 2½"). Trimmed. £60
A trade label, probably for a draper.
Stock: 61350

22. **[BOOKSELLER] J. Gleave Stationer
Book Seller & Binder. Deansgate Manchester.**
[Manchester, c.1820s.]
Stipple and engraving, printed in blue ink. Sheet 50 x
65mm (2 x 2½"). £90
The winged putto emblem of Manchester bookseller
Joseph Gleave, who had a long career, at various times
located at Southern Street, Alport Street, Market Street,
and finally Deansgate. *See item 16916 for a variant
printing.*
Stock: 61349

23. **T. Yarnold, Chemist, Druggist, &
Dentist. Medical Hall, High Street, Chepstow.**
Jay sc. Bristol [n.d., c.1850.]
Etched trade card. Sheet 60 x 90mm (2½ x 3½"). £120
The card advertises Thoms Yarnold's 'Genuine Patent
Medicines & Havannah Cigars', 'Fine Arated
Lemonade', 'Horse and Cattle Medicines' and 'French
Leeches Fresh Every Week'.
Stock: 61353

24. **Established, 1740. Joseph Hide, Family
Draper. Market Place, Kingston-on-Thames.
Decorators. Plate Glass Factors and Gilders.
Cabinet Makers.**
Waterlow & Sons, London Wall, London. [n.d.,
c.1880.]
Engraved trade card, printed on both sides. Sheet 110 x
150mm (4¼ x 6"). Glue stains on reverse. £60

The same company ran an undertakers from the same premises.
Stock: 61346

25. **F. Irish, Carver, Gilder, &c. 35, Windmill Street. Tottenham Court.**

[n.d., c.1850.]
Etched trade card. Sheet 40 x 60mm (1½ x 2¼").
Trimmed, crease top right. £90
Stock: 61352

26. **John G. Lowe, Costumier, Silk Mercer & Mangle Maker. Importer of French Millinery. 13, 14, 15 & 16 S.t Mary Street, Weymouth.**

Waterlow & Sons, London Wall, London. [n.d., c.1880.]
Engraved trade card. Sheet 75 x 115mm (3 x 4½").
Glue stains on reverse. £60
Stock: 61345

27. **White's Music and Musical Instrument Warehouses, N° 3 George Street, Bath. Patent Upright, Grand and Square Piano Fortes of Superior Workmanship, with the latest Improvements by the Marks to His Majesty, and the Prince of Wales. A Capital assortment of Piano Fortes to let on hire.**

[n.d., c.1815.]
Etched trade card. Sheet 125 x 80mm (5 x 3¼").
Trimmed, overwritten in old ink mss with a second address at 'N° 1 Milsom St' £140
John White, previously a musician himself, opened his instrument shop in George Street in 1805. By 1816 he had opened premises at the more prestigious 1 Milsom Street: the manuscript amendments here suggest the label was printed before then.
Stock: 61351

28. **Joseph Hide. Undertaker. Market Place, Kingston-on-Thames [...] Wills & Hide, Cabinet Makers. Upholders and Bedding Manufacturers. Carpets of Every Description. Goods Warehoused.**

Waterlow & Sons, London Wall, London. [n.d., c.1880.]
Engraved trade card, printed on both sides. Sheet 110 x 150mm (4¼ x 6"). Glue stains on reverse. £60
Joseph Hide also ran a drapers from the same premises.
Stock: 61348

29. **[Wine Merchant] Brett's. 109 Drury Lane 109. Promise to supply the Bearer with pure Patent Brandy Patent Hollands and every other genuine Article in the Wine and Spirit Trade at fair and reasonable prices or forfeit One Thousand Pounds. 1832 Dec.r 1 London 1 Dec.r 1832. Henry Brett 109 Drury Lane.**

[1832].
Etching. Sheet 135 x 215mm (5¼ x 8½"). Top edge lacking, toning, laid on album sheet. £180
An advert in imitation of a banknote.

Henry Brett (born in 1787 in Holborn) became a wine merchant in 1829, establishing a business that continued as Henry Brett & Co. until 1883.
Stock: 61426

30. **[Writing sheet] The Building in Hyde Park For the Great Exhibition 1851.**

Eng. by Newman & Co., 48, Watling St. London. [n.d., 1851.]
Steel engraving, 19th century watermark. Sheet 180 x 255mm (7 x 10"), folded once as normal. £60
A writing sheet with a vignette view of the Crystal Palace in its original location, by Rotten Row in Hyde Park.
Stock: 61469

31. **[Writing Sheet] S.t Leonards on the Sea, Sussex.**

Printed by C. Hullmandel. Published & Sold by C.H. Southall, Book & Printseller to their Royal Highnesses The Duchess of Kent and Princess Victoria [n.d., c.1836].
Lithograph. Sheet 405 x 250mm (16 x 9¾"), folded once as normal. Slight soiling. £130
An aerial view of St Leonards-on-Sea from the sea, with a nine-point key. It marks Victoria House as the residence of 'Princess Victoria in the Years 1834 and 1835', prior to her succession in 1837.
Published as a prospectus for the new housing built in the town.
Stock: 61470



32. **[Jonah an oratorio, Disposed for a voice and harpsicord: composed by Samuel Felsted, organist of St. Andrew's Jamaica.]**

B. West inv. 1775. F. Bartolozzi Sculp. [London, Printed for the Author, by Messrs., Longman, Lukey & Broderip, No., 26, Cheapside, 1775.]
Etching with engraving. Sheet 195 x 155mm (7¾ x 6").
Trimmed, losing title and publication line, laid on album paper. £240
Jonah on the shore, the whale behind, used as the titlepage to Samuel Felsted' oratorio 'Jonah'.
Felstead (1743-1802) was Jamaica's first documented composer, although only two works survive: his 'Jonah' was the first complete oratorio written in the Americas.
De Vesme 1873.
Stock: 61563



33. **[Judith with the head of Holofernes]**
Carol. Venetianus Pinxit Alta 4 P 8 dig lata 3
palm 7 dig.

Jacob Männl. S.C.M. Chalcograph delineavit et sculpsit. [n.d. c.1700]

Fine early 18th century watermarked mezzotint, 275 x 220mm (10¾ x 8¾"). Thread margins. Tipped into album sheet at sides. £360

From the series 'Pièces gravées d'après les tableaux de la gallerie impériale royale de Vienne' a series of mezzotints after paintings in the imperial collection in Vienna. Depiction of the tale from the Old Testament Book of Judith. Judith holds the head of the Assyrian General Holofernes by a maid who carries a candle and opens a sack with her other hand and teeth.

Stock: 61612

34. **[Charles I's Death Warrant.]**

Suptibus Societat. Antiquariæ Lond. 1750.

Engraving. 660 x 445mm. (26 x 17 ½") Cut within platemark on bottom edge. Multiple repaired tears, mostly confined to margins. Repaired fold down centre in both directions. Laid on archival paper. £220

Facsimile of death warrant for Charles I, in memorial frame surmounted by royal monogram. King Charles I (1600 - 1649) was declared guilty on charges of high treason and "other high crimes" at a public session of the High Court of Justice on Saturday 27 January 1649 and sentenced to death. Fifty-nine of the Commissioners signed the warrant (their seals adjacent to signatures).

Charles Stuart was beheaded on Tuesday, 30 January 1649. The warrant records the year 1648, because from the 12th century to 1752, the civil or legal year in England began on 25 March. The execution took place at Whitehall on a scaffold in front of the Banqueting House.

Published by Society of Antiquaries of London. The Parliamentary Archives holds the original of Charles I's death warrant.

Stock: 61516

35. **[The funeral of Mary II] Bed van Parade [...]**

[Romeyn de Hooghe] By Pieter Persoy met Privilegie [1695].

Rare etching. Sheet 240 x 300mm (9½ x 11¾").

Trimmed close to printed border on left, lacking letterpress key. £180

Mary II's regalia on display after her death in 1694.

Plate from Samuel Gruterus, 'Funeralia Mariae II Britanniarum' (Haarlem, 1695), which depicted episodes from the funeral of Mary II (1662-94).

Although Mary had privately expressed the wish for a simple funeral, she was buried with elaborate ceremony in Westminster Abbey, and her funeral procession was the largest ever held for an English monarch.

Etched by Romeyn de Hooghe (1645-1708), *Landwehr Bookplates 87*.

Stock: 61405

36. **[Aeneas takes leave of Dido.]**

Le Potre Invent et fecit. Le Blond avec Privil [Paris, n.d., c.1660.]

Etching. 240 x 330mm (9¼ x 13"). Trimmed to plate, split in centre fold. £160

Aeneas takes leave of his lover, Queen Dido, at a quay in Carthage as his men load his ship.

Stock: 61406

37. **The Exposition of Cyrus. In the Gallery at Houghton.**

Castiglione Pinxit. Rich.d Earlom Sculpsit. Publish'd Sep.r 1.st 1781 by John Boydell Engraver in Cheapside London.

Fine mezzotint. 285 x 370mm (11¼ x 14½"). Trimmed close to plate at top. £230

A shepherd and his wife are surprised to find a naked young boy lying on a cloth sucking on a dog.

Cyrus's grandfather, alarmed by a prophecy that his grandson would dethrone him, gave orders to cast the baby into the wilderness. Rescued by a shepherd and his wife, Cyrus returns to fulfil the prophecy in 559 BC, becoming king of Persia and creating the first Persian Empire. *See Ref: 15318 in frame.*

Stock: 61629

38. **[Peasant at a window, with pipe and tankard.] From a Painting by A. Van Ostade, in the Possession of W.m Baillie.**

Engraved by W. Baillie. March the 17. 1774.

Very fine mezzotint. 290 x 240mm (11½ x 9½").

Thread margins, laid on album paper at edges. £180

One of several prints after Dutch painter Adriaen van Ostade (1610-85), engraved by Captain William Baillie (1723-1810).

Baillie retired from the army in 1761 and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Stock: 61628



39. **[Animated skeletons in a crypt.]**

[French, n.d., c.1800.]

Scarce etching with hand colour. 175 x 215mm (6¾ x 8½"). Narrow margins. £380

The interior of a crypt, with a pair of skeletons with regalia being attended by other skeletons including a priest and a soldier. Above a winged windhead blows a trumpet, illuminating the scene. A fantastic image.
Stock: 61534

40. **The Funeral of Chrystom & Marcella vindicating herself. Book 2.nd Ch: 5.th. Vol. I. p.71.**

W. Hogarth In.v et Sculp.t. [n.d. c.1756]

Engraving, early impression; 245 x 185mm (9¼ x 7¼"). Small margins. £160

One of six proposed illustrations to Miguel de Cervantes' 'Don Quijote de la Mancha' under the patronage of Lord Carteret.

The young goatherd Chrysostom lying on a bier at centre, papers under his left hand, his unrequited love the shepherdess Marcela standing at left, defending herself against the charge of being hard-hearted; at right a group of men listening, including Quixote, pleased with her account, and Sancho, drying his eyes; two gravediggers by the grave at left, mountainous landscape beyond. *Paulson 1989-94.*

Stock: 61502

41. **Don Quixote releases the Galley Slaves. Book 3.rd Ch: 8.th. Vol. I. p.129.**

W. Hogarth In.v et Sculp.t. [n.d. c.1756]

Engraving, early impression; 245 x 185mm (9¼ x 7¼"). Small margins. £160

One of six proposed illustrations to Miguel de Cervantes' 'Don Quijote de la Mancha' under the patronage of Lord Carteret.

The freeing of the galley slaves; Quixote on horseback and wearing the barber's basin as a helmet, attacking two guards, striking one with his lance, the other already fallen to the ground; Sancho standing at right in front of the prisoners, undoing Ginés de Pasamonte's handcuffs. *Paulson 1989-97.*

Stock: 61501

42. **[An illustration from 'The Triumphs of Gods Revenge against the crying and execrable sinne of (willfull and premeditated) murder'.]**

W. SHERWIN fecit aqua forti. [n.d., c.1669.] [bit later] Etching. Sheet 155 x 155mm (6 x 6"). Trimmed within plate, laid on album paper. £240

Eight scenes from a story in 'The Triumphs of God's Revenge'. Grand-Pré's sister Hautefelia, persuades him that his wife Mermanda is being unfaithful; Grand-Pré challenges the 'Lover', Baron Betanford, to a duel, in which both are injured, after which Grand-Pré finds out that his wife is innocent. Hautefelia then pays La Fresnay, an apothecary, to poison Mermanda, who dies, and Hautefelia blames Grand-Pré for the murder. Hautefelia's husband de Malleray challenges Grand-Pré to a duel and is killed. La Fresnay then poisons Grand-Pré and Hautefelia is chief mourner at his funeral. However a drunken La Fresnay rapes a young girl and is condemned to be broken on the wheel. He then confesses to the poisoning of Mermanda and Grand-Pré, and Hautefelia is also executed.

Stock: 61448

43. **Promethee.**

Jeaurat Pinxit. Flipart l'aine Sculp. a Paris chez Flipart rue S.t Jacques au nom de Jesus vis avis le College du Plessis.

Rare mezzotint, tipped into album paper at sides; sheet 375 x 290mm (14¾ x 11½"), on 18th century watermarked paper. Trimmed within plate at bottom.

£230

A greek mythological scene of Prometheus' punishment for stealing fire from Olympus and giving it to mankind. Prometheus chained to a rock is being pecked at by an eagle.

Stock: 61602

44. **The Alpine Lovers. Les Amans Des Alps.**

F. Wheatley pinx.t. Bransom sculp.t. [London Published Jan.y 21.st 1802, by H. Macklin, Poets Gallery, Fleet Street.]

Engraving with stipple. Sheet 400 x 350mm (15¾ x 13¾"). Trimmed within publication line. Repaired tears. Edges of paper messy. £190

An embracing couple sit under a gnarled leafy tree, with sheep beside them to right next to a shepherd's crook, a dog is curled at their feet and a bowl and pitcher lay on the ground. A cottage can be seen in the background.

Stock: 61499

45. **Cottage Children. The Original Picture in the Collection of the Right Hon.ble the Earl of Gainsborough to whom this plate is most respectfully inscribed by His Lordships much obliged and obedient Servant Gainsborough Dupont.**

T. Gainsborough R.A. Pinx.t. Gainsborough Dupont Delin.t. Hen.y Birche Sculp.t. Publish'd June 4. 1791, by B.B. Evans Poultry London.

Fine Daniell framed mezzotint, sheet 580 x 390mm (22¾ x 15½"). Frame size 725 x 540mm (28½ x

21¼"). Unexamined out of frame. Trimmed to plate. £420
A country scene. Two girls in slightly ragged clothing go down a path away from a cottage; one holding one hand to her forehead as she is lifted by her older companion from a donkey. *Horne 78 ii of iii.*
Stock: 61488

46. **A Chart of the Sea Coast of Great Britain and Ireland.**

By H. Moll Geographer. [n.d., 1720.]
Engraved map. 320 x 285mm (12½ x 11¼"). Narrow margin on left. Original binding folds. £380
A sea chart of the British Isles, from Josiah Burchett's 'A Complete History of the Most Remarkable Transactions at Sea, from the Earliest Account... to the Conclusion of the Last War with France'.
Stock: 61703

47. **A General Chart of the Sea Coast of Europe, Africa & America. According to E. Wrights or Mercator's Projection.**

By H. Moll Geographer. [n.d., 1720.]
Engraved map. 345 x 285mm (13½ x 11¼"). Original binding folds. £250
A sea chart centred on the Atlantic Ocean, but also showing all of South America, Africa and the Black Sea. Of interest in the mythical Peypys Island off South America.
From Josiah Burchett's 'A Complete History of the Most Remarkable Transactions at Sea, from the Earliest Account... to the Conclusion of the Last War with France'.
Edward Wright (1561-1615), a mathematician and surveyor, not only corrected Mercator's Projection but also published a guide explaining how to use charts using that projection, something that Gerhard Mercator had never done. His work gave British navigators a particular advantage over the competition.
Stock: 61702

48. **A New Chart of the Vast Atlantic Ocean; exhibiting The Seat of War, both in Europe and America, likewise the Trade Winds & Course of Sailing from one Continent to the other, with the Banks, Shoals and Rocks drawn according to the latest discoveries, and regulated by Astronomical Observations.**

Eman.l Bowen Sculp. Publish'd according to Act of Parliament, for the London Magazine 1755.
Engraved map. 320 x 440mm (12½ x 17¼"). Several repaired tears, with loss of image made up. £280
A map of the Atlantic, off the Madeiras, covering from southern England in the top right, clockwise to the Slave Coast of Guinea, Cayenne in South America and Newfoundland. Top centre is 'A Table Comparing this Chart with Mr. Popples great Map of the British Empire in America'.
This map was first published in 1740, during the War of Jenkins' Ear (1739-48), which was fought over the 'Asiento de Negros', the right for England to sell slaves in Spanish America. Thus the map covers the

Triangular Slave Trade. This example was issued just before the outbreak of the Seven Years' War.
Stock: 61557

49. **[Bombardment of Acre, 1840.]**

[n.d., c.1840.]
Lithograph. Sheet 215 x 345mm (8½ x 13½").
Trimmed to image, losing title, creasing. £260
A combined British, Austrian and Ottoman fleet bombard Acre, in the Egyptian-Ottoman War (1839-40) caused by the rebellion of Muhammad Ali Pasha, Walie of Egypt and Sudan.
Stock: 61397



50. **[A Youth rescued from A Shark. This representation is founded on the following Fact: a Youth bathing in the Harbour of the Havannah, was twice seized by a Shark, from which, (though with the Loss of the Flesh & Foot, torn from the Right Leg,) He disentangled himself, & was by the assistance of a Boat's crew, sav'd from the Jaws of the voracious Animal: for in the Moment it was attempting to seize it's Prey, (a Third Time,) a Sailor with a Boat Hook, drew it from it's pursuit.]**

[after John Singleton Copley.] [n.d., c.1779.]
Mezzotint with etching, proof before letters. 370 x 425mm (14½ x 16¾"). A very fine impression on 18th century watermarked paper. Narrow margins top and bottom. Long crease from top middle diagonally down towards the left. Laid on album paper. £2000
A reversed copy of Copley's painting, 'Watson and the Shark' as engraved by Valentine Green and published in 1779, with the added vignette of Neptune riding a seahorse and the title repeated in French.
The scene depicts the shark attack on Sir Brook Watson, 1st Baronet (1735-1807) as a boy that resulted in the loss of his right leg below the knee. This happened when he was swimming alone in Havana harbour, Cuba, in 1749. Watson was a British merchant, soldier, and later Lord Mayor of London. Watson and the artist John Singleton Copley met in 1774: some say they travelled on the same ship from Boston to England, and some that they met in London. Whatever the circumstances of their meeting, Watson

commissioned Copley to produce the work, known as Watson and the Shark which was completed in 1778. The painting was exhibited at the Royal Academy in 1778 and caused a sensation. Upon Watson wife's death the painting was bequeathed to Christ's hospital which was accepted in 1819, however was purchased by the National Gallery of Art Washington, D.C in 1963. *See Australian National Maritime Museum 00036375 for the published state.*
 Stock: 61720

51. The Edystone Lighthouse.

Drawn by J.M.W Turner R.A. Engraved by T. Lupton. London Published July 1, 1829 by W.B. Cooke, 9 Soho Square.

Mezzotint, sheet 115 x 150mm (4½ x 6"). Trimmed within plate. Some marks outside image. £180

A view of the Eddystone Light House on a stormy night. With wreckage in the foreground, lighthouse behind in the centre, shadow of ship in the left background, crescent moon in the left sky. *R 773 II of II.*

Stock: 61670



52. To the Right Hon.ble The Earl of Wilton. This Print of His Schooner Yacht Xarifa, (157 Tons.) is respectfully dedicated by His Lordships obedient humble Servant N. M. Condy.

G. Hawkins lith N M Condy del.t. Day & Haghe lith.rs to the Queen. London Edw.d Ramsden 12 Inch Lane Cornhill, Ackermann & C.o Strand, Plymouth, Edmund Fry [n.d. c.1850].

Lithograph, sheet 300 x 425mm (12 x 16¾"), large margins on 3 sides. Slight crease outside image bottom left. £320

A seascape featuring the yachts Xarifa (1835) and Kestrel (1830) of the Royal Yacht Squadron. Thomas Egerton, 2nd Earl of Wilton, (1799–1882), was a British nobleman and Tory politician. He was a founding member of the Royal Mersey Yacht Club in 1844 and was Commodore of the Royal Yacht Squadron from 1849 to 1881. *See also reference 37252.*

Stock: 61505

53. On doit à sa Patrie le sacrifice de ses plus chères affections.

Dessine par Dutailly. Gravé par Coqueret. [n.d., c.1795.]

Scarce aquatint and engraving, printed in colours. Sheet 370 x 270mm (14½ x 10½"). Trimmed within plate, some restoration. £380

A scene of a father restraining his daughter as her cavalryman husband leaves for war, with a suitably patriotic title.

Stock: 61481

54. [Peninsular War] View of the Rio Duero, at Torro, at which place the allied armies united on the commencement of the Campaign of 1813. This Town is famous for Wine & Fruit, great quantity of the latter is sent to Madrid & produced from Standard Trees.

Drawn & Etched by G. Cumberland Jnr. [n.d., c.1830.] Coloured etching with extensive watercolour, on 1830 watermarked page. Verso in ink Description of "43d or the Monmouthshire Reg of Foot". Sheet 195 x 310mm (7¾ x 12¼"). Trimmed within plate at top right. £260

A view of British soldiers marching out of a valley. From the extremely rare series 'Views in Spain and Portugal taken during the campaigns of His Grace the Duke of Wellington'. According to a title-page in BM 'only 30 copies printed'.

The artist's father, also George, was a lifelong friend and collaborator of William Blake. *See BM 1852,0214.79.*

Stock: 61552

55. [Peninsular War] A bridge one mile from Celorico, upon the main to Almeida, crossing the river Mondego, an attempt was made by Massena to destroy it in his retreat before the Duke of Wellington in 1811, it is made of granate [sic].

Drawn & Etched by G. Cumberland Jnr. [n.d., c.1830.] Coloured etching with extensive watercolour on 1830 watermarked page. Verso in ink Description of "43d or the Monmouthshire Reg of Foot". Sheet 185 x 310mm (7¼ x 12¼"). Trimmed within plate, mounted on album paper. £260

A view of the damaged bridge, with a British Army tent in the foreground.

From the extremely rare series 'Views in Spain and Portugal taken during the campaigns of His Grace the Duke of Wellington'. According to a title-page in BM 'only 30 copies printed'.

The artist's father, also George, was a lifelong friend and collaborator of William Blake. *BM 1874,0509.84, described as a lithograph.*

Stock: 61553

56. [Blenheim] Plan der Roemrugtige Veltslag can Hochstet door de Geallieerde Gewonne op den 13 Augusti 1704. Plan de la Glorieuse Bataille d'Hochstet Gagnée Par Les Alliez le 13 Aout 1704.

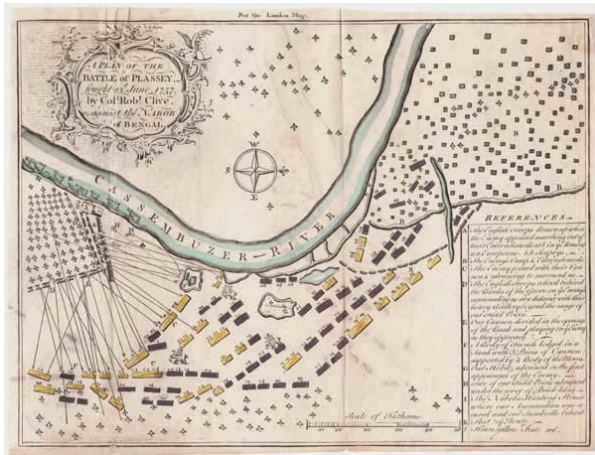
J. v. Vianen fecit. [The Hague: Jean Rousset de Missy, 1729.]

Engraved map. 480 x 435mm (19 x 17") very large margins. A few tears in margins, some taped, some spotting. £380

A plan of the Battle of Blemheim (or Höchstädt, 13th August 1704), in which the Army of the Grand Alliance, led by the Duke of Marlborough and Prince Eugene of Savoy, decisively beat a Franco-Bavarian army that was on route to attack Vienna.

From "Histoire militaire du prince Eugène de Savoie, du prince et duc de Marlborough, et du prince de Nassau-Frise, où l'on trouve un détail des principales actions de la dernière guerre et des batailles et sièges commandez par ces trois généraux".

Stock: 61398



57. **A Plan of the Battle of Plassey, fought 23.d June 1757, by Col.l Rob.t Clive, against the Nabob of Bengal.**

For the London Magazine [n.d., 1760].

Engraved map with hand colour. Sheet 185 x 145mm (7¼ x 5¾"). Trimmed within plate for binding, splits in binding folds taped, some toning. £260

A map of the victory of Robert Clive and the East India Company over Siraj ud-Daulah, the Nawab of Bengal (not 'Nabob', a term for a European who made conspicuous wealth in the East) and his French allies. Orientated with north to the right, it shows the positions of the forces, with a ten-point key of references.

Stock: 61427

58. **Acte Additionnel aux Constitutions de l'Empire (du 22 Avril 1815.)**

Paris chez Fatout, Boulevard Poissonniere 17 [n.d., c.1850].

Scarce aquatint with letterpress. 405 x 345mm (16 x 13½"). Tear near centre fold taped. £280

A triumphal plate featuring a youthful Napoleon Bonaparte and the French Imperial Eagle, surrounding the text of alterations to the French Constitution as decreed by Napoleon a month after he escaped from Elba.

Charles Fatout (d.1882), a Parisian engraver and bookseller, worked from Boulevard Poissonnière 17 from c.1840 until his death in 1882.

Stock: 61473

59. **Napoleon I. Emperor of France and King of Italy.**

J. Chapman sculp.t. Published as the Act directs, Jan.y 25.th 1806 by J. Wilkes.

Stipple. 160 x 115mm (6¼ x 4½"). £130

An oval portrait of Napoleon Bonaparte in coronation robes but wearing a a bicorn hat with ostrich feathers. Probably engraved for the 'Encyclopaedia Londinensis'.

Stock: 61376

60. **Napoléon et sa Famille.**

à Paris chez Dopter, Graveur Place du Caire, N.º 15 [n.d., c.1840].

Stipple with engraving. Sheet 390 x 270mm (15¼ x 10½"). Trimmed within plate, repaired tears, creasing, bit messy. £260

Ten medallion portraits, with Napoleon Bonaparte and his two wives in the centre, surrounded by his brothers and sisters. *Not in Welcome.*

Stock: 61532

61. **The Shade of Napoleon.**

[n.d., c.1830.]

Wood engraving. Sheet 145 x 195mm (5¾ x 7¾").

Laid on album paper. £160

The trunks of two trees create the figure of Napoleon standing by his grave on St Helena.

Stock: 61446

62. **Trauriges Bild der Französischen Retirade in Thüringen. Man fragt sich, ist dies grosse Heerführer, vor dem bis jetzt ganz Europa zitterte? Vide 23. Bulletin des Kronprinzen von Scheden.**

Nürnberg bei Friedrich Compe [n.d., c.1814].

Etching with hand colour. 180 x 255mm (7 x 10"), large margins. £160

Napoleon rests in a bivouac as the Grand Army rests near Erfurt during the Retreat from Moscow in 1812. A propaganda piece, with a title referring to the 'sad state' of the army and continuing 'One asks oneself, is this great military leader before whom all of Europe has trembled until now?'

Stock: 61479

63. **The Zebu Bull. The property of M.r Cross, Exeter Change.**

London: William Darton; 58 Holborn Hill. [n.d. c.1815]

Engraving, sheet 240 x 285mm (9½ x 11¼"). Trimmed within plate. A bit of staining in right corner. £160

A humped cow stands against an outdoor backdrop near a fence, another lies on the ground near a river. The zebu are a domestic cattle originating in South Asia.

Edward Cross (1774–1854) was an English zoo proprietor and dealer in animals. He owned the menagerie at the Exeter Exchange from 1814 to its demolition in 1829.

Stock: 61530

64. **[Album sheet with three watercolours of Death's Head Moths by Albin Roberts Burt.]**

[1826-7.]

Album sheet with three watercolours and two coloured etchings. Sheet 370 x 260mm (14½ x 10¼"). £160

Illustrations of the chrysalis, caterpillar and adult Death's Head Moth, with an ink mss. description signed by Albin Roberts Burt, dated 1826. On the same sheet is a table of sign-language etched by Burt and an illustration of a mosaic of the Roman villa at Bignor.

Albin Roberts Burt (1783-1842), portrait-painter and engraver.

Stock: 61402



65. **[Giant Octopus] Le Poulpe Colossal.**

Denys-Montfort del. E. Voysard S. [n.d., 1801.]

Engraving. Printed area 135 x 80mm (5¼ x 3¼").

Stamp of Brooklyn Public Library. £260

Very unusual image showing a giant octopus, Kraken, grappling with a ship.

From Buffon's 'Histoire naturelle, générale et particulière des mollusques, animaux sans vertèbres et a sang blanc'.

Stock: 61382

66. **[A Musical Assembly] Drawn by J. Farrer from the Original Picture by Hogarth.**

Etched by G. Cruikshank [after Marcellus Laroon the Younger]. [n.d., 1819.]

Etching. Sheet 175 x 235mm (7 x 9¼"). Trimmed within plate, laid on album paper with letterpress title and description underneath. £85

The keyplate of a painting once believed to be by William Hogarth but is now attributed to Marcellus Laroon the Younger.

It shows a fashionable salon during a 'musical assembly', with a key of 24 personages of whom only 12 are identified, with the central figure, '15', named as Lord Castlemain and '16' as Frederick, Prince of Wales (father of George III), with other members of the Royal Family. The letterpress describes how Hogarth painted

the scene for Castlemain's house at Wanstead but was still in the painter's possession when he died.

The painting, now in the Tate (T13316), is now attributed to Laroon (1679-1772) and the main figure identified as Charles Mordaunt (1658-1735), 3rd Earl of Peterborough, at a soirée at his house in Fulham.

The only other identification the Tate suggests is the woman next to Mordaunt (14 here), "possibly Anastasia Robinson, a distinguished singer then at the outset of her operatic career", whom Mordaunt secretly married in 1722. *Reid 844.*

Stock: 61444

67. **[Keyplate to Johann Zoffany's 'Royal Academy']**

Printed for R. Sayer, Fleet Street, Published as the Act directs August 2 1773.

Etched keyplate. 250 x 350mm (9¾ x 13¾"), on 18th century watermarked paper, large margins on 3 sides.

Ink mss. title and attributions in bottom margin,

publication line weak (as BM example). £380

Scarce in fine condition, this key to Zoffany's painting of the members of the Royal Academy, as engraved by Richard Earlom for Robert Sayer. The sitters include Reynolds, Bartolozzi, Cipriani, Thomas & Paul Sandby, West and Zoffany himself, with Angelica Kauffman appearing in a painting on the wall. *BM 1848,0708.204.*

Stock: 61561

68. **Lord Sidmouth's in Richmond Park.**

[after Humphry Repton.] Published by J. Taylor, Feb 1. 1816.

Rare coloured aquatint with overlay. 230 x 320mm (9 x 11½). Trimmed into plate at sides. £320

The front of White Lodge, now the home of the Royal Ballet Lower School in Richmond Park. The name here refers to Prime Minister, Henry Addington, 1st Viscount Sidmouth, who was given the lodge by George III and enclosed the lodge's first private gardens in 1805.

Published in Humphry Repton's 'Fragments on the theory and practice of Landscape Gardening', the plate has a hinged overlay: when the slip is down Richmond Park's deer and cattle are shown coming up to the walls of the Lodge; lifting the slip reveals a promenade with formal gardens free from wildlife.

Repton (1752-1818) was the last great English landscape designer of the C18th, who coined the term 'landscape gardener'. Regarded as the successor to Capability Brown, he worked at Blaise Castle, Woburn Abbey, Stoneleigh Abbey & the central gardens in Russell Square, but lost out on the Prince Regent's Brighton Pavilion to John Nash (although he published his designs). *Abbey: Scenery 391.*

Stock: 51123

69. **Desiderius Erasmus Roterodamus. Natus A.° 1467. Obÿt A.° 1536.**

R. Houston Fecit [after Holbein]. Printed for E. Bakewell & H. Parker, in Cornhill, London [n.d., 1759].

Mezzotint, 18th century watermark. 260 x 200mm (10¼ x 8") large margins. Mounted in album paper at edges. £180

Half-length portrait in oval of Desiderius Erasmus (1466-1536), Dutch Renaissance humanist and a Catholic theologian, engraved by Richard Houston for Rolt's 'The Lives of the Principal Reformers'. CS 58. Stock: 61647

70. **Fortunatus de Felice, Romæ 24. Augusti 1723 Natus [...]**

[n.d., c.1780.]

Etching. 270 x 195mm (10½ x 7¾"). Surface soiling mainly in margins. £85

A half-length portrait of Fortunato Bartolomeo de Felice (1723-89), leaning on a volume of his 'Encyclopédie, ou Dictionnaire universel raisonné des connaissances humaines (known as the 'Encyclopedia of Yverdon').

Born in Rome, he fled to Switzerland and converted to Protestantism. He translated a number of philosophical works into Italian (including those of Rene Descartes and Isaac Newton), before embarking on his encyclopidia. The 58 volumes, published 1770-80, gave a Protestant counterpoint to the Catholicism of Diderot's encyclopidia.

Stock: 61363

71. **Socrates.**

Angelica Kauffman inv.t. F. Bartolozzi Sculp.t. Pub.d as the Act directs April 28th 1780.

Stipple, plate 250 x 200mm (10 x 8"), with margins. Some foxing. Tipped into album sheet at edges. £260

Illustration to 'The adventures of Telemachus', by François Fénelon. Socrates seated on steps in prison writes on a piece of paper with pen leaning against his knee. He holds a scroll in his other hand. *DeV 1729 II of IV*

Stock: 61650

72. **Jacobus Gibbs Architectus.**

H. Hysing pinx. P. Pelham fecit. cum privilegio Regis. Sold by E. Cooper at the 3 Pigeons in Bedford Street [n.d., c.1720].

Scarce mezzotint. 355 x 255mm (14 x 10"). Thread margins. Unexamined out of frame. £580

A half-length portrait of architect James Gibbs (1682-1754), leaning on the base of a pillar, a plan in his hand. CS:21.

Stock: 61425

73. **W. Redmore Bigg. R.A. [facsimile signature]. Proof.**

W.m Fisk Pinxit. W.m Narnard Sculp.t. Published by W.m Fisk, 19, Charles Street, Berniers Street, & W.m Barnard, 53, Pall Mall, June, 20th 1831.

Proof mezzotint. 270 x 215mm (10½ x 8½"). Narrow margins, mounted in album paper at edges. £140

Half-length portrait of genre painter William Redmore Bigg (1755-1828). During his lifetime he was hugely popular, with the best engravers he was employed to reproduce his works in mezzotint. CS 1, recorded as *the only state. Russell I, state ii of iii.*

Stock: 61631

74. **[H. Bone Esq.r R.A.]**

[G.H. Harlow pinx.t. F.C. Lewis sculp.t.] [London, Published by G. Lawford, Saville Place Decr. 1st. 1824.]

Mezzotint, proof before all letters. 220 x 180mm (8½ x 7"), with large margins. Faint printer's crease in inscription area. £230

Henry Bone (1755-1834), enamel painter who began to exhibit miniatures at the Royal Academy in 1781.

Stock: 61632



75. **Guarnerus Hassell, Artium, scientiarumque incitator ac promotus acerrimus. Tis' Hassell; sie hem nu dien gy 't hans hoorde prysen... L. Smids. M.D.**

[P] Schenk fec: et exc: cum Privil: Amstelod. G. Kneller. Eques Pinx. Lond. [n.d. c.1690]

Scarce and fine mezzotint, sheet 375 x 260mm (14¾ x 10¼"). Trimmed losing part of the artist name. Tipped into album sheet at sides. £320

Oval head and shoulders portrait of German portrait painter and miniaturist Werner Hassel (fl. 1674-1707). He wears a long wig and a cloak fastened on the right shoulder.

Stock: 61606

76. **William Hoare R.A.**

Painted by P. Hoare. Engraved by S.W. Reynolds. London, Published Oct.r 1. 1794, vy S.W. Reynolds, N.o 6 Broad Street, Soho.

Mezzotint, sheet 380 x 300mm (15 x 11¾"). Trimmed within plate and tipped into album paper at sides.

Staining top right. £220

Half-length portrait, within an oval and square wooden frame, of portrait painter William Hoare of Bath (1707-92). He wears a powdered wig, dark coat and waistcoat, and light neckerchief.

Stock: 61599



77. **Johannes Koella, Staefensis, Pictor autodidaktos [natus A. C. MDCCXL. Non omnes obtusa gestant pectora rustici.]**
 [Jo]hann Koella pinxit. J. Elias Haid sc[ulp]: Aug. Vind. 1776.]

Very fine mezzotint, sheet 380 x 295mm (15 x 11½")
 Trimmed within plate losing letters in the attribution.
 Tipped into album sheet at sides. £360
 Self portrait of Swiss artist Johann Koella (1740-78).
 Whole length seated at easel in studio holding a palette, brushes and a painting stick in his left hand, his right hand to hip and legs crossed. He wears a hat, waistcoat and shirt, breeches and slippers. There is a table to the left with supplies on it and a lute and lyre rests on a table covered in a cloth to the right. In the background two paintings hang on the wall and a curtain is drawn.
 Stock: 61613

78. **Sir Thomas Lawrence P.R.A.**
 Painted by Sir Tho.s Lawrence. Engraved by Samuel Cousins. [London publish'd April 22 1820 by Walter B Tiffin, N.º3 Haymarket opposite the Opera House.]
 Mezzotint. Sheet 350 x 260mm (13¾ x 10¼").
 Trimmed within plate, losing publication line, mounted in album paper at edges. £160
 Sir Thomas Lawrence (1769-1830), after an unfinished self-portrait now in the Royal Academy (No 03/950). The portrait was commissioned by George IV, who is supposed to have suggested that Lawrence wear 'the costume of his Doctor-of-laws gown' without the cap as 'we shall not recognise you without your bald head'. However the artist shows himself in everyday clothing.
Whitman 100, state iv.
 Stock: 61630

79. **Petrus Vander Meulen Pictor.**
 N de Largilliere pinx: I Beckett fe: et ex: [n.d. c.1688]
 Rare mezzotint, sheet 375 x 280mm (14¾ x 11").
 Trimmed and glued to backing album. Damaged and loss bottom & top left. £140

Head and shoulders oval portrait of Flemish battle painter Pieter van der Meulen (1638-c.70). His long hair cascades down his shoulders and he wears an open collar and robe.

After French painter and draughtsman Nicolas de Largillière (1656-1746). *CS 95 I of II.*
 Stock: 61581

80. **John Opie R.A. To John Boydell Esq.r Aldermann of the City of London This Plate is by Permission, Respectfully Inscribed by his much obliged & humble Serv.t S.W. Reynolds.**

Ipse pinx. Engraved by S.W. Reynolds. Published June 1. 1802 by John Jeffryes, Clapham Road.
 Mezzotint. Sheet 335 x 230mm (13¼ x 8¾"). Trimmed within plate, laid on album paper at edges. £180

A self-portrait of John Opie, first published by Reynolds in 1798.

Boydell published many of Opie paintings, including five subjects for his Shakespeare Gallery, most notably Juliet's death from Romeo and Juliet. *Whitman 221, state ii of ii.*

Stock: 61634

81. **Petrus Paulus Rubens & c.**
 P. Pelham fec: et Excud: 1724.
 Fine mezzotint. 350 x 255mm (13¾ x 10"). Thread margins, mounted in album paper at edges. Repairs left centre border. £260
 A half-length self-portrait of Flemish baroque painter Petrus Paulus Rubens (1577-1640). *CS 33, apparently predating the listed first state, which has the address of John Bowles.*

Stock: 61642

82. **[Mrs Worlidge] [married 1.stly Worlidge the artist, 2.ndly M.r Ashley, 3.rdly Captain Robinson. She kept the "Star and Garter" at Richmond; died 1790.] [in ink below print]**
 T. Worlidge pinx.t. G. Powle sc. Published according to Act of Parliament. [n.d. c. 1776]
 Very rare mezzotint, 225 x 170mm (9 x 6¾"), with good margins. Tipped into album sheet at edges. Slight crease. £280
 Half-length portrait of Elizabeth Worlidge (nee wickstead) (1743-c.90). She wears a lace cap tied at the top of her head, and a dark cape with a cross hanging at her neck.
 She was Thomas Worlidge's (1700-66) third wife and assisted him in his artistic work, and gained a reputation for herself by her skill in copying paintings in needlework. After Worlidge's death she carried on the sale of his etchings at his house in Great Queen Street; but she let the mansion to Hester Darby and her daughter, Mary Robinson ('Perdita'), on her marriage to a wine and spirit merchant James Ashley, using the name Mrs Ashley until 1771. She later remarried again a Captain Robinson, and kept the 'Star and Garter' at Richmond. *CS II of II.*

Stock: 61577

83. **Ritratto de Bindo Altovitii. M.D XX III**
Titianus pinxit, Tho: Neale fecit, Sold by John Overton at the white horse neere the fountaine tavern without Newgate. [n.d. c.1690]

Very rare etching, sheet 380 x 290mm (15 x 11½"), on 17th century watermarked paper. In ink at bottom "By Thos. Neale, a disciple of Hollar". Trimmed within plate and tipped into album paper. Creased and slightly damaged at corners. £260

Half-length portrait of a man with moustache and long beard wearing a loose gown, and ring on the ring finger of his left hand, which holds a book closed with two clasps, lying on a parapet. The title suggests this is italian bank Bindo Altoviti (1491–1557) however looks more like a painting formerly attributed to Titian that is now believed to be by Paris Bordone; it appears to be Giovanni della Casa (1503–1556) an Italian poet, diplomat, clergyman and inquisitor, and writer on etiquette and society.

Stock: 61651

84. **[Jane Collier] [in ink below print]**

J. Highmore Pinx.t J. Faber Fecit. [Sold at the Golden Head near the Church Bloomsbury][n.d. c.1750]
Rare mezzotint, 18th century watermark; sheet 375 x 275mm (14¾ x 10¾"). Trimmed losing publication line. Tipped into album paper at sides. Repairs at bottom. £260

Three-quarter length of a woman leaning on the rim of a fountain. She wears a dress and her cloak is hung across her with a string of pearls.

John Faber the Younger (c.1684-1756) also produced a larger, more detailed engraving after the painting, in reverse: see CS 87.

Chaloner Smith suggests Jane Collier could be the sitter, adding that Bromley's identification of the lady as a courtesan, also known as Miss Stewart, has not been corroborated. Jane Collier (1714 – March 1755) was an English novelist best known for her book *An Essay on the Art of Ingeniously Tormenting* (1753). She also collaborated with Sarah Fielding on her only other surviving work *The Cry* (1754). Or as identified by the British Museum the first wife of the Honble James Murray, son of the 4th Lord Elibank (q.v.) who died at Beauport (1779). *CS 88 I of II*.

Stock: 61589

85. **Lady Elizabeth Foster.**

Engraved by Miss Caroline Watson, Engraver to Her Majesty after an original drawing made by Mr Downman for the Scenery at Richmond House Theatre. London. Pub.d by R. Cribb, 288, Holborn, Jan.y 1 1797.

Stipple, very fine impression. 290 x 205mm (11½ x 8"), with very large margins. £330

Lady Elizabeth Foster (1757-1824), novelist and friend of Georgina Cavendish who lived with her and the Duke of Devonshire in a ménage à trois for 25 years, becoming duchess when Georgina died in 1806.

Downman executed a series of portraits of women who had acted in the Richmond House Theatre, the 3rd Duke of Richmond's private theatre in Richmond House, Whitehall. Regarded as one of the grandest houses of the period, it burned down in 1791, after

which the Duke concentrated on his country estate, Goodwood.

First published by M. Lawson in 1788.

Stock: 51313

86. **[John Foxe] ANNO DO 1587. ÆTAT 70. Cujus in hac humili confusus imagine pendes...**

G: Glouer Sculp: [n.d. c.1641]

Engraving, sheet 375 x 260mm (14¾ x 10¾").

Trimmed within plate and tipped into album sheet at edges. Very small pinprick holes within face. Repairs left bottom corner. £75

Frontispiece to Foxe's 'Acts and Monuments' ('Book of Martyrs'), 1641 edition. Half length portrait of martyrologist and author John Foxe (1516-1587). He wears a hat, ruff, and fur-lined gown.

Stock: 61637



87. **James Harrington Esq.r Author of the Oceana. Engraved from an Original Picture in the Possession of John Hudson Esq.r of Bessingby in Yorkshire.**

Marchi fecit. [n.d. c.1760.]

Mezzotint, 18th century watermark. 355 x 255mm (14 x 10"). Small margins. Very slight tear in margin on left centre. £320

Portrait of James Harrington (1611-1677), political theorist and philosopher, head and shoulders in an oval wearing a lace collar and hair in long ringlets, after on an oil in the National Portrait Gallery dated c.1635. Despite being a Parliamentarian, Harrington has a close association with Charles I, becoming a gentleman groom of the royal bedchamber in 1647, a role he played at both Hurst Castle and Carisbrooke. Parliament had him removed in 1649 for refusing to spy on the king. After Charles's execution Harrington started work on 'The Commonwealth of Oceana', a

composition of Utopian political philosophy, a metaphor for interregnum England, with its beneficent lawgiver Olphaus Megaletor representing Oliver Cromwell. Despite this, the first edition (1656) was seized at the printers on the orders of Cromwell; Harrington appealed to Elizabeth Claypole, Cromwell's favourite daughter, and it was eventually issued with a new dedication to the Lord Protector. *CS: 8, ii. See Ref: 52482.*
 Stock: 61550

88. John Locke Esq.r. Done after the Marble Bust, in Her Majesty's Hermitage in the Royal Garden at Richmond.

[Drawn & engraved by John Faber.] Printed for Tho: Bowles in St Pauls Church Yard, & John Bowles & Son, at the Black Horse, Cornhil. [n.d., c.1740.] Mezzotint. 355 x 255mm (14 x 9¾"), with large margins. £280

Portrait of the philosopher John Locke (1632-1704) taken from a bust at the Royal Palace at Kew, now the Royal Botanic Gardens.

In 1730 Queen Caroline commissioned a 'hermitage', decorated with a series of five marble busts by the English sculptor Michael Rysbrack to celebrate British philosophers: Locke, Isaac Newton, Robert Boyle, Samuel Clarke and William Wollaston. Unfortunately the Hermitage no longer exists. *CS 125. Ex collection of the Hon. Christopher Lennox-Boyd.*
 Stock: 32333

89. Mr. William Wollaston. Done after the Marble Bust, in Her Majesty's Hermitage in the Royal Garden at Richmond.

I. Faber fecit. Printed for Tho: Bowles in St. Pauls Church Yard, & John Bowles at the black Horse in Cornhill. [n.d., c.1745.] Mezzotint. 355 x 255mm (14 x 10"), 18th century watermark, with large margins. £260

A portrait of philosophical writer William Wollaston (1659-1724) who wrote 'The Religion of Nature Delineated' 1722. From the series 'Philosophers of England'. *CS 121.I.*

Stock: 50385

90. [The Attentative Nurse]

A. Kauffman R.A. pinxit. Rob.t Lowrie fecit. R. Sayer excudit.

Mezzotint, sheet 370 x 290mm (14¾ x 11½"). Trimmed within plate at right and bottom possibly losing title. Glued onto backing paper. Creasing. £160
 Three-quarter length oval portrait of a young woman swathed in fabric holding a baby.

Stock: 61597

91. [Circe]

Painted by D Gardner. Engrav'd by T Watson. Publish'd Nov.r 1st. 1778, for T Watson.

Scratched letter proof mezzotint before title, plate 250 x 195mm (9¾ x 7¾"), with large margins. £230

Imaginary portrait of the Greek mythological entrantress Circe. A half length front facing portrait of a young woman within an oval frame. She holds a cup

in her left hand and a wand in the other, wearing a pale gown and dark cloak, her hair dressed half up with a circlet. *CS 39 page 1565.*

Stock: 61585



92. [Eliza.]

Painted by J. Hoppner. Engraved by J. Young. London Publish'd March 1st, 1786, by J. Young, No 28 Newman Street, Oxford Street.

Mezzotint, scratched letter proof, in a fine Daniell frame. 380 x 280mm (18 x 11"), large margins on 3 sides. Trimmed to plate at bottom. Unexamined out of frame. £280

Portrait of a pensive woman at a window, with a songbird in a cage hanging on the wall.

Chaloner Smith believed the woman to be Hoppner's wife, Phoebe Wright, the daughter of American-born sculptor Patience Wright. *CS:74: I of II.*

Stock: 61423

93. [Portrait of a Young General.]

[Aet. 49. Cal 39. Anton: van Dyck Pinx. v. Prenner inc:][old ink mss.] [n.d., c.1728.]

Etching, proof before letters, faint 18th century watermark. 220 x 165mm (8¾ x 6½"). Thread margins, mounted in album paper. £280

A half-length portrait of a young man in armour, sword on hip, from the series 'Theatrum Artis Pictoriae', 160 engravings of paintings in the Imperial Collection in Vienna, published 1728-33.

Van Dyck's original oil is in the Kunsthistorisches Museum, Vienna, with the title above; Anton Joseph Prenner's preliminary sketch is in the Museum of Fine Arts, Budapest (Inventory No. 3444).

Stock: 61620



94. **[Master Lambton.]**

[Painted by Sir Thos Lawrence P.R.A. Principal Painter in Ordinary to his Majesty. Engraved by S. Cousins.] [Published for the Proprietor, Sir T. Lawrence P.R.A. Jan.y 1827.]

Mezzotint, scarce proof before letters. 470 x 355mm (18½ x 14"), large margins. £380

Portrait of Charles Lambton (1818-31) as a boy, wearing a velvet suit with frilled white shirt, lying on rocks with one hand behind his head. The son of John George Lambton, 1st Earl of Durham, he did not reach adulthood. Commonly known as "The Red Boy", and the first painting on a British postage stamp "Harrison 4d" 1967.

Sir Thomas Lawrence exhibited the original painting at the Royal Academy in 1825 (no.288) as 'Portrait of the Son of J.G.Lambton Esq.' *Whitman 98.1.*

Stock: 60973

95. **[Young Woman Holding a Lamp]**

G dowe. pinx. G Valck fecit. et ex. [n.d. c.1700] Very fine mezzotint, 375 x 265mm (14¾ x 10½"). Trimmed within plate and tipped into album sheet. Crease in centre horizontal (not visible from front). £360

A trompe-l'œil of a woman coming out of a window, surrounded by stone work, lit by the glow of her oil lamp.

After Dutch Golden Age painter Gerrit Dou (1613-75), who specialised in genre scenes and is noted for his trompe-l'œil "niche" paintings and candlelit night-scenes with strong chiaroscuro.

Stock: 61611

96. **Done after a capital picture of Rembrandt, in the collection of Mr. Reynolds. This print obtained the first premium, granted by the Society for the Encouragement of Arts &c. Anno. 1765**

Rembrandt pinx.t. Humphrey fecit. Sold by W. Humphrey, near New Street S.t Martin's Lane. Fine mezzotint, sheet 375 x 285mm (14¾ x 11¼"). Creasing. Trimmed to plate and tipped into album sheet at sides. £260

An almost three-quarter length portrait of a moustachioed man, standing behind a table, his right hand holding a pencil and resting on a closed book, his left hand in an open one. He wears a cap over his long hair and a robe. *CS 23. Charrington 93 II of II.*

Stock: 61592

97. **Miss Hudson.**

T. Hudson Pinx.t I. Faver Fecit. [n.d. c.1756] Mezzotint, 18th century watermark, 355 x 250mm (14 x 9¾"). Creased bottom right and stained. Thread margins. Tipped into album paper. £260

Full length portrait of Miss Hudson. She stands on a balcony against a country landscape; a classical urn on a pedestal at the end of the balustrade to right. She wears a beautiful dress, feathered cap on a slant and a miniature portrait on a chain across her body. In her folded arms she carries a fan. A pug-dog at her feet looks up at her adoringly.

Presumably a relation to the artist Thomas Hudson (1701-79) whom the print is after. *CS 197 only state.*

Stock: 61587

98. **[Mrs Chelsum] Inscribed to the best of Parents by her affectionate Son, J.C.D.D. AEt: 87 A.o 1789. Me, let the tender office long engage...**

S. Elmer pinxit. W.m Pether sculpsit. Rare mezzotint; sheet 375 x 285mm (14¾ x 11¼"). Trimmed within plate and tipped into album sheet at sides. £180

Half-length seated portrait of Mrs Chelsum with six lines of verse from Pope underneath the dedication line. She wears gloves, a dark shawl, dark sash around her waist and dark bonnet tied under her chin with a frilled white cap underneath. *CS4 II of II.*

Stock: 61574

99. **William Neild. Would'st thou be happy; Turn, instantly, from every Evil way; Seekest thou for Peace...**

Parry Pinx.t I. Jehner Fecit. Feb, 25, 1777. Rare mezzotint, 350 x 250mm (13¾ x 9¾"), with large margins. On laid 18th century watermarked paper. Some foxing. £260

Three-quarter seated portrait of William Neild (d.1786). He sits in a high-backed chair and wears trousers, waistcoat, coat with shirt poking out of the sleeves and a cravat. *CS 8 II of II.*

Stock: 61580

100. **Nurse and Child. [Drawn by E. Edwards from ye Original Picture of ye same size, painted by Sebasts. Bourdon, the Orig. Drawing in ye Possessn. of R. Sayer.]**

Rob.t Lowrie fecit. [after Sébastien Bourdon]. R. Sayer Excudit. [London, Printed for Robt. Sayer, No. 53 Fleet Street as the Act directs, 2 Jany. 1772.] Mezzotint, sheet 375 x 300mm (14¾ x 11¾").

Trimmed losing second half of title and publication line and glued to a backing sheet. £260

A nurse wearing a turban lifting a child from cushions, cleans the infant with a cloth it as it looks back over left shoulder and puts its arm around the nurse's neck.

Scene within an oval stone frame.

Stock: 61598

101. **'t Orgineele Schildery is in de Collectie van Heer Ketelar.**

Rembrandt pinx. P. Louw fec. AParis ches Basan. [n.d. c. 1760]

Mezzotint, 18th century watermark; 310 x 210mm (12¼ x 8¼"). With small margins. Tipped into album sheet at sides. Creased. £240

Head and shoulders portrait of a bearded man wearing a turban. *Charrington 101 II of II.*

Stock: 61596

102. **Rembrandt's Father. Done from an Original Painting by Rembrandt belonging to Will.m Baillie Esq.r.**

Jn.o Greenwood fecit. Published by J. Boydell Engraver in Cheapside, Jan.ry 1764.

Mezzotint, 350 x 250mm (13¾ x 10), with large margins. Late. Slight staining. Repaired tear left margin. £180

Head and shoulders of a bearded man with a wide-brimmed hat, then thought to be after Rembrandt. *CS 9. Charrington 60.*

Stock: 61593

103. **Rembrandt's Father.**

Printed for Tho.s Bowles in S.t Pauls Church Yard, and John Bowles & Son, at the Black Horse in Cornhill. [n.d. c.1760]

Scarce and very fine mezzotint, 18th century watermark; 355 x 260mm (14 x 10¼"). Small margins. So-called Rembrandt's father; portrait of an unidentified elderly man seated in an arm-chair, resting his left hand on the rest, the other holding a stick, wearing a high cap and a coat. *CS pg 1743 132.*

Charrington 12. Charrington had not seen a complete impression.

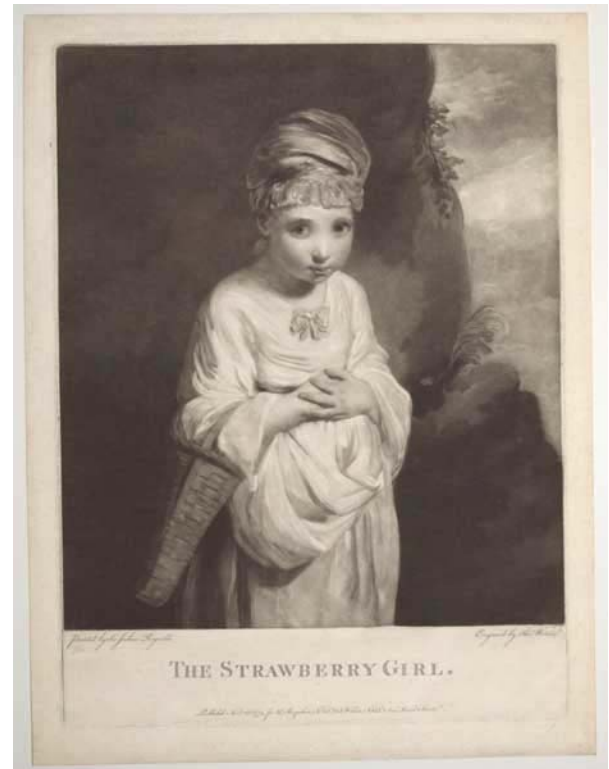
Stock: 61594

104. **Rembrandt's Mistress. From a celebrated Picture as large as the Life mnetioned particularly in the Life of Rembrandt. In the possession of the Right Hon.b;e Lord Viscount Maynard.**

Rembrandt pinx.t. R: Cooper del.t & sculp.t. Publish'd as the Act directs June 30.th 1781. by Richard Cooper N.o 24 Edward Street Cav.sh Square.

Fine mezzotint, 18th century watermark; 330 x 225mm (13 x 8¾"), with large margins. Repaired tear top left margin. Some foxing. £360

A woman sits up in bed pulling back a curtain. After Rembrandt's painting 'A Woman in Bed' which currently resides in the Scottish National Gallery. It is widely agreed that the model for this painting was Rembrandt's partner Hendrickje Stoffels (1626–63). However the Scottish National Gallery think this is not a portrait of her but the subject is of the Old Testament Apocryphal Book of Tobit, and this is Tobias' wife Sarah on their wedding night cheering him on to defeat the demon Asmodeus. *Charrington 39 II of II.*
Stock: 61595



105. **The Strawberry Girl.**

Painted by Sir Joshua Reynolds. Engrav'd by Tho.s Watson. Publish'd Nov 1st 1774 for W.Shropshire, No. 158 & T.Watson, No 142, New Bond Street.

Mezzotint. 370 x 280mm (14½ x 11"), very large margins. £370

Possibly Theophilia Palmer, niece of Reynolds known as 'Offie'. *Goodwin, 52, iii of iv. CS 43, ii of iii.*

Stock: 61380

106. **[A woman reading a letter.]**

[after Henry William Bunbury] [Published 4th June 1786 by Wickstead, 30 Henrietta S.t Covent Garden] [in old ink mss.].

Stipple, proof before letters. 220 x 145mm (8¾ x 5¾"), with very large margins. Some damp staining on left. £160

An oval portrait of a woman, leaning against the back of a chair reading a letter. *BM 1877,0512.534, no mention of a publisher.*

Stock: 61357

107. **Woodand Mary.**

J.C. Wilson [in image]. [n.d., c.1840.]

Lithograph. 180 x 130mm (7 x 5"). Trimmed to printed border, mounted on album paper. £90

A pretty young woman, an illustration to a popular ballad.

Stock: 61420

108. **[Young man drawing]**

G. Schalcken pinx: J Gole fec: et exc: cum Privilegio Amstelodami. [n.d. c.1700]

Mezzotint, 18th century watermarked paper, sheet 380 x 285mm (15 x 11¼"). Trimmed to plate and tipped into album sheet at sides. Rubbed. £260

A young man seen seated at a table by candlelight, draws in his sketchbook from an antique bust; another classical head seen lying on the table

Stock: 61614

109. **Richard Barnwell Esq.r and Son.**

R.B. Parkes [after Sir Joshua Reynolds]. [London: Henry Graves & Son, 1865.]

Fine mezzotint with stipple, scratched letter proof on chine collé. 280 x 190mm (11 x 7½") very large margins. £80

Richard Barwell (1741-1804), an East India Company nabob, seated in his library with his young son (probably Richard, died 1800, aged 23) clinging to his arm.

Barwell was a member of the Supreme Council of Bengal (1774-80) under Warren Hastings. He amassed such a fortune that he could purchase Stansted Park in Sussex and employ Joseph Bonomi and James Wyatt to remodel the house and Capability Brown to lay out the grounds.

The inset profile portrait of Warren Hastings on the right is an addition to this version, and not on the original oil by Reynolds or the earlier mezzotint by William Dickinson. It symbolises Barwell's support for the former governor of Bengal during his legal problems.

Stock: 61366

110. **The true and lively Poraiture of the Ho.ble and learned Knight S.r Walter Raleigh. Tam Marti, Quam Mercurio**

Ro: Vaughan Sculp: [n.d. c.1650]

Engraving, sheet 375 x 280mm (14¾ x 11"). Trimmed within plate right and top. Tipped into album sheet at edges. £130

Portrait of Walter Raleigh (1552-1618), half length, wearing ruff, holding baton, and hand over a globe inscribed 'Guiana'; bookshelf at upper right, arms at upper left.

Stock: 61638



111. **Jedediah Buxton.**

B. Killingbeck pinx.t. J. Spilsbury fecit. Published pursuant to an Act of Parliament May the 1.st 1773, by B. Killingbeck at Mrs. Totton's Mount Street Berkley Square, London,

Fine mezzotint, 18th century watermark. 375 x 275mm (14¾ x 10¾"). Title area smudged. Small margins; horizontal central crease. £260

A half-length portrait of Jedediah Buxton (1707-72) an illiterate farm labourer of Elmton, Derbyshire, whose ability as a mental calculator was tested by the Royal Society after he walked to London in 1754.

A 1781 state of this print gave this biography: "Jedediah Buxton, A poor Day Labourer: born at Elmton in Derbyshire: who without being able to write or cast Accounts in the Ordinary method: perform'd the longest Calculations and solv'd the most difficult Problems in Arithmetics, by the strength of his Memory; - neither Noise, nor Conversation cou'd interrupt him: he would either go on with his Calculations all the time or leave off in the midst and resume them again eventhough it should be Years afterwards". *CS 7, state i of ii.*

Stock: 61368

112. **Daniel Lambert of Suprising, Corpulency. Weighed 52 Stone. From A picture in the possession of Robert Bridge Esq. Dedicated to Miss Agnes Farell, at the suggestion of C. Wake Esq. By her devoted admirer J.M.B.**

[n.d. c.1830]

Pen and ink drawing, sheet 165 x 115mm (6½ x 4½"). Some staining and lightly creased at top left. £180

A seated portrait of Daniel Lambert (1770-1809), obese Keeper of Leicester gaol, who moved to London in 1806 and charged visitors one shilling to see his corpulent figure.

Stock: 61458

113. **The Right Honourable S.r John Willes, Lord Chief Justice of his Majesty's Court of Comon Pleas, And one of his Majesty's most Honourable Privy Council.**

Johnson fecit [after Thomas Hudson]. [n.d., c.1746.]
Mezzotint, 18th century watermark. Sheet 265 x 195mm (10½ x 7¾"). Trimmed within plate, mounted in album paper at edges. £190
Three-quarter seated portrait of Sir John Willes (1685-1761), the longest-serving Chief Justice of the Court of Common Pleas since the 15th century. He was also notorious for gambling and womanising, and was said to have several illegitimate children. William Hogarth portrayed Willes unflatteringly in a pair of paintings, 'Before' and 'After' (sex). now in the Tate. *CS p.731*.
Stock: 61648

114. **M.r John Norden.**

[n.d., c.1780.]
Stipple, proof before title etc. 190 x 130mm (7½ x 5¼"). Trimmed into plate at bottom. Small margins on 3 sides. £160
Head and shoulders portrait of John Norden (1548-1625?), topographer and cartographer, titled in facsimile handwriting.
Five county maps by him were included in Camden's 'Britannia' in 1607, and were copied for John Speed's county atlas in 1611 in preference to the older Saxton maps.
Stock: 61391

115. **Johannes Ogilvius.**

P. Lilly Pinxit. Guil. Faithorne Sculp. [n.d., c.1654.]
Fine engraving. Sheet 290 x 200mm (11½ x 8").
Trimmed within plate, slight damage in two corners, mounted in album paper at sides. £360
John Ogilby (1600-1676), a multi-talented Scot. From an early apprenticeship to a dancing master, he became a translator of classics and then a successful publisher, with his crowning achievement being his 'Britannia', Europe's first atlas of roadmaps. This portrait was used as frontispiece to his 'Works of Publius Virgilius Maro', 1654.
Stock: 61562

116. **[Portrait of Ortelius.]**

[Drawn & engraved by Philips Galle.] [Antwerp, n.d., c.1590.]
Engraving with hand colour. 320 x 215mm. (12½ x 8½"), with large margins. Shallow tears in top left hand corner and some creasing confined to margins. £380
Portrait of the famous Dutch cartographer, an oval within a fine strapwork cartouche, published in posthumous editions of his atlas, the 'Theatrum Orbis Terrarum'.
The motto reads: 'By looking, Ortelius gave mortal beings the world; by looking at his face, Galleus gave them Ortelius'. Galle engraved many of the maps in the Theatrum.
Stock: 61517



117. **[Sir Jeffery Amherst, Knight of the Most honorable Order of the Bath, Governor of Virginia...]**

J. Reynolds pinxt. J. Watson fecit. 1766. [Sold by Ryland and Bryer, at the Kings Arms, in Cornhill.] [n.d., 1766.]
Mezzotint, scratched letter proof before title and publication line, inscription area uncleaned. 455 x 330mm (18 x 13"), with good margins. Framed. Unexamined out of frame. £780
Jeffrey Amherst, 1st Baron Amherst (1717-1797), Field Marshal, wearing star and sash over armour in a landscape; his helmet on plan of Montreal before him. Arms below image.
Amherst was responsible for a series of sweeping victories against the French, 1758-60, during the Seven Years War, leading to the conquest of Canada. Commander-in-Chief and Governor of North America, 1761.
After Sir Joshua Reynolds (1723-92). *Chaloner Smith: 2. Goodwin: 38 i of v. Hamilton: pg.1.*
Stock: 61619

118. **[John Churchill] Johann Hertog en Grave van Marlboroug, Prins van't H.Roomse Ryk...**

Jan de Leeuw Schulp: [after Adriaen van der Werff] 't Amsterdam by Nicolaus Visscher met Privilege van der Hoog. Mog: Herren State General [n.d., c.1700].
Fine engraving. 375 x 280mm (14¾ x 11"). Trimmed close to plate lower left, folded through ornamental border at bottom. £290
Rare portrait in oval of John Churchill (1650-1722) in wig and armour, after a portrait by Adriaen van der Werff (1659-1722).
Stock: 61565

119. **His Grace Charles Spencer, Duke of Marlborough, Master General of the Ordnance, General in Chief of His Majesty's Foot Forces, Knight of ye most Noble Order of ye Garter, & one of his Maj.ties most hon.ble Privy Council &c. Done from a Picture in the Possession of the Rt. Hon.ble the Earl of Pembroke; to whom this Plate, is most humbly Inscribed by His most Dutiful and Obedient Servant. Rich:d Houston.**

J. Reynolds Pinx.t 1758. R. Houston Fecit. Sold by R. Houston, Charing Cross. Price 2.s.
Mezzotint. Sheet 330 x 225mm (13 x 8¾"). Trimmed to image on three sides, repaired tear in inscription area, mounted in album paper. Repaired left corner.

£190

Charles Spencer, 3rd Duke of Marlborough (1706-58), soldier and politician who served briefly as Lord Privy Seal in 1755 and led the British forces during the Raid on St Malo in 1758 during the Seven Years' War. Collector's mark. Lugt: 572, John Charrington, Conservator Fitzwilliam Museum. CS: 77, state ii of ii. *Hamilton: p.51. See Ref 24423 for Proof before letters.*

Stock: 61646

120. **Francesco Bernardi, detto il Senesino.**

J. Goupy pinx. E.Kirkall fe. [n.d., c.1730.]
Scarce & fine mezzotint. 325 x 225mm (12¾ x 8¾").
Narrow margins. £480

Francesco Bernardi (1686-1758), a castrato singer known as 'Senesino'. He was engaged by Handel in 1720 for the Royal Academy of Music. He argued with Handel and joined the rival 'Opera of the Nobility' in 1733, singing alongside the great soprano castrato Farinelli, but returned to Italy in 1736. CS: 1, only state.

Stock: 61538

121. **[Proof][Dr Boyce]**

[Drawn from the life & Engrav'd by J. K. Sherwin engraver to His Majesty & His Royal Highness the Prince of Wales.] [Publish'd as the Act directs Decr. 1ft 1788.]

Scratched letter proof etching, sheet 300 x 245mm (11½ x 9¾"). Trimmed within plate. £260

William Boyce (1711-1779), organist, composer, and music editor, seated beside a classically-ornamented table on which also lies a volume lettered 'Dr Boyce..'. His left arm rests on sheet music, quill in his right hand. Curtain drape behind to left, column at right, church organ in background beyond. Master of the king's music from 1757, Boyce composed music for state occasions following the death of Handel. This included music for the funeral of George II and the wedding of George III and Queen Charlotte. Boyce also had an interest in the history and science of music, and published an important three-volume work of church music, 'Cathedral Music', which was influential in the repertoire of church music over the next century. *See reference 37958.*

Stock: 61688



122. **Joannes Carestini.**

George Knapton Pinx.t. J. Faber Fecit 1735 Sold by J. Faber at the Golden Head in Bloomsbury Square
Rare & fine mezzotint. 355 x 250mm (14 x 9¾").
Slight printer's crease mainly in inscription area, crease top left corner. £450

Half-length portrait in oval of Giovanni Carestini (c.1704-c.1760), the leading castrato in Handel's company in 1734. Described by music historian Charles Burney as 'a powerful and clear soprano', Handel's 'Alcina' and 'Ariodante' were written to take full advantage of Carestini's talents, giving the castrato arias in Italian in otherwise English performances.

The painting by artist and connoisseur George Knapton (1698-1778) is only known through this engraving. CS 55.

Stock: 61537

123. **Gioacchino Conti Gizziello.**

Ch. Lucy Pinxit. Alex. VanHaeken Fe. 1736.
Scarce & fine mezzotint. 355 x 255mm (14 x 10"),
with large margins. Faint crease in image. £490

Half-length portrait of Gioacchino Conti (1714-61), Italian soprano castrato opera singer, nicknamed Gizziello in honour of his teacher, Domenico Gizzi. This portrait was published when he was in London (1636-7), while he was engaged by George Frideric Handel. CS 5, only state.

Stock: 61535

124. **Gioacchino Conti Gizziello.**

Ch. Lucy Pinxit. Alex. VanHaeken Fe. 1736.
Scarce mezzotint, sheet 355 x 255mm (14 x 10").
Trimmed to plate. £450

Half-length portrait of Gioacchino Conti (1714-61), Italian soprano castrato opera singer, nicknamed Gizziello in honour of his teacher, Domenico Gizzi.

This portrait was published when he was in London (1736-7), while he was engaged by George Frideric Handel. *CS 5, only state. See reference 61535 for one with margins.*

Stock: 61684



125. William Crotch. his Celebrated Child who discoerv'd extraordinary Talents for music during the Third Year of his Age, was born at Norwich July 5th 1775.

Engraved by James Fittler. [London. Publish'd according to Act of Parliament May 12th 1779 by Mrs Crotch, near St James's Street Piccadilly] Rare engraving, sheet 325 x 235mm (12¾ x 9¾"). Trimmed within plate; losing dedication and through engravers name. £320

Half-length portrait of the infant musical genius William Crotch (1775–1847). He holds a music sheet, wears feathered hat and dress. Portrait is within oval on pedestal with musical ornaments.

Crotch was an English child prodigy musician, composer and organist.

Stock: 61675

126. Hempson. The Harper Of Magilligan, County of L'Derby.

Engraved from an Original Drawing by E. Scriven. London, Published by E. Bunting Nov.r 1809. Rare stipple, 275 x 200mm (10¾ x 8"), with large margins. Margins a little messy. £280
Illustration to Bunting's 'The Ancient Music of Ireland'. Almost whole length seated portrait of Donnchadh Ó hAmhsaigh (1695-1807)(known in english as Denis Hempson) eyes closed playing the harp.

An Irish harper he also gained the nickname 'the man with two heads' as he had a large growth (wen).

Stock: 61676

127. Michael Kelly, of the Kings Theatre & Theatre Royal Drury Lane. From an Original Picture in the Possession or Rowland Stephenson, Esq.r.

Painted by J. Lonsdale Esq.r. Engraved by C. Turner, Mezzotint Engraver in Ordinary to his Majesty. London, Pub.d June 1. 1825, by M.r Sams, Royal Library S.t James's Street.

Mezzotint, presentation copy, signed by the sitter in ink. 355 x 250mm (14 x 9¾"), with large margins.

Mss. ink slightly smeared. £320

Seated half-length portrait of Irish tenor Michael Kelly (1762-1826), signed "As a token of esteem to Miss Stephens from Michael Kelly January 24th 1825".

Miss Stephens likely refers to Catherine Stephens, Countess of Essex (1794–1882) who was an English operatic singer and actress, also known as Kitty Stephens. She sung music composed by Michael Kelly at the Theatre Royal Covent Garden. *Whitman: 286*

Stock: 61539

128. Angelo Mar:a Monticelli

Equ. Adr.as Casali pin.t et delin.t. J. Faber fecit Printed for John Bowles, at No 13 in Cornhill.

Scarce mezzotint, 350 x 250mm (13¾ x 9¾") Small margins. £450

Angelo Maria Monticelli (c.1712-?1758), Italian castrato soprano holding music reading 'ma non lo posso dir' ('but I cannot say it'). In a career also taking in Vienna, Dresden and various Italian cities, Monticelli was in London 1741-6, where he was praised by Horace Walpole, Charles Burney and others.

Engraved after a portrait by Cavaliere Andrea Casali (1705-84), Italian painter and dealer active in England. *O'D ii/ii; Russell iii/iii. CS 247 II.*

Stock: 61686

129. W.A. Mozart.

Doris Stock del. 1789. Eduard Mandel [sc 1858]

Verlag und Eigentum von E. H. Schroeder in Berlin.

Rare etching on chine collé, plate 155 x 130mm (6¼ x 5¼"), with large margins. Publishers blindstamp. £140

Oval head and shoulders portrait of musician and composer, Wolfgang Amadeus Mozart (1756-91), in profile to the left. He wears a queue wig, coat with high collar, neckerchief and frill.

Stock: 61681

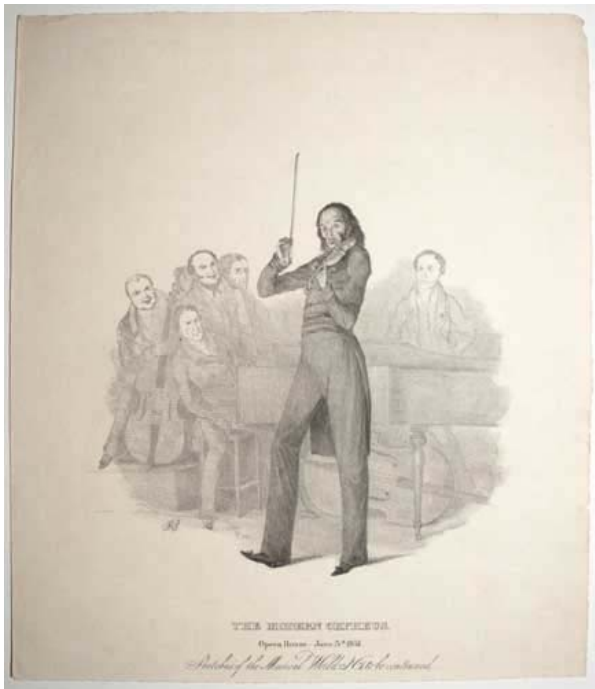
130. Mozart.

Chapman Sculp. Engraved for the Encycloepdia Londinensis 1817.

Stipple. 165 x 120mm (6½ x 4¾") very large margins. £160

Portrait in profile of Wolfgang Amadeus Mozart (1756-91), the prolific and influential Austrian composer of the Classical era.

Stock: 61392



131. [Niccolo Paganini] **The Modern Orpheus, Opera House June 3rd 1831. Sketches of the Musical World No.1, to be continued.**

R.S. [Robert Sawyer] [Printed by C. Motte 70 St Martin's Lane.] [Published by Tho.s Mc.Lean, 26, Haymarket, June 10th. 1831.]

Fine lithograph. Sheet 345 x 295mm (13½ x 11½")

Publication line and printer's details trimmed at bottom.

£260

Portrait of Niccolò Paganini (1782-1840), violin under his chin, standing before an orchestra who watch him rather than play.

Stock: 61358

132. **Francesco Bernardi Senesino.**

Tho: Hudson Pinxit. Alex. Vanhaeckken Fe. 1735.

Mezzotint, 355 x 250mm (14 x 9¾") Small margins.

£450

Half-length portrait of opera singer (contralto)

Senesino (1686-1758) an Italian and castrato, remembered especially for his long collaboration with the composer Georg Friedrich Handel (1685-1759).

The portrait is in an oval frame, supported by a slab on which lies an open book of music for Giulio Cesare.

He wears an embroidered coat and wig. *CS 13 only state. See also reference 61538.*

Stock: 61683

133. **Mr. Tenducci.**

Painted by T. Beach of Bath, 1782. Engraved by W. Dickinson. London, Publish'd June 24th 1782 by W. Dickinson Engraver & Printseller No 158 New Bond Street.

Scarce mezzotint, 375 x 275mm (14¾ x 10¾"), with large margins. Rubbed.

£480

Giusto Ferdinando Tenducci (c.1735-1790), Italian castrato and composer, holding sheet music. From 1758 to 1765 he was in London where he was heard at both the King's Theatre and the Royal Opera House, after which he spent most his time in London and Italy.

He taught singing to Wolfgang Amadeus Mozart in Paris in 1777-1778, and Mozart, impressed with his teacher's singing abilities, wrote a concert aria for him. Engraved after a portrait by the Bath painter Thomas Beach (bap.1737-d.1806), now in a private collection.

CS: 83 ii/ii.

Stock: 61687

134. **Captain Christopher Carleill Esquire.**

Robert Boissard Sc. [n.d., c.1600.]

Very scarce engraving, sheet 375 x 295mm (14¾ x 11½"). Trimmed within plate and tipped into album sheet at edges.

£480

Half-length portrait of Christopher Carleill (c. 1551-93), English military and naval commander, step-son of Elizabeth I's spymaster Francis Walsingham. This print celebrates his command of English troops helping defend Steenwijk against the Spanish (1580-1). In 1582 he commanded a convoy of English merchants to Russia when that country was at war with Denmark. In 1584 he was given command of the garrison of Coleraine, County Antrim, but was recalled the following year. In 1585 he was lieutenant-general of the land forces that accompanied Francis Drake on his expedition against Santo Domingo: the expedition plundered Santiago in the Cape Verde Islands, seized Santo Domingo, Cartagena de Indias and St.

Augustine. On the return voyage they visited Sir Walter Raleigh's colony at Roanoke, Virginia. In 1588 he was appointed constable of Carrickfergus, County Antrim, then governor of Ulster.

The portrait is from a set of English admirals all engraved by Boissard. *NPG D21248. See Ref: 46995*

(cut)

Stock: 61639

135. **Rear Admiral Sir Thomas Louis, Bart. K.M.T. & K.F. &c.&c.**

Livesay pinx.t. Joseph Daniell sculp. [London: James Daniell, 1807.]

Rare mezzotint. 295 x 215mm (11½ x 8½"). Trimmed to plate at bottom, narrow margin on right.

£220

Head and shoulders portrait of Rear-Admiral Sir Thomas Louis (1758-1807) in uniform. He saw service in the American and French Revolutionary Wars, serving with Kepple at the Battle of Ushant (1778), Nelson at the Battle of the Nile (1798) but missing Trafalgar (1805) when his ship was sent for supplies and the enemy fleet unexpectedly sallied out from Cadiz, and as second-in-command at the Battle of San Domingo (1806). He died at Alexandria in 1807, after an unidentified sickness he had contracted in the West Indies returned.

Despite the signature here the BM states the engraver and publisher was James Daniell.

Stock: 61374

136. **Richard Burke Obit. Aug. 2. 1794. AT. 36. As precious Gums are not for Common fire, / They but perfume the Temple and expire; / So was he soon exhaled and vanish'd hence / A short sweet Odour at a Vast expence.**

Joshua Reynolds Eq.s Pinx.t. James Ward Sculp.t
Painter & engraver in Mezzotinto to his Royal
Highness the Prince of Wales. Pub. July 5, 1800 by
Mess.rs Wards & C.o N.º 6, Newman Street, London.
Mezzotint, 18th century watermark. 380 x 275mm (15
x 10¾"). Small margins. Horizontal central crease.

£180

Half-length portrait of Richard Burke (1758-1794), son
of Edmund Burke. When Edmund resigned as MP for
Malton (after failing to impeach Warren Hastings),
Richard took his place but died of tuberculosis soon
afterwards. *CS 7. Frankau 12.*

Stock: 61372



137. **[Benjamin Disraeli] The Prime Minister.**
Matthews & Sons, Litho. 54, Berwick St. London, W.
The Whitehall Review. 19th. January 1878.
Tinted lithograph. Sheet 365 x 245mm (14½ x 9¾").

£140

Benjamin Disraeli (1804 - 1881), top hat in the crook
of his arm.

Twice prime minister (1868, 1874-80), Earl of
Beaconsfield, Viscount Hughenden of Hughenden, he
provided the Conservative Party with a twofold policy
of Tory democracy and imperialism.

Stock: 61394

138. **Augustus Henry Duke of Grafton.**
Pompeio Battoni pinx.t 1762. James Watson fecit.
Mezzotint, sheet 360 x 270mm (14¼ x 10¾").

Trimmed at bottom.

£180

Half-length oval portrait of politician and Prime
minister (1768-70) Augustus Henry Fitzroy, 3rd Duke
of Grafton (1735-1811) against a country landscape.
He wears a braid-trimmed coat and holds a long bar.
CS 63 only state.

Stock: 61582

139. **The Right Honourable Charles James
Fox. one of the Representatives of the City of
Westminster.**

London. Published 1. October 1796: by Haines & Son,
19 Rolls Buildings, Fetter Lane.

Scarce engraving. Sheet 315 x 215mm (12½ x 8½").

Trimmed within plate, repaired tears. Slightly messy,
creasing. £260

A gently-caricatured portrait of Charles James Fox,
speaking in the House of Commons, one hand on his
chest, the other holding a copy of the Magna Charta,
with the members sitting behind. Unusual design.

Stock: 61379

140. **[John Henniker]**

G. Romney p.t. H. Hudson f.t. [n.d. c.1786]

Fine mezzotint proof before title, 18th century
watermarked paper; 325 x 250mm (12¾ x 9¾"), with
large margins. Some light foxing in margins. £260

Half-length portrait of British peer and Member of
Parliament, John Henniker-Major, 2nd Baron Henniker
(1752-1821). He wears a powdered wig, dark coat and
cravat. *CS 3. Horne 68 I.*

Stock: 61601

141. **The Right Hon.ble Robert Lord Viscount
Molesworth. These Cato's Manners, this his
Sect severe, Extremes & avoid of th'End to
take a care, Nature his Guide, for th'Laws his
life to give, Nor for Himself, but all Mankind to
live.**

T. Gibson pinxit. P. Pelham fec. 1721. cum privilegio
Regis Sold by J. Bowles at Mercers Hall in Cheapside.
Rare mezzotint, sheet 375 x 290mm (14¾ x 11¼").

Trimmed and glued to backing sheet at sides. Some
fading in publication lines. £180

Half length portrait of Anglo-Irish politician, peer and
writer Robert Molesworth, 1st Viscount Molesworth
(1656-1725) in an oval. He wears a velvet coat, white
stock and long pale wig. *CS 27 II of II.*

Stock: 61570

142. **Richard Oastler [signature facsimile.]**

Painted By B. Garside. Engraved By J. Posselwhite.
[n.d., 1840.]

Stipple and line engraving. Sheet 430 x 285mm (17 x
11¼"). Trimmed within plate, surface scuffing. £180

A seated portrait of Richard Oastler (1789-1861), with
two books, 'White Slavery' and 'Marcus'.

Ostler was Tory Radical known as 'The factory king'
for his attempts to limit the factory working day to ten
hours, writing a letter to the Leeds Mercury in 1830
titled 'Yorkshire Slavery'. He was also an abolitionist,
but opposed Catholic Emancipation and Parliamentary
Reform.

Commissioned by Irish Chartist Feargus O'Connor
(1796-1855), this engraving was distributed with
copies of the Northern Star, 12 December 1840. *See
Ref: 7998.*

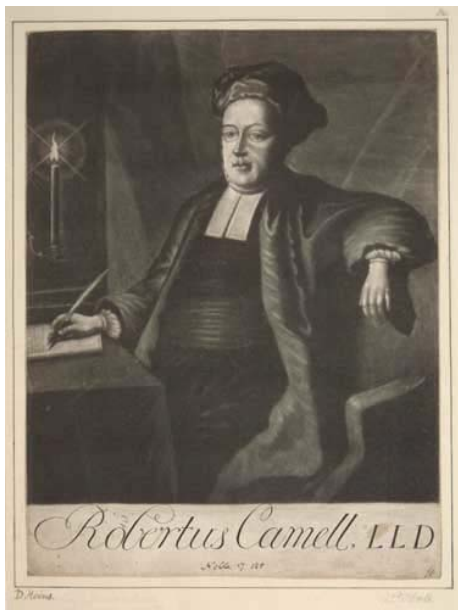
Stock: 61551

143. **George Benson D.D.**

[engraved by James McArdell.] [n.d., c.1764.]
Rare mezzotint. Sheet 215 x 165mm (8½ x 6½").
Trimmed to plate, laid on album paper. £95
Head and shoulders portrait of Presbyterian theologian
George Benson (1699-1762), wearing clerical robes
and wig.
According to Goodwin, this was the frontispiece to
Benson's 'Life of Christ'. *CS 17, only state.*
Stock: 61623

144. **Reverendiss: Dom. Hugo Archiepiscopus
Armachanus Totius Hiberniæ Primas &
Metropolitanus, Unus e primarijs ejusdem
Regni Justitiarijs Anno Dom: 1728.**

Mat: Ashton Pinx: Th: Beard Fecit. [n.d., c.1728.]
Scarce mezzotint. Sheet 350 x 240mm (13¾ x 9½").
Trimmed to image on three sides, old ink mss. in
inscription area. £260
Seated portrait of Hugh Boulter (1672-1742), probably
painted when he was Bishop of Bristol (1719-24),
before his appointment as Church of Ireland
Archbishop of Armagh, the Primate of All Ireland, a
post he held from 1724 until his death.
In that role he supported anti-Catholic measures,
succeeding in depriving them of the right of voting at
elections for members of parliament or magistrates,
their sole remaining constitutional right.
Beard was a Dublin mezzotinter. *CS 1, state i of ii, of
which he notes that there is one known example.*
Stock: 61624



145. **Robertus Camell, LL D [Noble 17 125]**

[in ink]

[John Theodore Heins Senior (Dietrich Heins)] [n.d.
c.1750]
Very scarce mezzotint, 18th century watermark, sheet
380 x 255mm (15 x 10). Trimmed and tipped into
album sheet at sides. £420
Three-quarter length seated portrait of Rector of
Bradwell, Suffolk, Robert Camell (d. 1732). He is
seated at a table, turning away from a book in which he
writes with right hand with his left arm resting on the

edge of his chair. He wears a loose coat over dark robe
with a broad waist-band, bands and a soft hat. He is lit
by the candle on the table. This state is after plate
reduced and artist's name removed. *CS 1 II of II. NPG
D1186.*
Stock: 61586

146. **M.r Thomas Chubb. Aetat: 68; A: D:
1747.**

G: Beare Pinxit. G: Bockman fecit.
Mezzotint, 18th century watermark, sheet 375 x
295mm (14¾ x 11¾"). Trimmed within plate and
tipped into album sheet. Some foxing. £260
Half length portrait of English lay Deist writer Thomas
Chubb (1679–1747). He wears a white, chin-length
wig, coat and neckerchief. He is seated in front of a
book, open on a stand to right, holding a quill between
hands folded on his chest, an ink-pot beside the stand
and two books, one labelled 'Chubbs Tracts' on the
other side. *CS 2 only state.*
Stock: 61560

147. **Samuel Clarke D.D. Done after the
Marble Bust in Her Majesty'd Hermitage in
the Royal Garden at Richmond.**

I. Faber fecit. Printed for Tho: Bowles in St. Pauls
Church Yard, & John Bowles at the black Horse in
Cornhill.
Mezzotint. 355 x 250mm (14 x 9¾"), with large
margins. £240
A portrait of Rev. Dr. Samuel Clarke who was rector of
St. James Westminster and metaphysician. From the
series 'Philosophers of England'. *CS. 125.I.*
Stock: 50383

148. **Nathaniel Crew Episcopus Dunelmensis.**

F.P. fecit. P Tempest ex: [n.d.c. 1700]
Rare mezzotint by Francis Place, sheet 380 x 290mm
(15 x 11¾"). Trimmed and tipped into album sheet at
sides. Some discolouration. £180
Half-length portrait of Bishop of Durham Nathaniel
Crew (1633-1721), 3rd Baron Crew of Stene in an
oval. He has shoulder length hair and wears a cap,
bands and robes. *CS 4 II of II.*
Stock: 61567

149. **The Rev:d John Herries, A. M.**

Martin, Pinx.t 1775. Read fecit. Publish'd March 1.st
1776 by H. Bryer in Cornhill.
Scarce mezzotint, sheet 375 x 280mm (14¾ x 11").
Trimmed within plate. Bottom right corner repaired
and loss. £160
Half-length portrait of Reverend John Herries (d.1781)
clergyman and elocutionist in an oval. He wears a dark
robe, bands and powdered wig and holds a scroll in his
left hand.
His book 'The elements of speech,' published in 1773
was became widely use and frequently cited as an
important work. However often criticised by his
contemporaries as he was Scottish. *CS 1 II of II.*
Stock: 61559

150. **The Lady Abbess of the English Nuns at Antwerp.**

Gab. Mathyas pinxt. Faber fecit. London, Printed for Tho.s Bowles in S.t Paul's Church Y.d & John Bowles & Son, at the Black Horse in Cornhill [n.d., c.1750.] Fine & rare mezzotint, 18th century watermark; sheet 380 x 285mm (15 x 11¼"). Trimmed and tipped into album sheet at sides. £260

A three-quarter length portrait of a nun, seated to the right, wearing the habit. Her right hand lifted to the edge of her veil, and her left hand is resting on an open book on a table beside her, below a crucifix and skull. The sitter is indentified as English nun Mary Howard, of the Holy Cross (1653-1735), daughter of English playwright and politician Sir Robert Howard (1626-98). *CS 195 I of II.*

Stock: 61588

151. **The Rev.d M.r Zachariah Mudge, Prebend of Exeter &c. &c.**

Reynolds pinx.t. Watson fecit. Sold by Ryland & Bryer, at the Kings Arms Cornhill [n.d., c.1766]. Mezzotint, 18th century watermark. 330 x 230mm (13 x 9"), very large margins. Repaired tears. £260

Reverend Zachariah Mudge (1694-1769), a clergyman known for his sermons, painted by Reynolds three times, in 1761, 1762 & 1766.

When his friend John Smeaton finished the Eddystone Lighthouse in 1759, the pair sang the Old Hundredth Psalm as a thanksgiving from the top of the lighthouse. Stock: 61378



152. **James Nayler [Nayler]. Born at Adresloe near Wakefeild in Yorkshire, Was an Independent & Served Quarter Master in ye Parliament Army about ye Year 1641, Turn'd Quaker in 1651, Published as a Blasphemer 1656, Author of many Books & Dyed at Holm in Huntingtongshire 1660, Aged 44.**

T. Preston Fecit [after Francis Place]. [n.d., c.1750.] Fine & rare mezzotint, pt 18th century watermark, sheet 375 x 275mm (14¾ x 10¾"). Trimmed within plate and glued to album sheet at sides. Damaged on left. £260

Having been a quarter-master in the Parliamentary army, Nayler became a Quaker in 1651, joining the Valiant Sixty, a group of early Quaker preachers and missionaries. Nayler [1618-60] was one of the more radical members, and in 1656 he and his friends staged a demonstration entering Bristol on a donkey, re-enacting Christ's entering Jerusalem. Nayler was arrested and convicted of blasphemy; branded on the forehead with the letter B and his tongue bored through, he went to prison for two years. On his release he repented of his actions, but continued his Quaker life until he died a day after being mugged. Despite the blasphemy he remained an influential figure to the Quaker movement. *CS 3 only state.*

Stock: 61578

153. **[Madonna and Child] Als Moeder en Maghet: mueght ghij v. verblijden Want ws ghekijcken: en is tot gheenen tijden.**

[Hieronymus Wierix?] [n.d., c.1600.]

Scarce engraving. 145 x 100mm (5¾ x 4"), with separately-printed illustrated borders, total 250 x 190mm (9¾ x 7½"), large margins. Glue stains in corners. Folds. £260

A portrait of the Madomna and Christ child, within a separately-printed border with seven vignette scenes from Mary's life.

The plate is included in Louis Alvin's 'Catalogue raisonné de l'oeuvre des frères Jean, Jérôme et Antoine Wierix', but marked 'doubtful'.

Stock: 61390

154. **Sancta Maria Magdalena.**

C. Smith pinx: J Smith fec: & excud: [n.d., c.1691.] Mezzotint, fine impression with watermark; Sheet 340 x 260mm (13½ x 10¼"). Trimmed to image on three sides, into plate at bottom. £180

Mary Magdalene resting on a rock, wearing a loose dress with one breast bared, a halo above her head. Under her elbow is a rock; a skull lies beside her. Challoner Smith suggests it is a portrait of Mrs. Voss, Godfrey Kneller's mistress. *CS 287.*

Stock: 61480

155. **Sancta Barbara Der Hochgebornen Reichsgraefin Luise von Wallmoden Gimborn unterthaenigt gewidmet von J Gerh Huck. as Original befindet sich in der Gallerie des H Feldmarshall Reichsgrafen von Wallmoden Gimborn.**

Parmegianino pinx.t J: Gerh Huck Sculp Hannover 1803.

Rare mezzotint, 285 x 220mm (11¼ x 8¾"), with large margins. Paper aged. Tipped into album sheet at sides. £220

Depiction of Saint Barbara holding her tower and a quill.

Stock: 61604

156. **S. Thomas. 9. Credo in Spiritu, Sanctum. S. Thomas Parthis et Medis Evangelizans, in idolorum Indiæ sano hasta transfixus est.**

Jodocus Winghæus invent. Crispin d. passe fe. et excudit. [n.d., 1594.]
Engraving. Sheet 145 x 110mm (5¾ x 4¼"). Trimmed within plate. Some staining. £180
St Thomas, half-length, reading a large tome with a spear.
Stock: 61389

157. **Martin Folkes Esq.r F.R.S.**

J. Vanderbank pinx.t 1736. J. Faber Fecit 1737. Sold by Faber at the Golden Head in Bloomsbury Square. Fine mezzotint. 355 x 250mm (14 x 9¾"), with margins. Horizontal central crease. £160
Portrait of Martin Folkes, FRS (1690-1754), with a bust of Isaac Newton behind. An antiquary and natural philosopher, he became a member of the Royal Society at the age of twenty-four. After Sir Isaac Newton's death, Folkes lost out to Hans Sloane in a fiercely contested battle for the presidency, subsequently becoming vice-president. He became president of the Society of Antiquaries in 1750.
Stock: 61371

158. **S.r Samuel Garth MD.**

G. Kneller Bar.t Pinx.t. J. Faber fecit 1733. Fine mezzotint. 350 x 250mm (13¾ x 10"), large margins. Horizontal central crease. £160
Sir Samuel Garth (1661-1719) was a physician and poet, Physician-in-Ordinary to George I and member of the Kit-Kat Club.
His attempts to establish a poor person's dispensary were defeated when apothecaries raised the price of drugs, and in retaliation he wrote his satiric poem, 'The Dispensary'. *CS: 208 (30)*.
Stock: 61370

159. **Peter Louis Moreau de Maupertuis Member of the Royal Academy of Sciences at Paris, One of ye Six Mathematicians sent by the French King An.o 1736 to measure a Degree of the Meridian at the Polar Circle for determining the Figure of the Earth and Author of the curious Account that has been published of that Philosophical Expedition.**

R. Tourniere pinx. J. Tinney fec. Sold by J. Tinney at the Golden Lion in Fleet Street, London [n.d., c.1745]. Extremely rare mezzotint. 360 x 255mm (14¼ x 10"). Trimmed to image at top, to plate elsewhere. £890
Portrait of Pierre Louis Moreau de Maupertuis (1698-1759), a French mathematician, philosopher, astronomer and botanist, Director of the Académie des Sciences and the first President of the Prussian Academy of Science. The portrait shows him in his Lapland dress from the French Geodesic Mission of 1736, in which he helped measure the length of a degree of arc of the meridian. His right hand is shown compressing a globe, referring to his theory that the Earth is oblate (i.e. wider than it is tall); below that there are scientific drawings.



A reversed version of the French engraving by Daulle, 1741. Scarce: Russell's corrections to Chaloner Smith could only quote the title. *Russell: Tinney 3a. Not in Chaloner Smith or Wellcome. See D. Alexander pg. 909; BM 2010.7081.3471*.
Stock: 60745

160. **Christophorus Wren Eques. Ædificiorum Regalium per totam Angliam Præfectus...**

G. Kneller S.R. Imp. et Angl. Eques Aur Pinx. 1711. J. Smith Fec. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden
Mezzotint. Framed, sight size 335 x 250mm (13¼ x 9¾"). Framed; unexamined out of frame. £320
A head and shoulders portrait in oval of Sir Christopher Wren (1632-1723), architect, mathematician and astronomer, a detail of the 1711 portrait by Sir Godfrey Kneller (National Portrait Gallery 113). *CS 283, state ii of iii*.
Stock: 61424

161. **Lady Beauchamp Procter.**

Painted by Ben. West Historical Painter to his Majesty. Engraved by James Watson. Published March 25.th, 1779, by John Boydell Engraver in Cheapside. London. Mezzotint, sheet 380 x 285mm (15 x 11¼"). Thread margins. Repairs. £240
Three quarter length portrait of Lady Mary Beauchamp Procter (d.1847), wife of Sir Thomas Beauchamp Procter, 2nd Baronet, (1756-1827). She is seen placing wreath of flowers on statue of Hymen, which a putto is clinging to. She wears a loose, flowing gown and her hair dressed high. In the background are pillars and curtains. *CS 121.II*
Stock: 61690

162. **Baron Bergami.**

Engraved by T. Illman from an original Drawing.
London, Pub.Nov.r 6. 1820 by T. Illman, 127 Oxford
Street.

Stipple and etching. Sheet 135 x 100mm (5¼ x 4").
Trimmed within plate, laid on card. £65
Medallion half-length portrait of Bartolomo Pergami
(or Bergami), in uniform, surrounded by trophies.
Pergami headed the household of Caroline, wife of the
Prince Regent, during her exile from England, and was
widely believed to be Queen Caroline's lover.
Stock: 61540



163. **[Mary Dutchess of Ancaster.]**

[Tho.s Hudson Pinx.t. J.s M.cArdell fecit.] [1757.]
A superb mezzotint, proof before letters, inscription
area uncleaned. 505 x 350mm (19¾ x 13¾"), with
good margins. Framed. Unexamined out of frame.

£1250

A full-length portrait of Mary Bertie, Duchess of
Ancaster and Kesteven (1735-1793), standing in a van
Dyke dress, golding ostrich feathers. Behind is the
Rotunda of Ranelagh Gardens.

Mary was the wife of Gen. Peregrine, 3rd Duke of
Ancaster; she served as Mistress of the Robes to Queen
Charlotte from 1761 until her death. *CS 1; Goodwin:*

62. i of iv

Stock: 61618

164. **[Mary Capell] The Most Noble Mary
Dutchess of Beaufort, Daughter to Arther Lord
Capell. Murder'd by ye Rebels, in 1648.**

R. Walker pinx. J. Nutting Sculpsit. [n.d., c.1700.]
Engraving, 18th century watermark. 380 x 260mm (15
x 14¼"). Some foxing in margins, folded in title. £260
Half-length portrait in oval of Mary Capell (1630-
1715), daughter of Arthur Capell, who was executed by
Parliament in 1649. Her second husband was Henry

Somerset, 1st Duke of Beaufort, by whom she had six
children.

Mary is best known as one of Britain's earliest
distinguished lady gardeners, both at Badminton House
and Beaufort House, Chelsea. She bequeathed a
twelve-volume herbarium to Sir Hans Sloane, now in
the Natural History Museum.

Stock: 61575

165. **Caelia, Lamenting her Dead Sparrow.
Ah! stretch'd in Death my Coelias' Sparrow
lies...**

J. Reynolds pinxt. Graham Sculp. Printed for John
Bowles at the Black Horse in Cornhill [n.d. c.1800]
Mezzotint, 350 x 250mm (13¾ x 9¾"), with large
margins. Two brown spots in publication area. £180
Half-length seated portrait of Lady Christiana Collier
(née Gwyn) (fl.1786-1813) looking over at dead bird
on table. She wears loose robe over light dress with
sash and flower at breast. Lettered with title and three
lines from Catullus in English and Latin. *See also*
reference 61583.

Stock: 61600

166. **[Lady Christiana Collier] Passer
mortuus est meae puellae...**

J. Reynolds pinxt. J. Watson fecit. London, Printed for
Rob.t Sayer Map & Printseller, at the Golden Buck
near Serjeants Inn Fleet Street. [n.d. c.1780]
Mezzotint, sheet 375 x 285mm (14¾ x 11¼").
Trimmed and tipped into album sheet at sides. £280
Half-length seated portrait of Lady Christiana Collier
(née Gwyn) (fl.1786-1813) looking over at dead bird
on table. She wears loose robe over light dress with
sash and flower at breast. The portrait is also known by
the title 'Celia Lamenting her Dead Sparrow' or 'Chloe
Lamenting her Dead Sparrow.' *CS 32 II of II. See also*
reference 61600.

Stock: 61583

167. **The R.t Hon.ble Elizabeth Lady Cutts
Baroness of Gowran &c.**

G. Kneller Eques pinxit. J. Smith fecit: 1698.
Mezzotint. 220 x 175mm (8¾ x 6¾"). Thread
margins, laid on album paper at edges. £360
Elizabeth Pickering (1679-97), short-lived second wife
of General John Cutts, Baron Cutts, Commander-in-
Chief, Ireland.

The plate was republished, unaltered, by John Boydell.
*Kneller's oil is in the collection of Chequers, the Prime
Minister's country retreat.*

Stock: 61622

168. **Sr. Walter Hawkesworth of Hawkesworth
Barr.t**

G. Lumley Fecit. [n.d. c.1750.]
Very scarce mezzotint, sheet 375 x 300mm (14¾ x
11¾"). Trimmed to plate and glued to sheet. Possible
fake plate mark added to backing sheet. £280
Sir Walter Hawkesworth (died 1735), 2nd Bt of
Hawkesworth. He was High Sheriff of Yorkshire in
1721, but following his death the title became extinct

due to the vast number of women born at Haworth
Hall. CS 3.
Stock: 61591



169. **Elizabeth Countess of Pembroke, and the R.t Hon.ble George Lord Herbert.**

Sr. Joshua Reynolds Pinx.t. J. Dixon Sculp.t. Publish'd According to the Act of Parliament. 5th, April 1777. London, Published by R. Sayer & J. Bennett, No. 53 in Fleet Street.

Mezzotint. 455 x 327mm (18 x 12¾"), with large margins. Collector's mark verso. £480

Elizabeth Herbert (1737-1831), Countess of Pembroke and Montgomery, with her son George Augustus Herbert (1759-1827), later 11th Earl of Pembroke, 8th Earl of Montgomery. Her marriage to the 10th Earl wasn't happy and she eventually left him to live in what is now Pembroke Lodge in Richmond Park, complaining 'Husbands are dreadful and powerful Animals'. CS: 27: iii of iii; Hamilton P.126.

Stock: 46992

170. **Thomas Isham de Lamport in Comitatu Northamptoniæ Baronetus.**

D. Loggan ad Vivum delin 1676.

Engraving. Sheet 365 x 280mm (14½ x 11"). Trimmed within plate. £220

Head and shoulders portrait in oval of Sir Thomas Isham (c.1656-81), best known for his diary of his life as a teenage noble. He died young, of smallpox.

Stock: 61576

171. **[Mrs Anderson]**

R. E Pine pinx.t. S. Okey Jun.r Sculp.t Publish'd according to Act of Parliament, by S. Okey in Great Carter Lane Doctors Common N.o 12. [n.d. c.1770] Rare mezzotint, 355 x 250mm (14 x 9¾"). Glued to backing sheet. £280

A three quarter length portrait of a woman with a shawl around her head and shoulders beside a column.

Identified as Mrs Anderson by Bromley. CS 2. Bromley p429.

Stock: 61566

172. **Madam Philadelphia Saunders.**

P.Lely Eques pinxit. Sold by Alex Browne at ye Balcony in little Queen Street.

Mezzotint. 250 x 400mm (9¾ x 15½"). Trimmed close to plate on all sides. £290

CS:33:II. Turner B44ii. See Ref: 3831

Stock: 61549

173. **Carolina Lady Scarsdale. And Her Son the Honourable John Curzon.**

S. Paul fecit. Sir Joshua Reynolds pinxt. Printed for John Bowles at No. 13 in Cornhil [n.d., c.1775].

Mezzotint. 355 x 250mm (14 x 9¾"), large margins. Slight tear in margins centre right. £360

Portrait of Lady Caroline Scarsdale (née Colyear) (1733-1812), wife of Nathaniel Curzon, 1st Baron Scarsdale. She cradles her infant son John Curzon (1759-94), naval officer; curtain behind, landscape through window at left.

Engraved by Samuel De Wilde (1751-1832) under the pseudonym 'S. Paul', after Sir Joshua Reynolds (1723-1792). Hamilton p.130. Chaloner Smith 5. See Ref: 22475.

Stock: 61547

174. **[Catherine Vorontsova] La Comtesse de Pembroke, née Comtesse Woronzow.**

Painted by Th.s Lawrence R.A. Engraved by G. S. Facius. [n.d., c.1810.]

Stipple and etching on chine collé. 225 x 160mm (8¾ x 6¼"), with large margins. £75

Yekaterina Semyonovna Vorontsova (1783-1856), a Russian noblewoman who married lieutenant general George Herbert, 11th Earl of Pembroke, in 1808.

Stock: 61484

175. **The most Hono.ble Thomas Lord Marquiss of Wharton Lord Privy Seal.**

G. Kneller S.R.I. et Magna Brit: Baro.tt pinx. Sold by J. Smith [sic] at ye Lyon & Crown in Russell Street Covent Garden. [n.d. c.1712.]

Fine mezzotint, old ink mss. in inscription area. 355 x 250mm (14 x 10"). Horizontal central crease. £160

Thomas Wharton, 1st Marquess of Wharton (1648-1716). Politician; a brilliant political manager; he was thought the most 'universal villain' by the Tories.

Engraved and first published by John Simon. CS 267; Russell 162a state ii.

Stock: 61369

176. **Mrs. Barry.**

Kettle Pinxt. S Paul [pseudonym of Samuel De Wilde?] fecit. [n.d., c.1780.]

Rare mezzotint. Sheet 355 x 250mm (14 x 9¾"). Trimmed to image on three sides, into plate at bottom. £180

Ann (or Anne) Barry (née Street) (baptised 1733 - 1801), actress, sitting with her hands folded in her lap, wearing a white gown with ribbons looping the sleeves

and a sash around her waist. Her hair is up with pearls, she has a pearl necklace, with cloak over left shoulder and her knees.

After Tilly Kettle (1735-86). *Chaloner Smith 1 ('Paul')*, only state but sitter's face with some retouching, See ref: 23453.

Stock: 61548

177. Madame Sarah Bernhardt.

Judd & Co Lith. Doctors' Commons, London E.C. The Whitehall Review. 20th May 1880.

Tinted lithograph. Sheet 365 x 245mm (14½ x 9¾").
£130

A seated portrait of actress Sarah Bernhardt (1844-1923).

Stock: 61393



178. John James Heidegger Esq:r.

Vanloo pinx.t. J. Faber fecit 1749. Price 1s: 6d _ Sold by Faber at ye Golden Head in Bloomsbury Square. Rare mezzotint. 330 x 228mm (13 x 9"), large margins. Staining in inscription area from old ink mss. on reverse.
£450

John James Heidegger (1666-1749) was a Swiss count and leading impresario of masquerades. From 1710, he was part of a new commercial public entertainment, which promoted masquerade balls at the Haymarket Theatre. In 1729 Handel and Heidegger were permitted to produce operas at the King's Theatre by the Royal Academy of London. *CS: 184, i of ii.*

Stock: 61536

179. Miss Decamp in the character if Urania.

P. Jean del. J. Vendramini sculp.t London, Published Oct.r 6th 1802, by John P. Thompson Great Newport Street and No. 51, Dean Street, Soho, Printseller to his Majesty and the Duke and Duchess of York.

Stipple, 295 x 210mm (11¾ x 8½"), with very large margins. Repaired tears in margins.
£180

Three-quarter length portrait of actress Maria Theresa Kemble (1774-1838), when Miss De Camp, in

character as Urania. She stands in the clouds, reaching upwards with her right hand and pointing her finger.

She wears a veil and white dress decorated with stars.

Stock: 61680

180. Skeggs, In the Character of Seigneur Bumbasto.

Thos King pinx.t. Rich.d Houston fecit. Sold by the proprietors M. Jackson the corner of Bride Court, in fleetstreet, & M. Skeggs at the Hoop and bunch of Grapes in St Albans Street. [London, c.1752.]

Rare mezzotint. 355 x 250mm (14 x 9¾"). Narrow margins, vertical crease on left. Laid down on card.
£290

Portrait of Matthew Skeggs (d.1773), proprietor of the Hoop and Bunch of Grapes (a public house in St Albans Street). He also performed in a burlesque called 'Mother Midnight's Oratorio' at the Haymarket, in which he 'played' a concerto on a broomstick, making the sound of the instrument with his mouth. Horace Walpole saw the 'Oratorio' in 1752, calling it the 'lowest buffoonery in the world'. *Chaloner Smith: 111, iii of iii.*

Stock: 61543

181. S.r William Davidsons Knight and Baronett, One of the Gentelmen of his Majesties most honorabel Privy Chamber Conservator and Resident for his Majesties most Ancient...

Chr. Hagens delineavit et sculpsit. [n.d. c.1680]

Rare engraving, 17th century watermark, plate 305 x 235mm (12 x 9¼"), with large margins. On laid paper with watermark.
£260

Portrait of William Davidson, half length, long hair, wearing bands and gown; pillar to left with coat of arms.

Sir William Davidson, 1st Baronet of Curriehill (1615-c.1685) was a Scottish tradesman in Amsterdam, an agent and a spy for the King and a member of his Privy Council. *NPG D29821.*

Stock: 61640

182. Jacobus Gibbs Architectus. 1747.

Will.m Hogarth delin. B. Baron Sculp. [London: Gibbs, 1747.]

Etching, fine impression; 280 x 205mm (11 x 8").

Trimmed into plate on left.
£360

A half-length portrait of James Gibbs (1682-1754) after William Hogarth, within a decorative oval frame resting on a pedestal.

The frontispiece to 'Bibliotheca Radcliviana, or a Short description of the Radcliffe Library at Oxford' by written and published by Gibbs.

Stock: 61375

183. John Lewis of Richmond.

[Painted by T. Stewart. Engraved by R. Field.] [n.d., c.1793.]

Rare mezzotint. Image 310 x 260mm (12¼ x 10¼")

Trimmed to image, title pasted underneath.
£360

Portrait of John Lewis (1713-1792), Richmond resident who owned a brewery near the Thames close to where

Terrace Gardens now are. Seated facing the viewer, he holds a stick in his right hand, wearing a dark coat open over a pale double-breasted waistcoat, white cravat and broad-brimmed hat over a chin-length wig. In 1758 Lewis became a celebrity when he re-established the freedom for public to walk through Richmond Park, through a legal case against Princess Amelia. . The Park reopened on 12th May 1758 when ladder style gates were fixed to Ham & Sheen gates in front of a vast gathering of local people. The painting by Stewart, a pupil of Sir Joshua Reynolds, currently hangs in the Reference Library at the Old Town Hall, Richmond. This was Field's only mezzotint. *Chaloner Smith 1, I of II; in the second state the chair disappears and the name is replaced by a text starting 'Be It Remembered'.*

Stock: 42444

184. **[Edward VII] The heir Apparent.**

The Whitehall Review. January 5.th 1878.
Tinted lithograph. Sheet 365 x 245mm (14½ x 9¾").
£80

Albert Edward (1841-1910), Prince of Wales, then Edward VII after the death of Victoria in 1901, leaning, top hat in hand.
Stock: 61395

185. **Her Most Excellent Majesty Charlotte, Queen of Great Britain, &c.**

Frye ad vivum delineavit. [Also engraved by Frye.]
[John Boydell. n.d., c.1790.]
Mezzotint, 18th century watermark. Sheet 340 x 245mm (13¼ x 9½"). Trimmed within plate, losing publication line, mounted in album paper at edges. £180
Half-length portrait of Queen Charlotte, wearing a robe trimmed in ermine with ropes of pearls tied at the shoulders, with strings of pearls around her neck. Charlotte Sophia of Mecklenburg-Strelitz (1744-1818), consort of George III and grandmother of Queen Victoria. *CS 3, state ii of ii.*
Stock: 61649

186. **Her Most Gracious Majesty Queen Charlotte. Dedicated by Permission To his Royal Highness Prince George of Wales Regent, of the United Kingdom of Great Britain & Ireland, by His Royal Highnesses devoted Servant, S.W. Reynolds. Proof.**

Painted by H. Edridge 1814. Engraved by S.W. Reynolds. Published by the Engraver Bayswater 1819. Proof mezzotint with etching. 380 x 275mm (15 x 10¾"). A strong, well inked impression, with surface texture. Some staining in borders. £230
Queen Charlotte (1744 - 1818), queen consort of George III, mother of George IV and grandmother of Queen Victoria. She sits in an ornate chair looking at the viewer, hands held together in lap, wearing a dark dress, shawl, frilled collar, cap and earring. After Henry Edridge (1768-1821). *Whitman 53. See Ref: 12140*
Stock: 61633

187. **[George IV as Prince of Wales] From the Original Picture given by His Royal Highness the Prince of Wales to Wilson Braddyll Esq.r 1785.**

Painted by Sir Joshua Reynolds. Engraved by Charles Howard Hodges. [n.d., c.1785.]
Mezzotint. Sheet 365 x 260mm (14¼ x 10¼").
Trimmed within plate, mounted in album paper at edges. £230
Half-length portrait of George IV (1762-1830) as a youthful Prince of Wales, wearing garter star. *CS 30, state ii of iii.*
Stock: 61644



188. **Portraits of the Whole of the Royal Family, Engraved from the Original Pictures By Her Majestys most gracious permission to whom they are Humbly Dedicated by her Dutiful And Obedient Servant E. Harding.**

Nash del. Greig sculp. Hopkins del. M.A. Bourlier sc. S.r W.m Beechy del. Cheesman sc. Lawrence del. Madame Le Brun del. Muller del. Geremia sc. Fodd Sculp. Gainsborough pinx. Published by E. Harding N.o 100. Pall Mall. 1806.
Folio with board covers and leather spine with gilt. 21 very fine stipple plates printed in colour, included in front is a prospectus for Nash's Views of the chapel of St. George's at Windsor Castle, with list of subscribers verso. On paper watermarked 1802, large margins. £820

Portraits include: George III (1738-1820), Queen Charlotte (1744-1818), George IV as the Prince of Wales (1762-1830), Caroline of Brunswick as the Princess of Wales (1768-1822), Princess Charlotte Augusta of Wales (1796-1817), Prince Frederick Duke of York and Albany (1763-1827), Princess Frederica Charlotte of Prussia Duchess of York (1767-1820), William IV as the Duke of Clarence (1765-1837),

Charlotte Princess Royal as Duchess (Queen Consort) of Württemberg (1766-1828), Prince Edward Duke of Kent and Strathearn (1767-1829), Princess Augusta Sophia (1768-1840), Princess Elizabeth (1770-1840), Ernest Augustus King of Hanover as the Duke of Cumberland (1771-1851), Prince Augustus Frederick Duke of Sussex (1773-1843), Prince Adolphus Duke of Cambridge (1774-1850), Princess Mary Duchess of Gloucester (1776-1857), Princess Sophia (1777-1848), Prince Octavius (1779-1783), Prince Alfred (1780-1782) and Princess Amelia (1783-1810). *Abbey Life* 298.

Stock: 61627

189. **His Majesty, William the Fourth. Presented gratis with the Court Jornal, Sept.r 10th 1831. [&] The Remains of our late most Gracious Sovereign William IV Lying in State at Windsor Castle. Died. June 20th 1837. Reigned 6 Yeras & 11 Months.**

[Portrait] Printed by R. Martin. [1831 & 1837.] Lithographic portrait on chine collé, sheet 285 x 220mm (11¼ x 8¾") & lithograph, sheet 165 x 210mm (6½ x 8¼"). Lithograph laid on album paper. £160
Two prints: a portrait of William IV in his coronation robes; and a view of the honour guard around his coffin during his lying in state.

Stock: 61542

190. **His Highness the Prince of Orange.**

W Sherwin ex. [After William Wissing] [n.d. c.1680] Very scarce mezzotint, 17th century watermark; sheet 375 x 275mm (14¾ x 10¾"). Trimmed within plate and tipped into album sheet at sides. £380
Half-length oval portrait of the future William III (1650-1702). He wears a long wig, lace cravat and armour.

Appears to be after the oil by Dutch artist William Wissing (1656-87). *Not in CS.*

Stock: 61584

191. **Anna der seitregirende Konigin in Engeland, Schottland, Francreich und Irrland.**

I. L. Honing Scul; et excudit Norimb: 1713 [in ink] Rare engraving, sheet 380 x 280mm (15 x 11"). Central crease. Trimmed and tipped into album sheet at edges. Head and shoulders portrait of Queen Anne (1665-1714), within an oval frame surrounded by vines. She wears pearls in her hair a bejewelled cloak.

Stock: 61636

192. **[Queen Anne] Her Royal Highness Princes Ann of Denmark.**

R. Williams fecit. C.P.R. E. Cooper ex. [n.d., c.1685.] Rare mezzotint. 230 x 185mm (9 x 7¼"). Thread margins. £260

Half-length portrait in oval of Princess Anne (1665-1715, later queen of England) shortly after her marriage to Frederick, Prince of Denmark, in 1683. *CS Williams I, state i of ii.*

Stock: 61388

193. **[George Prince of Denmark] Georgius, Princeps Daniae, Dux Cumbriae, Archithalassus Angliae.**

E.C. Heiss excud. Aug. Vind. Cum Priv. S.C.M. [n.d., c.1700.]

Mezzotint 315 x 215mm (12½ x 8½"). Narrow margins, mounted in album paper at edges. £260
A head and shoulders portrait in oval of George, Prince of Denmark (1653-1708), consort of Queen Anne, wearing wig, lace cravat and George.

Stock: 61643

194. **Her Royall Highness Mary Princess of Orange, eldest daughter of King Charles Ye first, & Mother to King William the Third.**

Van Dyke Pinx.t. Will.m Farthorne [Faithorne] Fecit. [London, Laurie & Whittle? c.1790.]

Mezzotint. Sheet 320 x 230mm (12½ x 9"), on wove paper. Trimmed to image on three sides. £260
Three-quarter portrait of Mary Henrietta Stuart (1631-1660) after Adriaen Hanneman. not Van Dyke.

The daughter of Charles I and the first Princess Royal, Mary married Prince William II of Orange, but both died of smallpox. Their only child became King of England as William III after the Glorious Revolution of 1688.

This print was first published when William was king and had the correct attribution (and spelled Faithorne's name correctly). *CS 27, state iii of iii. Fagan: Pg 10.*

Stock: 61546

195. **To My Country I My Pen Consign.**

Acc.g to Act of Parl.m May ye 17th 1738.

Scarce etching. Sheet 300 x 185mm (11¾ x 7¼"), with 18th century watermark. Trimmed to image on three sides. £260

A caricature of a journalist, with a man walking in the countryside, reading from a paper. Behind is a winged donkey flying and a barrel emptying its contents onto the ground. The title is a quote from Pope's 'Dunciad'. *BM Satires 2349.*

Stock: 61152

196. **The Man Wot Drives The Opposition.**

A Sharpshooter, fec. Pub. April 1829, by S.Gans, 15, Southampton S.t Strand.

Rare etching with fine hand colour, sheet 340 x 230mm (13½ x 9"). On paper watermarked 'J Whatman Turkish Mill 1827.' Trimmed within plate to coloured border. £260

A caricature of John Scott, 1st Earl of Eldon (1751-1838) dressed as coachman. His right hand holds a way-bill headed 'Windsor', his left a whip, its butt resting on the ground.

A Sharpshooter was the pseudonym of John Philips (fl. 1825-31) a satirical printmaker, who worked for many publishers from 1825 who mostly pirated William Heath.

Stock: 61465

197. **Price Three Pence. The Gallery of 140 Comicalities, Which appeared from time to**

time, in that most Popular Sunday Paper, "Bell's Life In London."

Printed and Published By George Goodger, 169, Strand London. 1831.

Very rare complete. Wood engraving and letterpress sheets 635 x 405mm (25 x 16"). Creased where folded. Some time staining. £260

Two sheets printed front and back in five columns with a miscellany of comic scenes and caricatures, designed to be cut and put into a scrapbook. Features themes of daily life, drinking, law, marriage (fitch of bacon), fishing, boxing, politics, professions, rowing, Sydney, dog fighting, gambling and anthropomorphism. *BM Satires 16715*.

Stock: 61457



198. Fast Day [in pencil]

[n.d. c.1800]

Very scarce etching, sheet 270 x 225mm (10¾ x 8¾") Trimmed to plate at top. Left margin damaged. Thread margin at bottom. A few small worm holes. Some light spotting. £260

Two parsons sit at a circular table surrounded by servants holding trays of food and one holding an enormous cup and a bottle of alcohol. The roundest parson stuffs his mouth with food. The other has his leg up in a cast resting on a cushion, probably inflicted with gout, and closely inspects his food.

Similar to satires made by Richard Newton in 1793 and Thomas Rowlandson in 1812.

Stock: 61508

199. Frontispiece for the Penny Magazine Of the Society for the Diffusion of Useful Knowledge. Vol 1. The March of Intellect.

C.J Grant Invent. G. Davies Lithog. London E Lacey 76 St Pauls Church Yard. - Take Notice, All other Front[ispieces are Illegal]

Scarce lithograph, sheet 285 x 200mm (11¼ x 8"). Trimmed, creasing. £180

Eight designs border on left and right, a centre of designs relating to Brougham. Five others make a border along the lower edge. In the centre is 'The Penny Trumpeter' with the word 'Monopoly' inscribed

on Brougham's sack. The others are; Astronomy, Rod of Equity, Geography, also the Use of Globes, Natural History, Diffusing Knowledge, Woolsack, Navigation, Botany, Agriculture, Mathematics, Liberty of the Press, Passive Obedience, The Poor Mans Guardian County Goal, Mineralogy, Geology, or the Formation of the Earth, Divinity, Philosophy, Physics, Literature. *BM Satires 17285*.

Stock: 61673

200. The New Rigatta. 1 prize. an entire new Wig, completely furnished with curls, cushion fethers, &c &c and free admittance to all public amusements. 2 prize. a new pair of Corks - with the Patent machine invented by Mess.rs Pulley & Lever, for tight Lacing. 3 Prize. a privelege of appearing in public either sans Fichlle, or without Petty-coats as the Lady shall judge most decent.

RS [monogram.] Pubd by Mdarly 39 Strand Feby 20. 1777.

Etching. 235 x 350mm (9¼ x 13¾"), Paper watermarked 'J Taylor'. Some creasing, trimmed. £240 Three caricatured women, with mountainous and feathered headdresses sit, feet in the air and hands clasped under their kness, floating down the Thames under the arches of a bridge, on their cork rumps. They are floating towards our right. At the extreme left three heads are blowing the wind that propels the ladies. Five little ducks also appear in the lower left corner. This print may refer to the regatta at Richmond. *Not in BM Satires*.

Stock: 26842

201. In Vino Veritas. Vot Femme Voyez-Vous, J'La Connais Mieux Que Vous. Your wife, I Know Her Better Than Ye Do Yourself.

F. Grenier [in image]. F. Grenzier del. Litho de Ch. Motte. [n.d. c.1830's]

Scarce lithograph, sheet 200 x 230mm (8 x 9").

Embossed stamp of C Motte. £260

In wine, there is truth. A tavern scene. A man drunkenly admits to another that he has been with his wife.

Stock: 61671

202. A Humorous Scene at the Regatta. Lon. Mag.

Publish'd as the Act directs Aug.t 1. 1775.

Engraving. 105 x 165mm (4 x 6½"), large margins. £75

A satire of a regatta on the Thames, with spectators taking every opportunity to see the race.

Held on Friday, 23rd June 1775, and watched by the Duchess of Devonshire, boats with crews of 12 watermen rowed from Westminster Bridge to London Bridge and back, followed by a procession to Chelsea Hospital and on to the Rotunda at Ranelagh.

The event is regarded as the first regatta on the Thames, although 'Doggett's Coat and Badge', a watermans' race from London Bridge to Cadogan Pier, has been held since 1715 and is the oldest continuous rowing race in the world.

Stock: 61417

203. **A Wedding Present Of Crinoline Service.**

Lithographed by C.J. Culliford. London, W. H. J. Carter, printseller, Bookseller, &c. 12, Regent Street, Pall Mall. [n.d. c.1850]
Very scarce lithograph, sheet 300 x 230mm (11¾ x 9").
Repaired tears. £180

A highly decorative satire on crinoline fashion, featuring 8 women in absolutely enormous skirts surrounded by an oval leaf border.

W.H.J. Carter made a number of satires on crinoline publishing them annually. *See also references 15161, 15159, 15153, 15154, 13109, 15160, 15165, 36835, 36836, 15352, 15353, 15354, 16831 & 42021.*

Stock: 61509

204. **Frontispiece To The Doctor: The Lancet; Medical Gazette; Gazette of Health &c.**

CJ Grant, Invent Del & Lith. London. Pub.d by J Kendrick 54 Leicester Squ.r July 25 1833.

Scarce lithograph, sheet 285 x 200mm (11¼ x 8").

Trimmed. £180

Medical puns in 25 vignettes; The Burning Inflammation, A Galloping Consumption, The Dropsy, The Scarlet Fever, The Cramp, Throw Physic to the Dogs, I'll none of it- Shakespeare, The Gripes, Miss Caring, Very Ill, Sally, Our Doctor Said this Morning that I never look'd Better in all my life, Worse, Worser, Mercy on me! they say I am but a shadow of what I was, Worserer, The Stomach Complaint, The Small Pox, Shortness of Memory, Indoor Patient, Outdoor Patient, The Scurry, A Difficulty in Breathing, The Hooping Cough, A Mortification, Hypochondrial, "The Last Scene of all" "Grave & Gay" A Coffin Fit, "Grieving's a Folly, so let us be Jolly".

Stock: 61672

205. **All The Talents. Monstrum horrendum, informe, ingens, cui lumen ademptum.**

[P]olypus designavit. Rowlandson sculp. Pub. April 18th. 1807 by I. I. Stockdale Pall Mall.

Etching, sheet 205 x 130mm (8 x 5"). Trimmed within plate on left and bottom. £130

Frontispiece to 'All the Talents', 18th edition, satirical verses by 'Polypus', i.e. E. S. Barrett (1786-1820), attacking the late Ministry. *BM Satires 10720.*

Stock: 61712

206. **[Election fight for south Northumberland.]**

[Anon. 1832.]

Etching, sheet 285 x 365mm (11¼ x 14¼"). Tears to edges just going into the plate. Top plate mark lost.

Small margins. £160

A satire on the South Northumberland election. The candidates with their arms up ready to box face each other. Matthew Bell (1793-1871) is on the left looking small and dapper, wearing top-boots, he is supported by five other men. On the right facing Bell are Thomas Wentworth Beaumont (1792-1841) and William Ord (1781-1855) taller, heavier, older, and wearing trousers and long frock-coats. *BM Satires 17311.*

Stock: 61467

207. **The March Of Intellect Or John Bull Turn'd Schoolmaster. "Very Good Boys Masters O-d & B-t you have worked that Reform Question to my satisfaction, but as for you Master B-l...**

[n.d. c.1832]

Rare etching, sheet 250 x 335mm (9¾ x 13¼").

Trimmed within plate top and right. Creases. £120

A satire on the South Northumberland election.

John Bull sits in an arm-chair, admonishing the three candidates for South Northumberland, who are schoolboys, smaller in scale than himself. They stand in a row, directed to the left, Thomas Wentworth Beaumont (1792-1841), William Ord (1781-1855), and Mathew Bell (1793-1871), who is younger and smaller than the others, and holds a slate on which is a drawing of Wellington holding up a sabre.

The two reformers Beaumont and Ord were confident after Bell's failure in 1831. *BM Satires 17309.*

Stock: 61463



208. **The Pitmens Union, 1832.**

[Anon., 1832.]

Very rare etching, plate 210 x 275mm (8¼ x 10¾"), with large margins. On paper watermarked 'J Whatman Turkey Mill 1830.' Time stained. Surface dirt. Creased. £260

A group of six representing the coal-owners faces a spokesman of the miners (right) on an open moor. Behind the former are a few soldiers with bayoneted muskets and one or two constables or magistrates; behind the latter is an immense procession of well-dressed pitmen, carrying banners, the two leaders being in the foreground on the extreme right. Between the two parties stands a man in top-boots, identified in pencil below as Thomas Easton, who says to the owners: 'Gentlemen these Fellows say they won't dissolve their Union I can make nothing of them'. The most prominent of the owners can be individually identified, notably the group includes Tory MP Matthew Bell. Behind them are two others, unidentified, one saying, 'Oh! the Fools'. Two of the many banners have inscriptions: 'Patience & Perseverance Will Recover Our Rights and 'United To Relieve And Not To Injure'. The long procession recedes in perspective; on the skyline beyond is a pithead building with a tall chimney.

During the great strike of Durham and Northumberland miners in the spring of 1832, the owners made

recognition of the Union the only issue. *BM Satires: 17001.*

Stock: 61464



209. **The Last Stake. Designed by Stuart.**

Murray Delin.t. Junto fec.t. Publish'd according of act Dec.r 6. 1779. for J. Almon in Piccadilly London. Etching, sheet 250 x 335mm (10 x 13¼"). Trimmed within plate. £380

A satire on the state of the country that year. The names of the artists indicate that the creator believed this to be the fault of John Stuart, 3rd Earl of Bute (1713-92) (Stuart), carried on by William Murray, 1st Earl of Mansfield (1705-93) (Murray) and executed by the Junto (Whigs).

A bull representing John Bull is being lured on the other side of a creek that is marked "Rubicon - Flu -". Frederick North, 2nd Earl of Guilford (1732-92) sits on his back, heavily fat and dozing off, ; at his back is a large square pack, inscribed "Taxes". The bull is restrained by a rope that is looped around a post bearing the inscription "The Last Stake," with a Scotsman in Highland attire intended for Bute and Mansfield in judge's robes and a wig holding the end of the rope. A pole and a club are being used by two other members of "the Junto" to prod the bull. Spain and France are using spears and swords to assault the bull. Spain wears a cut doublet, ruff, and cloak, while France dons a coat, hat, and bag-wig in French fashion. Behind them George III, who is idly observing the conflict with his hands in his pockets as they stand in front of an inn entrance gets a chamber pot emptied on his head by a woman's arm out the window. The signboard with the crown above the door is falling off and is only hanging by one hook. On the nearer side of the "Rubicon" a Dutchman stands facing the wall of a building, urinating on a paper inscribed "British Memorial". *BM Satires 5571.*

Stock: 61487

210. **Dont you remember the 5th of November.**

[Paul Pry] Esq. Pub. by T McLean 26 Haymarket Political & other Caricatures pub. Daily. Hand-coloured etching. Sheet 295 x 390mm (11¾ x 15½"). Trimmed within plate. Glued onto backing sheet at edges. £320

One of many satires on the authors of the Catholic Relief Bill, which was announced on February 5 1829,

playing on the Catholicism of Guy Fawkes and his co-conspirators. Here Wellington and Peel are "guys", tied back to back, bestride a broken chair on which they are being carried to bonfire or gibbet. A bloated bishop in a surplice, probably Howley, walks behind, holding the back chair-legs and saying 'No Popery'. Eldon (who led opposition to the Bill) carries the front of the chair, facing an angry Irishman in tattered clothes protesting against the ceremony, whose barrister's wig identifies him as O'Connell. . In the foreground, on the extreme left, is John Bull, behind him the head of Cumberland. *BM Satires:15664 (copy).*

Stock: 61524

211. **Funny Characters N.o 34. An Unaccountable. Do you sell Account Books, Sir?_ Yes!_ Then let me have one that 'ill account for my Vife blowing me up ven I speaks to any other Hooman!**

Printed by L.M. Lefevre. London. William Spooner, 377, Strand. [n.d. c.1840]

Rare lithograph with fine hand colour. Sheet 330 x 275mm (13 x 10¾"), large margins. Some slight brown stains bottom left. £180

A accented man visits an accounting stationers.

Stock: 61494

212. **[William IV & Mrs Jordan] La Promenade en famille. _ a Sketch from Life.**

J.s G.y [James Gillray] _ ad vivam fec.t. Pub.d April 23.d 1797 by H. Humphrey New Bond St, & St James's Street.

Coloured etching. Sheet 255 x 365mm (10 x 14¼"). Trimmed to plate. £780

William IV (as Duke of Clarence) striding along the road from Richmond to Bushey, pulling a cart in which are three of his illegitimate children by Mrs Jordan, who walks along, reading a book, 'The Spoil'd Child'. The three are George Fitzclarence, Sophia and Mary. In 1797 George III made William the Ranger of Bushy Park, which included Bushy House, a residence big enough for William's growing family. *BM Satires 9009.*

Stock: 59371

213. **Passing Events, or the Tail of the Comet of 1853.**

Designed & Etched by George Cruikshank. Published by D.Bogue, 86 Fleet Street. [January 1854.]

Etching, sheet 220 x 430mm (8¾ x 17). Small top margin. Trimmed on three sides. Bit messy. £280

An incredibly-detailed satire on the events of 1853, drawn by George Cruikshank for his short-lived 'Cruikshank's Magazine'. He had been contributing to the 'Comic Almanack', but when this folded in 1853 he started his own magazine, but this too folded, after the January and February 1854 issues. This caricature appeared in the first issue, but this example appears not to have been folded into a magazine.

The multitude of references include the Russian/Turkish war that escalated into the Crimean War; Harriet Beecher Stowe's 'Uncle Tom's Cabin'; emigration to Australia; 'The World Temperance

Convention' in New York; Albert Smith lecturing on his ascent of Mont Blanc; the arrival of the first Great Anteater at London Zoo; 'spirit rapping' and 'table turning', both part of the modern spiritualism craze that arrived in Europe from America; and Captain McClure's transit the Northwest Passage. The printing plate is held in the Graphic Arts Collection of Princeton University Library.

Stock: 61496

214. **Gulielmus Herschel LL.D: RSS. From an Original Picture in the Possession of W.m Watson MD: FRS.**

Painted by Abbott. Engraved by Ryder. Publish'd as the Act directs 11th Feb.y 1788 by S. Watts, No 28 Walcot place Lambeth.

Stipple. Sheet 275 x 185mm (10¾ x 7¼") Small margins. Nicks to left margin. £190

Frederick William Herschel, Hanoverian astronomer, who came to England during the Seven Years's War and was the first President of the Royal Astronomical Society when it was founded in 1820.

The owner of the painting, Sir William Watson, asked his friend Herschel to sit for Abbott, saying, "When you are in town on full moon nights you may perhaps spare an hour early in the morning, & may sit three or four times running - & the thing may in this way be done without much inconvenience or loss of time". The original oil is now in the National Portrait Gallery. The telescope in the second picture is Herschel's '40-foot telescope (i.e. with a 40-ft focal length), built in Slough between 1785-9. It was largest telescope in the world for 50 years. According to the scratched publication line under the image, it was 'Publish'd Feb 1 1791 by W. Herschel', issued in *The Philosophical Transactions of the Royal Society*. See reference 52941 for stipple in brown ink.

Stock: 61689

215. **A View with sections of Princes American Air Pump which is Superior to Smeatons, and every other modern construction. See System of Pneumatics.**

Blake delin.t. Lodge sculp. Published as the Act directs, by C. Cooke No. 17 Paternoster row.

Engraving. 355 x 210mm (14 x 8¼"). £120

Several diagrams of an air pump, as well as an illustration of an air gun.

From William Henry Hall's 'The New Encyclopaedia: Or, Modern Universal Dictionary of Arts and Sciences' (text and key to plate available on Google Books').

Stock: 61445

216. **D.r Moore.**

Painted by T. Lawrence R.A. Engraved by G. Keating. [n.d. c. 1794]

Mezzotint, sheet 380 x 290mm (15 x 11½"). Trimmed within plate and glued to backing paper. Damaged.

£180

Half-length portrait within a square border of Scottish physician and travel author, Dr John Moore (1729 - 1802). *CS 6 II of II. W.2053 not in.*

Stock: 61590



217. **[The Anatomy of the Human Gravid Uterus Exhibited in Figures, by William Hunter, Physician Extraordinary to The Queen, Professor of Anatomy at the Royal Academy, and Fellow of the Royal and Antiquarian Societies.]**

[Printed at Birmingham by John Baskerville, 1774.]

Large folio, rebound in half morocco gilt, marbled endpapers; pp. [iv], with 29 engraved plates (of 34), each with a page of letterpress in English and Latin. Lacking title, one leaf of preface, plate list, plates 30 to 34, with text; plates 1, 2, 6, 8 trimmed into image at top by binder; plate 24 with long tear repaired; damp stains and toning throughout. £1450

A scarce but incomplete example of the first edition of William Hunter's study of the uterus, with photographs of the missing pages.

William Hunter (1718-1783), a Scottish anatomist, physician and obstetrician. He worked with the artist Jan Van Rymdyk to produce this work, one of the greatest achievements in the history of medical illustration.

Stock: 61558

218. **Bullock's Museum. 22, Piccadilly.**

No.18, of R. Ackermann's Repository of Arts &c. Pub. June 1 1810 at 101 Strand; London.

Hand coloured engraving. 150 x 245mm (6 x 9¾").

Offset from text.

£95

The interior of Bullock's Museum, also known as the London Museum and the Egyptian Hall (or Museum), centred on a display of stuffed animals including an elephant, zebra and polar bear.

William Bullock (c.1773-1849), a traveller, naturalist, and antiquarian, established the museum in 1812. Built at a cost of £16,000, it contained 15,000 items, collected according to the guidebook 'during seventeen years of arduous research at a cost of £30,000'.

Admission was 1 shilling or 1 guinea for an annual ticket. Over the years special exhibits included Napoleon's carriage, 'the superb Feather, Cloak, and and Helmet, presented by the king of Owyhee to, and worn [by] our Unfortunate Circumnavigator [Captain James Cook] a few days before he fell', Giovanni Battista Belzoni's finds in Egypt, and and James Ward's gigantic painting 'Allegory of Waterloo'. Thomas Shotter Boys' view of Piccadilly for 'London As It Is' shows the exterior of the Egyptian Hall during the exhibition of George Catlin's 'North American Indian Portfolio'.

Stock: 61419

219. View of the British Plate Glass Manufactory; View of the British Plate Glass Warehouse.

[n.d.. c.1810.]

Rare aquatint, 270 x 215mm. (10½ x 8½"), with large margins. Paper toning. Small tears in margins. £140

Stock: 61520



220. [Flageolet Player]

J Molenaar Pinx.t. J.s Mc Ardell Fecit. 1758. Sold at the Golden Head in Covent Garden

Fine mezzotint, 18th century watermark; sheet 380 x 300mm (15 x 11¾"). Trimmed to platemark and tipped into album sheet at sides. Cut and rejoined above title, not visible from front. £260

Also known as 'The Humorist or Piping Girl' or just 'The Piping Girl'. Girl holding a pipe or flute. Genre picture engraved by James Mc Ardell (1727/8-1765), Irish printmaker and favourite of Sir Joshua Reynolds, after Jan Miense Molenaar. CS 202

Stock: 61579

221. When Harmony and conquering beauty reign [...]

E. Martin Inv.t et Sculp. [n.d., c.1780.]

Scarce & rare stipple, printed in sanguine. Sheet 225 x 145mm (8¾ x 5¾"). Trimmed within plate, spotting & creasing. £280

A man serenades a young woman, playing a lute, reading from 'Pastorale by Musolini' sheet music which she holds. Behind is a statue of Athena/Minerva. The verse underneath is adapted from Sir Samuel Garth's 'Prologue to the Music Meeting in York Buildings'.

Stock: 61356

222. Table for Baits.

J. Scott del, et sculp. Published May 1, 1801, by Bunney & Gold, 103 Shoe Lane, London.

Etching with engraving. 415 x 250mm (16¼ x 9¾").

Folds, stains, a tear just entering plate taped. £130

A guide for anglers, with instructions on how to catch 17 British river fish, types of worm and flies, and how to make pastes.

Stock: 61450

223. [Le Tandem]

Heywood Hardy [in pencil] Printed in Paris -

Copyright 1896 by Boussod, Valadon & C.o

Successors to Goupil & C.o Publishers Paris, London & New York

Very rare and fine photogravure on india. India 640 x 465mm (25¼ x 18¼"), with very large margins.

Limited edition of 125 signed proofs before letters.

Printsellers Association blindstamp. £550

Two women in a horse and cart on a dirt road watch fox hunting in the distant hills.

Stock: 61526

224. Rabbit Shooting

Painted By Heywood Hardy. Goupil Gravure. Printed

in Paris & Published April 1.st 1895 by Boussod,

Valadon & C.o Successors to Goupil & C.o Paris

London _ The Hague. Berlin. Verlag von Boussod,

Valdon & C.o. New York Published by Boussod,

Valdon & C.o.

Photogravure on india. India 580 x 730mm (22¾ x 28¾"), with very large margins. £450

Shooting rabbits, with weasel and retriever.

Stock: 61525

225. Gate-Keeper's Lodge, Newark.

Nottingham and Lincoln Railway. Dersigned

under the direction of F. Stanwick Esq.re C.E.

J.A. Davies, Arch.t.

W.L. Walton lith. Printed by Hullmandel & Walton.

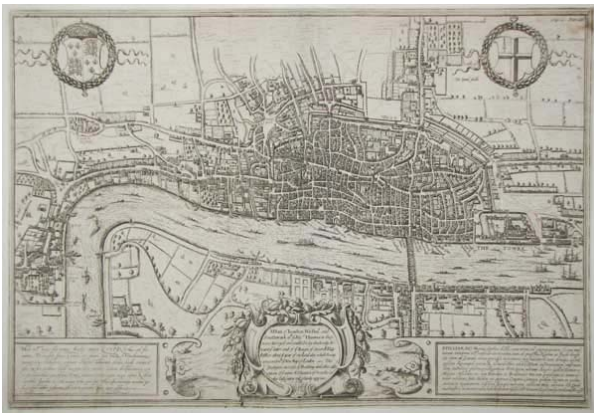
[n.d., c.1846.]

Very scarce lithograph. Sheet 295 x 350mm (11½ x 13¾") with large margins. £190

The Nottingham and Lincoln Railway opened in 1846.

J.A. Davies also designed Newark Castle Station.

Stock: 61495



226. **A Plan of London Westm.r and Southwark w.th ye Riv.r Thames, as they were Surveyd and publish't by Authority toward ye latter end of ye Raigh of Queen Elizabeth; or about ye year of our Lord 1600. which being compared w.th ye New Map of London ~ The prodigious increase of Building and other alterations of ye names & Situation of Street &c. in this last centry will plainly apperar.**

[engraved by Frans Hogenberg.] [London: Edward Hatton, 1708.]

Engraved map. Sheet 330 x 480mm (13 x 19").

Trimmed close to printed border, laid on card. £1800

The last state of the famed Braun & Hogenberg map of London, originally published in 1572, but showing London before the destruction of the spire of the Norman St Paul's Cathedral in 1561 (during the reign of Mary I).

After passing through the hands of publisher Jan Jansson in Amsterdam (who removed the original title and engraved a new cartouche over the original costumes), the plate was bought by a London publisher and used in Hatton's "A New View of London; or, an Ample Account of that City", with an English title replacing the Latin. The original issue is the earliest printed map of London to survive. *Howgego: 2, state 4.* Stock: 61721

227. **Londinum Feracis: Ang. Met. London oder Lunden die Haupestatt in Engellandt / am fluss Thamesis gelegen...**

[Basle: Heinrich Petri, 1614.]

Woodcut map set in letterpress. Sheet 315 x 420mm (12½ x 16½). Printer's crease in letterpress. £1800

A woodcut copy of the famed Braun & Hogenberg map of London of 1572, published in a German edition of Sebastian Münster's *Cosmography*, the 'Cosmographie oder beschreibung aller Länder, Herrschafften, fürnehmsten Stetten, geschichten, gebreüchen, handtierungen &c.'. *Howgego: 6* Stock: 61722

228. **[Bedlam] Hospitium Mente-Captorum Londinense.**

R. White Sculpsit. [Printed, Coloured and Sold By John Garrett at his Shop next ye Exchange Stairs in Cornhill] [n.d., 1694.]

Engraving on three sheets conjoined, total 570 x 1200mm (22½ x 47"). Some restoration as usual with



these large prints, remains of erased publication line visible. £950

The frontage of Robert Hooke's New Bethlem Hospital, engraved by Robert White for Hooke in 1677.

According to Griffiths, the plates were later purchased by John Garrett, "who entered the view on the Term Catalogue for 1694", after which "they passed to W. Herbert at the Golden Globe on London Bridge".

Griffiths: The Print in Stuart Britain, Cat. 186.

Stock: 61364

229. **View of the magnificent Box erected for their Majesties, in Westminster Abbey, under the Direction of M.r James Wyatt, at the Commemoration of Handel.**

J. Dixon del. W. & J. Walker sculp.t. [Publish'd by J.Sewell 30 June, 1784]

Rare engraving, sheet 380 x 270mm (15 x 10¾").

Trimmed within plate losing publication line. Tipped into album sheet at edges. Foxing on album sheet. £130

From a series illustrating Handel's memorial in 1784.

View of the nave of Westminster abbey with huge crowds of spectators, dominated by the box at the end, with tiered seating and window behind.

Stock: 61645

230. **[Richmond, From Twickenham Park.]**

[Painted by Thomas Hofland. Engraved by Charles Heath.] [n.d., c.1822.]

Etching and engraving on india laid paper, unfinished proof before all letters. Image 350 x 530mm (13¾ x 20¾"). Trimmed to india. Water stain to image lower right. £420

An attractive landscape view across parkland towards Richmond Bridge on the River Thames. Several vessels including pleasure barges are on the water and figures sit, sketch and promenade in the foreground. A guitar lies on the grass to left.

After Thomas Christopher Hofland (1777-1843).

Stock: 9456

231. **S.t Paul's from the River. From the picture in The Art Gallery of the Corporation of Birmingham.**

Painted by Henry Dawson. Etched by W.A. Reid. The Art Journal, London, H. Virtue & C.º Ltd.

Etching, printed in brown. 230 x 310mm (9 x 12¼").

Glue stain bottom right. Small margins. £130

The painting, which shows St Paul's Cathedral from downstream, is still held by the Birmingham Museums Trust.

Stock: 61407

232. **Waterloo Bridge [within image and in pencil].**

Frank Harding. [in pencil] [n.d., c.1920.]
Etching, signed by the artist. 150 x 350mm (6 x 13¾"),
with very large margins. £280
The bridge from the Thames, the dome of St Paul's
Cathedral looming behind.
Stock: 61707

233. **[Buckingham Palace & Victoria Memorial.]**

Fred. A. Farrell [signed in pencil]. [n.d. c.1925]
Etching, 175 x 430mm (7 x 17"), with very large
margins. Blindstamps lower left. Very faint
mountburn. Some foxing marks on right. £320
Buckingham Palace on the left, with the Queen's
Gardens and Victoria Memorial on the right. Etched by
Fred Farrell (b.1882) Scottish printmaker and Official
Artist with the 51st Highlanders 1914-1918.
Stock: 61468

234. **[Trafalgar Square.]**

Nathaniel Sparks 1920.
Fine etching, signed in pencil by the artist. 275 x
465mm (10¾ x 18¼"). Framed. Unexamined out of
frame. £320
A view of Trafalgar Square from the south east,
showing Nelson's Column, the National Gallery and St
Martin's in the Fields.
Nathaniel Sparks (1880-1956).
Stock: 61569

235. **Westminster Bridge. [pencil.]**

Frank Harding [signed in pencil.] [n.d., c.1930.]
Etching, 155 x 355mm (6 x 14"), with very large
margins £280
Boats on the Thames in front of Westminster Bridge,
the Houses of Parliament and Big Ben beyond.
Stock: 61708



236. **[Kensington Palace] Plan Generale du Palais & Jardins di Kensington Situé dans le Conté de Middlesex a 2 miles de Londres tres Exactement Levé dessiné & Gravé par Jean Rocque 1736. To the Queen's,ost Excellent Majesty, This Plan of y.e Royal Palace and Gardens of Kensington Is most humbly Inscrib'd by your Majesty's most Dutiful Loyal & Obedient Subject John Rocque.**

Survey'd Drawn Engrav'd and Publish'd According to
Act of Parliament by John Rocque.

Engraved map with hand colour. Framed, sight size
530 x 650mm (21 x 25½"). Trimmed into image on left
and bottom, borders rebuilt at bottom with some expert
manuscript fill, some creasing. Unexamined out of
frame. £580

A fine survey of the grounds of Kensington Palace, laid
out as ornamental gardens as designed by Charles
Bridgman for Caroline of Ansbach, wife of George II.
The dedication cartouche features gardening tools.
John Rocque (c.1702-62), a Huguenot émigré, became
England's leading estate surveyor, enabling him to
create his greatest achievement, his 24-sheet survey of
London, 1746.
Stock: 61573

237. **[Whitton Park] A View of the House and part of the Garden of his Grace the Duke of Argyll, at Whitton.* * near Hounslow Middlesex.**

W. Woollett del. et sculp.t. London Publish'd according
to Act of Parliam.t, June 1757, & Sold by John Tinney
at the Golden Lion in Fleetstreet & Tho.s Bowles in S.t
Paul's Church Yard, Jn.o Bowles & Son in Cornhill &
Rob.t Sayer in Fleetstreet.

Etching, 18th century watermark. 370 x 535mm (14½
x 21"), with large margins. £420

A view of the house of Whitton Park, built by Roger
Morris for Archibald Campbell, third Duke of Argyll,
in 1735, surrounded by exotic trees. In the foreground
are promenaders.

A founder of the Royal Bank of Scotland, Cambell
planted many exotic species of plants and trees,
making his gardens famous and and earning him the
nickname 'the Treemonger' from Horace Walpole.
After his death many plants, including mature trees,
were moved to Princess Augusta's gardens at Kew,
which evolved into the Royal Botanic Gardens. Some
of his trees are still alive. *Fagan XXXI, unrecorded
state between 2 (first published state) & 3 (of 4).*

Stock: 61387

238. **[Whitton Park] A View of the Canal and of the Gothick Tower in the Garden of his Grace the Duke of Argyll at Whitton.**

W. Woollett del. et sculp. London Publish'd according
to Act of Parliam.t, June 1757, & Sold by John Tinney
at the Golden Lion in Fleetstreet & Tho.s Bowles in S.t
Paul's Church Yard, Jn.o Bowles & Son in Cornhill &
Rob.t Sayer in Fleetstreet.

Etching. 370 x 535mm (14½ x 21"), with large
margins. £420

A view of an ornamental waterway and folly in
Whitton Park, built by Archibald Campbell, third Duke
of Argyll, who bought the estate in 1722. In the
foreground are promenaders and lady anglers.

A founder of the Royal Bank of Scotland, Cambell
planted many exotic species of plants and trees,
making his gardens famous and and earning him the
nickname 'the Treemonger' from Horace Walpole.
After his death many plants, including mature trees,
were moved to Princess Augusta's gardens at Kew,

which evolved into the Royal Botanic Gardens. Some of his trees are still alive. *Fagan XXX, unrecorded state between 2 (first published state) & 3 (of 4).*
Stock: 61386



239. The late Mr. Garrick's Villa.

J. Farington R.A. delt. J. C. Stadler Sculpt. Pub. June 1, 1793, by J. & J. Boydell, Shakespeare Gallery, Pall Mall, & No. 90, Cheapside.

Aquatint with fine hand colour. Printed area 215 x 320mm (8½ x 12½"), with wide margins. Slight creasing in right margin. £220

A view of Garrick's Villa on the River Thames at Hampton, with the house and a Palladian folly, 'Garrick's Temple to Shakespeare'.

The hugely influential actor and playwright, David Garrick (1717 - 1779), bought Hampton House in 1754, at employed Robert Adam to make numerous alterations. Plate 45 from Joseph Farington's (1747 - 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. *Abbey: 432. Gascoigne, Twickenham 658.*

Stock: 61682

240. Queen Elizabeth's Elm. Richmond.

M. Callcott 1834.

Rare lithograph on chine collé. 240 x 175mm (9½ x 7"). Some spotting, mainly to backing sheet. £180

An ancient Scots Elm in the grounds of Kew Palace, partially blown down in 1844.

Privately printed by Maria, Lady Callcott (1785-1842), traveller, author and amateur lithographer. *Gascoigne 704.*

Stock: 61700

241. [Petersham Lodge] A Front View of the Earl of Harrington's House &c. at Petersham in Surry. [&] A View of the Earl of Harrington's House towards the Garden at Petersham in Surry.

A. Heckel delin. Stevens Sculp. Publish'd according to Act of Parliament June 8th. 1752. London Printed for and Sold by Rob.t Sayer at the Golden Buck opposite Fetter lane, Fleet Street. & Hen.y Overton at the White Horse without Newgate.

Fine pair of engravings. 260 x 405mm (10¼" x 16"), with large margins, 18th century watermarks. £850

A fine pair of views of Petersham Lodge, house of Charles Stanhope, Earl of Harrington at Petersham, Surrey. *Not in Gascoigne.*

Stock: 61685

242. Richmond. Looking from the Bridge.

Drawn by W. Westall. A.R.A. Printed by C. Hullmandel. London. Pub by Rodwell and Martin 40 Argyll St. & 46 New Bond St. Aug. t 1. 1822.

Lithograph on chine collé. Printed area 220 x 330mm (8¾ x 13"), large margins. £160

A view of the Thames from riverside under Richmond Bridge.

A plate from 'Thirty five Views on the Thames, at Richmond, Eton, Windsor and Oxford', published December 1823. *Gascoigne 71.*

Stock: 61661

243. Richmond. From Petersham Fields.

Drawn by W. Westall. A.R.A. Printed by C.

Hullmandel. London. Pub by Rodwell and Martin 40 Argyll St. & 46 New Bond St. June 1, 1822.

Lithograph on chine collé. Printed area 220 x 310mm (8¾ x 12¼"), with large margins. £240

A view looking down the Thames towards Richmond Bridge, with a ferryman in the foreground.

A plate from 'Thirty five Views on the Thames, at Richmond, Eton, Windsor and Oxford', published December 1823. *Gascoigne 69.*

Stock: 61659

244. Richmond Surrey.

F.N. [Francis Nicholson] 1821. [Printed by Charles Joseph Hullmandel.]

Lithograph. Sheet 230 x 320mm (9 x 12½"). Trimmed into image. £95

A view looking up the Thames from near Argyll House to Richmond Bridge. *Gascoigne 426.*

Stock: 61692

245. Richmond.

W. Westall. A.R.A. del.t. R.G. Reeve sculp.t.

Published 1828, by R. Ackermanm, 96 Strand, London. Aquatint with superb hand colour. 280 x 350mm (11 x 13¾"), watermarked 'J Whatman 1827', large margins. £360

A view looking along the Thames from near Argyll House towards Richmond Bridge. From Westall & Owen's Picturesque Tour of the River Thames. *Abbey Scenery 435; Gascoigne 90. See 61665 for black and white version.*

Stock: 61666

246. Richmond.

J. Farington R.A. del.t. J.C. Stadler Sculp.t. Pub. June 1, 1795, by J. & J. Boydell, Shakespeare Gallery, Pall Mall, & No. 90, Cheapside, London.

Aquatint with fine hand colour. Printed area: 215 x 320mm (8½ x 12½"), large margins. Slight offset from text. £280

A view of Richmond Bridge from the banks of the Thames, taken from downstream. Plate 6 from 'History of the River Thames', 1794, a two-volume publication including 76 aquatints after Joseph Farington (1747 - 1821). *Abbey: 432. Gascoigne 37.*

Stock: 61667



247. **[Set of eleven views of Richmond Park.]**
 SDK [monogram of Simon de Koster] 1823-6.
 Eleven lithographs on chine collé (complete set as per
 Gascoigne), with large margins, titled in pencil on
 backing card. Printed area 235 x 300mm (9¼ x 11¾").
 An extremely rare set of views of Richmond Park.
Gascoigne 429-439, unidentified.
 Stock: 61654

248. **Richmond. Looking towards Isleworth.**
 Drawn by W. Westall. A.R.A. Printed by C.
 Hullmandel. London. Pub by Rodwell and Martin 40
 Argyll St. & 46 New Bond St. Aug.t 1822.
 Lithograph. Printed area 220 x 310mm (8¾ x 12¼"),
 with large margins. Small tears in edges, damp stain in
 bottom margin. £230
 A view of the Thames, with cows grazing.
 A plate from 'Thirty five Views on the Thames, at
 Richmond, Eton, Windsor and Oxford', published
 December 1823. *Not in Gascoigne.*
 Stock: 61655

249. **View from Richmond Hill.**
 Drawn by C.V. Fielding. [n.d., c.1820.]
 Fine aquatint, printed in colours and hand finished.
 Sheet 370 x 475mm (14½ x 18¾"). Trimmed within
 plate. £650
 A large view looking down across Petersham Meadows
 to the Thames and Twickenham. Extremely fine &
 scarce. *Gascoigne 494.*
 Stock: 61657

250. **[View Near Richmond]**
 [Drawn & Etched by Rowlandson. Stadler Aquatinta.]
 [London: Thomas Tegg, n.d., 1822.]
 Fine coloured aquatint with etching. Sheet 135 x
 200mm (5¼ x 8"). Trimmed into image, losing
 inscriptions, mounted in album paper. £360
 A view of the Thames from the Twickenham bank,
 Richmond Hill in the background.
 From Rowlandson's 'Sketches from Nature': The plate
 was first published by Rowlandson in a fortnightly
 series: it was not published in a book until 1822. *Abbey*
33; Gascoigne Images of Richmond 782.
 Stock: 61108

251. **Richmond.**
 W. Westall. A.R.A. del.t. R.G. Reeve sculp.t.
 Published 1828, by R. Ackermann, 96 Strand, London.
 Aquatint on chine collé. 280 x 350mm (11 x 13¾")
 large margins. £240

A view looking along the Thames from near Argyll
 House towards Richmond Bridge. From Westall &
 Owen's Picturesque Tour of the River Thames. *Abbey*
Scenery 435; Gascoigne 90. See 61666 for coloured
version.
 Stock: 61665

252. **[The Castle Hotel] Garden View.**
 [n.d., c.1860.]
 Tinted lithograph. Printed area 190 x 220mm (7½ x
 8¾"). Original folds, spotting. £160
 A view of the hotel's ornamental garden, with
 promenaders, published in a sale prospectus.
 The Castle Hotel was given to the town in 1890: it was
 demolished to make way for a new town hall. *Not in*
Gascoigne.
 Stock: 61694 £1200

253. **Richmond Hill.**
 Drawn by W. Westall. A.R.A. Printed by C.
 Hullmandel. London. Pub by Rodwell and Martin 40
 Argyll St. & 46 New Bond St. Aug. 1, 1822.
 Lithograph on chine collé. Printed area 220 x 310mm
 (8¾ x 12¼"), with large margins. £190
 A view from Richmond Hill looking up the Thames
 towards Twickenham.
 A plate from 'Thirty five Views on the Thames, at
 Richmond, Eton, Windsor and Oxford', published
 December 1823. *Gascoigne 72.*
 Stock: 61660

254. **View of Richmond Hill, from
 Twickenham.**
 J. Farington R.A. del.t. J. C. Stadler Sculp.t. Pub. June
 1, 1795, by J. & J. Boydell, Shakespeare Gallery, Pall
 Mall, & No. 90, Cheapside.
 Aquatint with fine hand colour. Printed area 210 x
 320mm (8¼ x 12½"). Creases and soiling in the
 margins. £250
 Despite the title the scene is taken from the Ham side
 of the Thames. From 'History of the River Thames',
 1794, a two-volume publication including 76 aquatints
 after Joseph Farington (1747 - 1821). *Abbey: 432.*
Gascoigne 34.
 Stock: 61668

255. **View from Richmond Hill.**
 J.S.A. J.S. Alpenny del. Printed by C. Hullmandel.
 Published by James Darnill, Richmond and R.
 Ackermann, Strand, 1832.
 Lithograph on chine collé. Sheet 150 x 200mm (6 x
 8"), very large margins. Backing sheet with two small
 tears, spotted in margins. £260
 The view from Richmond Hill from the top of
 Nightingale Lane, with the wall of the grounds of The
 Wick (still extant, although here without the
 conservatory).
 First published by the artist, Joseph Samuel Alpenny
 (originally Halfpenny, 1787-1858), a Dublin-born artist
 and printmaker who settled in Richmond c.1823.
Gascoigne 470.
 Stock: 61699



256. A View from Richmond Hill.

Drawn by W. Havell. Engraved by R. Havell.
Published March 1. 1815, for the Proprietors by
Mess.rs Colnaghi & Co. No 23 Cockspur Street.
London.

Aquatint, printed in colours and hand finished. 275 x
360mm (10½ x 14¼"), large margins. Trimmed to
plate. Old ink mss. in title area. £500

A view from Richmond Hill, looking down to across
Petersham Meadows to Ham, St Margarets and
Twickenham. Wick House, built for Sir Joshua
Reynolds can be seen on the right. *Gascoigne 78.*
Stock: 61669

257. Richmond Hill. From Petersham.

Drawn by W. Westall. A.R.A. Printed by C.
Hullmandel. London. Pub by Rodwell and Martin 40
Argyll St. & 46 New Bond St. Aug.t 1. 1822.

Lithograph on chine collé. Printed area 220 x 330mm
(8¾ x 13"), large margins. £240

A view from the Thames riverside in Petersham
looking up to Richmond Hill.

A plate from 'Thirty five Views on the Thames, at
Richmond, Eton, Windsor and Oxford', published
December 1823. *Gascoigne 670.*

Stock: 61662

**258. [Richmond Hill] Richmond Vicinity N.º
1.**

J.S.A. [Joseph Samuel Alpenny] 1826. Published by
J.S. Alpenny, Church Row, Richmond 1826.

Rare lithograph. Sheet 245 x 375mm (9½ x 14¾").
Some staining on left. £260

A locally-published view of Richmond Hill from
beside the Thames in Petersham Meadows.

Joseph Samuel Alpenny (originally Halfpenny, 1787-
1858), was a Dublin-born artist and printmaker who
settled in Richmond c.1823. *Gascoigne 467.*

Stock: 61693

259. Richmond Hill, on the Thames.

Drawn, Eng.d & Pub.d by F.C. Lewis 1846. The
Original Sketch in the Possession of F.C. Lewis.
Etching. 180 x 230mm (7 x 9") very large margins.

£130

A view looking from Richmond Terrace down to the
Thames, Petersham Meadows, Ham, Marble Hill and
Twickenham.

Plate 12 of "Scenery of the Rivers of England &
Wales" 1848. *Gascoigne 144.*

Stock: 61696

260. Richmond Hill.

Drawn on Stone by T.M. Baynes. Printed by C.
Hullmandel. London Pub: by D. Walther Brydges Stt.
Covent Garden, 1823.

Lithograph. 285 x 380mm (11¼ x 15"), very large
margins. Some spotting. £260

A view looking from Richmond Terrace down to the
Thames, Petersham Meadows, Ham, Marble Hill and
Twickenham. *Gascoigne 76.*

Stock: 61695

**261. A West View of Richmond &c. in Surrey
from the Star and Garter on the Hill. Vue du
Costé de l'Occident de Richmond &c dan
Surrey prise de l'Enseigne de l'Etoile et la
Jaretiere.**

A. Heckel Delin. Grignion sculp. Publish'd according
to Act of Parliament 1752. [London Printed for and
Sold by Rob.t Sayer at the Golden Buck opposite Fetter
Lane, Fleet Street. & Hen.y Overton at the White
Horse without Newgate.]

Hand-coloured etching. 400 x 260mm (15¾ x 10¼"),
18th century watermark. Trimmed within plate on
lower edge, losing publication line, Laid on card. 2
slight spots in sky. £280

A view from Richmond Terrace, with the Thames and
East Twickenham. Pre-dating the bridge, Richmond
Ferry can be seen in operation.

Stock: 55536

**262. A View from Richmond Hill up the
River. Paysage du haut de la Montagne de
Richmond en assendant la Tamise.**

Printed for Rob.t Sayer Map & Printseller near
Serjeants Inn Fleet Street. [n.d. c.1760.]

Engraving. 180 x 280mm (7 x 11"). Centre fold. £90
Marble Hill House from Richmond Hill.

Stock: 20348

**263. View from Sir Joshua Reynolds's House,
Richmond Hill. Painted by himself & Engraved
by W.m Birch, Enamel Painter.**

Published July 1. 1788 by W.m Birch, Hampstead
Heath & Sold by T. Thornton, Southampton Str.t Cov.t
Garden.

Stipple and etching. 150 x 175mm (6 x 7") very large
margins. £95

A view from Wick House, looking down Richmond
Hill to the Thames and Petersham Meadows.

The view inspired a rare landscape by Reynolds (now
in the National Gallery), although he still used his
artistic licience to create a couple of mountains to
improve it.

From the series 'Délices de la Grande Bretagne'.
Gascoigne 23.

Stock: 61701

264. **A View of Richmond Hill up the River.**
 Heckel Delin. Grignion Sculpt. Publish'd according to Act of Parliament 1752. London Printed for and Sold by Rob.t Sayer at the Golden Buck opposite Fetter Lane Fleet Street. _ Hen.y Overton at the White Horse without Newgate.
 Etching. 260 x 395mm (10¼ x 15½"), with large margins. £320

A view from Richmond Hill looking up the Thames towards Twickenham, with riders, sightseers, a coach and a milkmaid in the foreground. *Gascoisgne* 400.
 Stock: 61658

265. **View from Richmond Hill.**
 W. Westall. A.R.A. del.t. R.G. Reeve sculp.t.
 Published 1828, by R. Ackermann, 96 Strand, London. Aquatint on chine collé. 220 x 280mm (8¾ x 11") Small margins. £240
 A view from Richmond Hill looking up the Thames towards Twickenham. From Westall & Owen's Picturesque Tour of the River Thames. *Abbey Scenery* 435; *Gascoigne* 89.
 Stock: 61663



266. **Richmond Terrace.**
 H.W. Burgess. 1839.
 Pencil sketch. 250 x 350mm (9¾ x 13¾"). Some spotting, mounted on card. £420
 A view looking from Richmond Terrace down to the Thames, Petersham Meadows, Ham, Marble Hill and Twickenham.
 Henry William Burgess (c.1792-1839) became landscape painter to the Duke of Clarence (later William IV) in 1826. He is best known for his series of lithographs, 'Eidodendron: Views of the General Character and Appearance of Trees Foreign and Indigenous Connected with Picturesque Scenery'.
 Stock: 61691

267. **View from Richmond Hill.**
 W. Westall. A.R.A. del.t. R.G. Reeve sculp.t.
 Published 1828, by R. Ackermann, 96 Strand, London. Aquatint with superb hand colour. 220 x 280mm (8¾ x 11"), watermarked 'J Whatman 1827', large margins. £320
 A view from Richmond Hill looking up the Thames towards Twickenham. From Westall & Owen's Picturesque Tour of the River Thames. *Abbey Scenery* 435; *Gascoigne* 89.
 Stock: 61664

268. **A View from Richmond Hill.**
 T.C. Hofland pinxit. Cha.s Heath Sculpsit. [Published Aug.t 1. 1823, by T.C. Hofland, 23 Newman Street, Oxford Street, & Mess.rs Hurst, Robinson & Co. Cheapside London. Printed by McQueen.]
 Etching and engraving, Sheet 425 x 595mm (16¾ x 23½"). Trimmed within plate, losing publication line at bottom, some spotting, taped at edges on mount board. £420

A large view from Richmond Hill, looking down on the Thames, Petersham Meadows, Ham House, Marble Hill and Twickenham. *Gascoigne* 428.
 Stock: 61677

269. **[Richmond Lodge The front elec] The Royal Palace at Richmond in Surry.**
 Printed for, and Sold by John Wilcox in the Strand, George Foster at the White Horse in St Paul's Church Yard, and Henry Chappelle in Grosvenor Street. M.DCC.XXIX [1739].
 Engraving. 170 x 245mm (6¾ x 9¾"), set in letterpress. Sheet trimmed. £180
 The front elevation of Richmond Lodge in the Old Deer Park, purchased by George, Prince of Wales, (George II) in 1718, demolished 1772.
 The engraving was the vignette in the title page to "Vitruvius Britannicus, Volume the Fourth. Being A Collection Of Plans, Elevations, and Perspective Views, Of The Royal Palaces, Noblemen, and Gentlemens Seats, In Great Britain, Not Exhibited in any Collection of this nature hitherto published. Design'd By J. Badeslade and J. Rocque, &c. And Engraven by the Best Hands". *Not in Gascoigne*.
 Stock: 61698

270. **In Richmond Park.**
 J. Laporte del.t & sculp.t. London Published July.1, 1809 by H. Setchel & Son 23 King Str. Covent Garden. Rare soft ground etching, printed in brown. 240 x 300mm (9½ x 11¾"). Small margins. £140
 Cows under trees, a tower in the background.
 One of four prints in 'A New Drawing book, in Different Coloured Chalks, for young practitioners in landscape: by John Laporte'. *BM 1874,0509.150-153. Gascoigne* 681.
 Stock: 61697

271. **South-West View of The Parish Church of St Mary's, Richmond, Surrey. This and the Companion Print of the Interior are Most Respectfully Dedicated to William Paynter & William Selwyn Esquries, Church Wardens by their obedient humble Servant James Darnhill. [&] Interior of the Parish Church of S.t Mary's, Richmond Surrey Dedicated to the Vicar & Churchwardens By the Publisher J Darnhill, Richmond.**
 C.J. Greenwood Delt. R. Groom Lith. Printed by C. Moody, High Holborn. [&] J. Shaw Del.t - R, Groom Lith. Published by James Darnill Bookseller, Hill Street, Richmond.

Pair of tinted lithographs. Printed area 265 x 300mm (10½ x 11¾") & 285 x 310mm (11¼ x 12¼") very large margins. £240

The exterior shows the graveyard still in use.

Gascoigne 453 & 454.

Stock: 61656

272. [The Royal Star and Garter Home, Richmond Hill.]

Sydney R. Jones [signed in plate and in pencil.] [n.d., c.1930.]

Etching, signed by the artist. 235 x 385mm (9¼ x 15¼"). Unexamined out of frame. £240

A view looking up at the Royal Star and Garter Home from the Twickenham riverside, before the towpath was built up.

Sir Edwin Cooper's home for injured servicemen was opened in 1924 and closed for conversion to flats in 2013.

Stock: 50329



273. The House of Moses Hart Esq. between Twickenham & Isleworth. Maison de Sieur Moses Hart entre Twickenham et Isleworth.

A. Heckell delin.t. Ant. Walker Sculp.t. Publish'd according to Act of Parliament Dec.r 1.st 1750. London Printed for John Bowles at the Black Horse in Cornhill.

Engraving. 250 x 415mm (9¾ x 15¼"), with large margins. £350

Gordon House, Isleworth, home of Moses Hart between 1718-56, whose brother Aaron was Chief Rabbi of the Ashkenazi Community. Moses funded the rebuilding of the great Synagogue, Duke's Place, Aldgate, in 1721.

The next owner was Mrs Elizabeth Bland, who gave Robert Adam his first commission in England, a wing containing a drawing room, a staircase to small rooms above and minor improvements to the entrance hall.

Gascoigne, Twickenham 7A.

Stock: 61678

274. Twickenham.

A. Evershed. 1881.

Etching. 155 x 250mm (6 x 9¾"), with large margins. £140

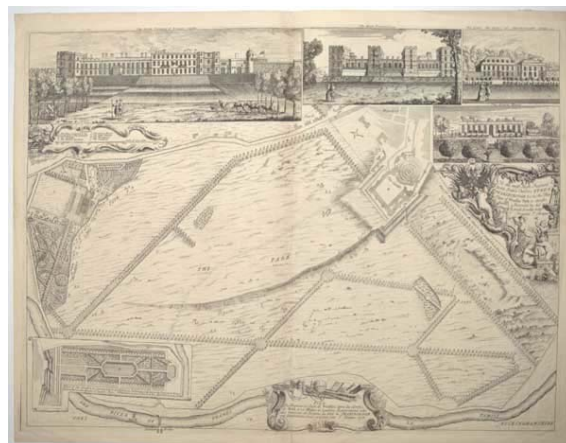
A view of Twickenham riverside, with St Mary's Church and the trees of York House gardens.

Dr Arthur Evershed MRCP (1835 - 1919). After retiring from a medical career specialising in tuberculosis, he dedicated himself to etching, gaining

renown for his ability to draw directly onto a copper plate, reversing the image without mirrors. He exhibited at the Royal Academy regularly and became treasurer of the Royal Society of Painter Etchers.

Gaiscoigne, Twickenham 173.

Stock: 61679



275. To the most High Puissant & Noble Prince Charles Duke of Marlborough &c: &c: This Plan of Windsor Park is most hum.bly Inscrib'd by His Graces most Devoted * Obe:t hum.ble Servant J: Rocque.

J: Rocque 1738

Very rare engraved plan. 475 x 630mm (18¾ x 24¾"), with margins. Central fold. £680

Plan of Windsor Castle and gardens, with smaller images on top showing the north view of the castle with cows in the foreground to the right; west view with a couple in the foreground to the left; the Duke of Marlborough's lodge, with a couple in the foreground looking at the house; the greenhouse with a worker in front; large decorative plate with dedication to Prince Charles Duke of Marlborough; and at the bottom the plan of the proposed gardens.

Stock: 61710

276. [West Wycombe Park] A View of the House and Part of the Garden of S.r Francis Dashwood Bar.t at West Wycomb in the County of Bucks.

W. Hannan pinx. W. Woollett sculp. London Published according to Act of Parliament, Jan. 1757, & Sold by John Tinney at the Golden Lion in Fleetstreet & Tho.s Bowles in S.t Paul's Church Yard, Jn.o Bowles & Son in Cornhill & Rob.t Sayer in Fleetstreet.

Etching. 370 x 535mm (14½ x 21"), with large margins. £450

A view of the north front and east portico of West Wycombe Park, Buckinghamshire, the pleasure palace of Sir Francis Dashwood, founder of the 'Society of Dilettanti' and the 'Hell-fire Club'. A group are taking tea on the lawn.

One of a set of four views, engraved by William Woollett after William Hannan, that were first published by John Tinney alone and then by a consortium of publishers. *Fagan XXVII, unrecorded state between I & II. See BM 1853,1210.662 for the original drawing.*

Stock: 61385

277. **View of the Terrace. Sidmouth.**

[n.d., c.1825.]

Coloured lithograph. Sheet 200 x 450mm (8 x 17¾").
Trimmed, losing inscriptions, titles(?) laid on, creasing
on right. £180

A view of Sidmouth looking east to Salcombe Hill.

Stock: 61367



278. **Views of Bournemouth, Hants. From Sketches by H.D. [Harriet Daniel.] The Profits will be in aid of the Funds for Schools and School-houses at Bournemouth.**

Lithographed, Printed, and Published by Dickinson & Co., 114, New Bond Street, London. [n.d., c.1850.]

Oblong folio; title and four hand-coloured lithographs with very large margins, in modern blue leather box.

Scarce complete. £900

A view looking towards Bournemouth, Dorsetshire, with St Peter's Church to the left and the sea to the right. [&] A view of Bath Road, Bournemouth; the original town baths on the right and Belle Vue Boarding House to the left. [&] A view looking south towards Bournemouth with St Peter's Church to the left and sailing boats seen out on the sea. [&] A view looking west towards Bournemouth from the other side of the bay with sailing ships and larger merchant vessels in the bay, a tall-ship's mast seen over the hill to the right.

After sketches by Harriet Daniel. Bournemouth was part of Hampshire until 1974. *Abbey: Scenery 51.*

Stock: 61626

279. **Sandown Hotel. Sandown Bay, Isle of Wight. Walter Mew, Proprietor. Wine & Spirit Stores - Posting Establishment. Six Miles from Ryde.**

[n.d., c.1870.]

Wood engraving on porcelain card. 90 x 120mm (3½ x 4¾"). £75

In 1881's "Murray's Handbook for Travellers" Walter Mew (a mason) advertised the hotels billiard room, croquet and tennis lawns.

Stock: 61443

280. **View of Shanklin Chine in the Isle of Wight / the figures by Catherine Fanshawe [old ink mss on verso]**

[Signed] Mary Harcourt [old ink mss]. [n.d., c.1800.]

Watercolour wash on painted original mount, total sheet 455 x 575mm (18 x 22½"). £320

A collaboration between two well-known women amateur artists, both of whom had prints engraved after their work: Mary, Countess Harcourt (1750-1833) and Catherine Maria Fanshawe (1765-1834).

Stock: 61545

281. **A View of Ramsgate from the East Pier Head.**

E. Dorrell Del. G. Kirtland Sculp. London Publish'd Feb.y 19st 1798 by G. Kirtland Printseller N.º 119 Titchfield S.t Oxford Market.

Scarce etching with hand colour. Framed, sight size 325 x 470mm (12¾ x 18½"). Some spotting and toning, unexamined out of frame. £450

A naive view of the town from the pier, with promenaders.

Stock: 61653

282. **Nottingham from the Park Side. [&] Nottingham from Mapperley Hills.**

S. Rayner lith. Drawn and Published by M. Webster. [n.d. c.1840.]

Pair of very scarce lithographs on india, with hand colour. Each sheet 285 x 385mm (11¼ x 15¼"). Edges chipped and toned. £280

Two panoramic views of the city from the surrounding countryside.

Stock: 61418



283. **Oxford from North Hinksey Hill.**

Drawn by J.M.W. Turner, R.A. Engraved by E. Goodall. Printed by R. Lloyd. Published Jan.y 1 1841 by James Ryman, High Street, Oxford.

Steel etching with engraving on chine collé. 420 x 550mm (16½ x 21¾"). Small spot in inscription area on left, and unexamined out of frame. Small spot in margin on left centre. £800

A distant view of Oxford, with harvesters and scholars in the foreground. *Rawlinson 651, second published state.*

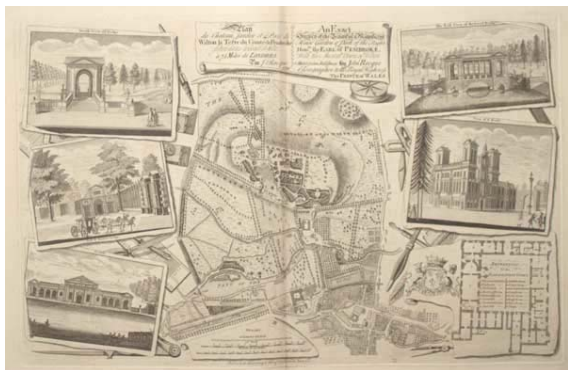
Stock: 61652

284. **The Entrance of Warwick Castle from the Lower Court.**

P. Sandby Fecit. Publish'd Jany. 1776. by J. Boydell Cheapside.

Aquatint, printed in sepia. 345 x 480mm (13½ x 18¾"). A very fine impression. Trimmed to plate, repaired tears off image. £420

A view of the walls of Warwick Castle, plate two from a set of four by Paul Sandby (1725 - 1809). In the foreground a man tries to disentangle a kite from a tree. Stock: 61483



285. **[Pembroke Gardens] An Exact Survey of the Beautiful & Magnificent House Garden & Park of the Right Hon.ble the Earl of Pembroke, With the Ancient Town of Wilton 3 Miles from Salisbury by John Rocque Chorographer to his Royal Highness The Prince of Wales.**

Published according to Act of Parliament. Price 2.s 6.d. [1754]

Very rare engraved plan, 18th century watermark; plate 350 x 545mm (13¾ x 21½"), with large margins.

Central fold. £650

Plan of the gardens and grounds at Wilton; the house towards the bottom with more formal gardens and large fish pond to the right, looking out towards the River Nader, and park land beyond; with inset views of the great bridge, the house itself, the arcade, and the porter's lodge on the left, and at top a further view of the bridge from the north. Below on left a plan of the ground floor on a scroll.

Stock: 61711

286. **[Four View of Ripon Minster] West View of Ripon Minster. To His Grace the Archbishop of York, &c. &c. &c. This Plate is respectfully inscribed by their obedient humble Serv.t W.H. Wood. The Four Views printed Plain & In Colours by W. Scott, Porter Street, London. [&] North View of Ripon Minster. To the Dean Residentiary and Prebendaries of the Collegiate Church of Ripon... [&] South View of Ripon Minster. To the Dean and Chapter of Ripon... [&] East View of Ripon Minster. To His Grace the Archbishop of York, &c. &c. &c. This Plate is respectfully inscribed by their obedient humble Serv.t W.H. Wood.**

Drawn by W.H. Wood. Engraved by F. Birnie. Ripon. Published May 15th. 1790 by W.H. Wood.

Rare set of four aquatints with etching printed in brown. Two plates 235 x 340mm (9¼ x 13½"), two 340 x 235mm (13½ x 9¼"). Some creasing. 2 plates some staining not showing on front. £640

A scarce complete set of four views of Ripon Cathedral by local artist William Henry Wood.

Stock: 61453

287. **Arthur Blayney Esq.r.**

Painted by W.m Beechey A.R.A Portrait Painter to Her Majesty. Engrav'd by T. Hardy. [n.d. c.1800] Rare mezzotint, 380 x 280mm (15 x 11"), with margins. Thread margin on right. Laid on linen. Crease through publication area. Small margins. £230

Half length portrait of philanthropist Arthur Blayney (1715-95). He wears a powdered wig tied at the nape, with a plain collar and the top of a brocaded waistcoat visible beneath a plain coat.

He was known as the 'Father of Montgomeryshire' CS *I I of II.*

Stock: 61564

288. **Welsh Costumes. [Marked under each figure:] Cottager. Farmer's Wife. Labourer's Wife. Farmer's Daughter. Markey Boy. Cottager's Daughter.**

H. Jones, Del. J.H. Lynch, lith. Day & Son Lith.rs to The Queen. Published by T. Catherall, Eastgate Row, Chester. July 1st. 1851.

Lithograph, sheet 270 x 335mm (10½ x 13"). £190
Traditional Welsh Costume of the 19th century.

Stock: 61493

289. **Welsh Costumes, Taken On A Market Day in Wales.**

Rb.t S. Groom & C.o Lith.rs 44, Paternoster Row, London. Published by Hugh Humphreys, Castle Square, Carnarvon. [n.d. c.1853]

Lithograph with fine hand colour. Sheet 270 x 355mm (10¾ x 13"). £230

Seven figures wearing Welsh national costumes, an elderly woman on the left leads a piglet on rope to a pond, another woman on the right carrying a cooking pot on her head, others knitting or carrying baskets and umbrella; cottage seen behind. A small man in the foreground is either a dwarf or a child.

Stock: 61492

290. **[Elizabeth, Duchess of Buccleugh, with her daughter Lady Mary Scott]**

[James Watson after Sir Joshua Reynolds] Publish'd according to Act of Parliament, March 1st 1775 by Ja. Watson, No. 64 Little Queen Anne Street, Portland Chapel, & B. Clowes, No. 8 Gutter Lane Cheapside. Mezzotint, sheet 625 x 380mm (24½ x 15"). Trimmed to platemark. Nicks to edges. £420

Elizabeth Scott (née Montagu), Duchess of Buccleugh (1743-1827), the only daughter and heir of George, duke of Montagu. In 1767 she married Henry Scott, third Duke of Buccleuch. She inherited the Montagu estates, largely in Northamptonshire, in 1790. Together with her husband she was involved in charitable work such as the founding of Edinburgh's Royal Blind Asylum and School. *Hamilton p.86 ii/iii; Goodwin 100 ii/iii. CS 16.I.*

Stock: 61709

291. **Alx.r Nasmyth. 1818 [fascimile signature].**
 Will.m Nicholson R.S.A. Pinxt. Edward Burton, Sculpt. [c.1818.]
 Mezzotint, laid on album paper at edges. Sheet 350 x 270mm (13¾ x 10½"). Trimmed within plate. £130
 Head and shoulders portrait in oval of Scottish painter Alexander Nasmyth (1758-1840), most famous for the portrait of Robert Burns (a close friend) in the Scottish National Gallery. He set up a drawing school, with pupils including both David Wilkie and David Roberts.
 Stock: 61641

292. **John Robison, L.L.D. Professor of Natural Philosophy in the University &ca &ca.**
 H. Raeburn Esq.r pinx.t. C. Turner sculp.t. Edinburgh
 Published by the Proprietor Oct.r 27 1805, and at M.r Cribb's, N.º 288, Holborn, London.
 Mezzotint, printed in brown ink. 505 x 355mm (19¾ x 14"), with large margins. £280
 Seated portrait of Scottish physicist and mathematician John Robison (1739-1805), wearing cap and striped robe, telescope and globe behind.
 Although Robison worked with James Watt on an early steam car, he did not contribute to the successful Watt steam engine of 1776. He did invent the siren and was a member of the Board of Longitude, testing John Harrison's marine chronometer on a voyage to Jamaica.
Whitman 499 ii.
 Stock: 61533

293. **John Earl of Bute. First Lord of the Admiralty, & Knight of the most Noble Order of the Garter &c.&c.**
 [after Allan Ramsay.] [n.d., c.1762.]
 Fine mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. Horizontal central crease. £280

Three-quarter portrait of John Stuart (1713-92), 3rd Earl of Bute, Prime Minister 1762-3) in ermine-trimmed ceremonial robes, wearing the Order of the Thistle, from which he resigned in 1762 when he joined the Order of the Garter. *CS Unknown 36.*
 Stock: 61373

294. **A Design for Fortifying Duncannon Fort towards the landside, which can be executed for a less Expence by one Eighth part than the Plan proposed by M.r Skinner. N:B: The Dotted lines represent the form of the old Works as they Stand at present. A. Shews the Barracks and new Buildings how they may be dispos'd.**
 [n.d., c.1750.]
 Section of a manuscript watercolour map. At most 170 x 245mm (6¾ x 9¾"). Old ink mss description on album sheet. With a pen description of the 5 Regiment of Foot verso on 18th century Album page. Trimmed with loss, title excised and pasted on opposite page of album sheets. £160

A plan for improving the landward defences of Duncannon Fort, a star fort that had been built 1587-

88 to defend Waterford from possible invasion by the Spanish Armada.

The 'Skinner' mentioned in the title is probably William Skinner (1700-80), who was Chief Royal Engineer from 1757 until his death, working on Gibraltar, St Philip's Castle on Menorca and Fort George near Inverness.
 Stock: 61555

295. **[St John's Castle] Plan of the Castle in English Town. Limerick. 1701.**

[c.1701.]
 Ink and watercolour on paper, dissected and laid on contemporary hessian for folding. Total 175 x 220mm (6¾ x 8¾"). Laid on an 18th century album paper with old ink mss, "Limerick Castle, and Barracks - Sketched by a subaltern officer of the 5th Regiment, quartered there, in 1701". £490

A sketch map of St John's Castle, marking the features of the walls with a six-point key (index not here), the barracks and store houses.

The 5th Regiment of Horse fought at the Battle of the Boyne and the First Siege of Limerick, where they remained posted.

Stock: 61554



296. **A Plan of the Camp near Thurles in the County of Tipperary in the Kingdom of Ireland consisting of Eight Regim.ts of Foot & twenty Troops of Horse & Dragoons commanded by the Right Honourable the Earl of Rothes. 1755 by John Rocque Topographer to his R: H: the Prince of Wales.**

J. Powel del.t. J. Perret Sculp.t. [1755.]
 Engraved map. Sheet 305 x 415mm (12 x 16¼"). Trimmed within plate, folded twice, foxing on left border. £950

A rare plan of the British Army's encampment outside Thurles, under the command of General John Leslie, 10th Earl of Rothes. It is oriented with north to the bottom left and on a scale of 1:12,000.

The publisher, John Rocque, was the leading surveyor of the period. *RCIN 731058.*

Stock: 61475

297. **Ignatius a Born Eqs.**

Henr. Fuger pinx. Vin Kininger inc. Viennae. 1790.
Rare mezzotint, sheet 375 x 290mm (14¾ x 11½").
Trimmed within plate at bottom. Small margins on 3
sides. £320

Oval half-length portrait of Austrian mineralogist and metallurgist, Ignaz von Born (1742-91). He is seated at desk, wearing a cloak, holding papers in his left hand, his right hand to forehead. There is a relief or painting at left featuring a four breasted woman, possibly a representation of Diana (Artemis) of Ephesus.

Stock: 61610

298. **Georg Augustin Kevenhüller Freyherr. zu Aichelberg [...] Natus 1612. Denatus 1652.**

Michael Fennitzer F: [n.d., c.1652.]
Mezzotint. 225 x 155mm (8¾ x 6"). Mounted in album
paper at sides. Small margins. £240

Georg Augustin Freiherr von Khevenhüller-Aichelberg
(1615-53), Austrian soldier.

Stock: 61621

299. **Hans Carl L.B. de Thungen S.C.M. Gen. Camp. Maresch. Excellentiae sua D.D. Humillin, Servus Christoph: Weigel.**

E.C Heiss excud. Aug Vin. Cum Priv. S. C. Majest.
[n.d. c.1700]

Rare mezzotint, 320 x 215mm (12½ x 8½"), with
margins. Laid down on Album sheet. Slightly
damaged and foxed. £260

Half-length portrait of Austrian Imperial Field
Marshal, Johann Carl Thüngen (1648-1709). He wears
a cravat, armour, sash and his right eye is covered. He
is within an oval frame with a crest surrounded by
swords, guns, cannons and balls.

Stock: 61616



300. **[Eliezer Shahamir] [Lettered below image with four lines in Armenian dated 1758]**

London 1790.
Very scarce engraving with stipple, 455 x 350mm (18
x 13¾"), with margins. Slightly dirty. Repaired tears.

£580

A rare half length portrait of Armenian apothecary
Eliezer Shahamir (1758-87), wearing tall triangular hat.
In an oval within a rectangle; trading apparatus below.
He was born in Madras, India, to a wealthy Armenian
family; he is the youngest son of merchant Aga
Shahamir (1723-97).

Stock: 61515

301. **Nicolas Boileau S.r Despreaux.**

A. Bouys pinx. et scul. Se vend a Paris rue Coquillere
au Tems [n.d., c.1700].

Mezzotint. 190 x 130mm (7½ x 5"). Mounted in album
paper at edges. Small margins. £160

Head and shoulders portrait of French poet and critic
Nicolas Boileau-Despréaux (1636-1711), author of
'L'Art poétique' in 1674.

Stock: 61635

302. **[Fête de la Fédération] Serment Fédératif du 14 Juillet 1790.**

Swebach Del. Le Cour sculp. [n.d., c.1790.]

Very rare aquatint. 430 x 320mm (17 x 12½"). Narrow
margins, small split in platemark, creasing. £320

A view of the Fête de la Fédération, a festival held to
celebrate the French Revolution, with a triumphal arch
and large altar in the distance where several people are
proclaiming their allegiance to the Nation, the Law and
(still) the King.

Stock: 61482

303. **Dernieres Paroles de Mirabeau.**

Dessiné par Antoine Borel. Gravé par Delaunay le
Jeane. A Paris chez l'Auteur rue S.t Jacques près la
Place du Panthéon Français N.º 122 [n.d., c.1791].

Engraving, 18th century watermark. Sheet 400 x
255mm (15¾ x 10"). Trimmed within plate on three
sides, small tear in right edge, ink collector's stamp in
inscription area on right. £260

An allegorical scene of the last words of the Count of
Mirabeau (1749-91), with the statesman dying in the
arms of France, with Death standing above. *Collector's
stamp of Jean-Louis Soulavie (1752-1813), Lugt
L1533.*

Stock: 61531

304. **[Benjamin Priolo] Benjaminus Priolus. Santo Juliani F. Eques Venetus.**

C. le Febre Pin. N. Pitau Sculp 1663.

Rare engraving. Sheet 210 x 160mm (8¼ x 6¼").
Trimmed within plate, collector's ink stamp in lower
right corner. Central crease not visible from front. £80
Portrait of French historian Benjamin Priolo (1602-67),
wearing hat and buttoned tunic, sitting at a desk and
writing with a quill. He is best known for 'The history
of France under the ministry of Cardinal Mazarine'.

Stock: 61361

305. **[French Revolutionary Deistic system] Tableau Central des Opinions et de l'Éducation Publique. ou Développement du Spectacle de la Nature, de l'unité et de la Trinité de son principe, et l'accord de la Philosophie avec la Religion. Tablaeu destiné à**

accompagner l'ouvrage intitulé de l'amour et de la puissance suprême. Par M.J. Chevret de la Section et de la Bibliotheque.

J. Chevret inv.t et del.t. Poisson sculp.t. A Paris, chez l'Auteur, Rue Colbert, N.º 281. [label] Et chez les freres Chevret, aux Freres unis, passage S. Germain l'Auxerrois, côté du Louvre.



Engraving with original hand colour. Sheet 435 x 320mm (17 x 12½"). With two correction labels pasted on. Trimmed within plate, old repairs to folds, tears in edges, staining. Damaged. £350

A diagram illustrating a Deistic theological system devised by Jean Chevret (1747-1820), intended as a new religion for Revolutionary France. It combines the New Testament with the ideas of Enlightenment thinkers including Newton, Herschel, Descartes, and Voltaire.

Chevret's plan was presented to the National Assembly on 18th July 1791 and garnered some support, although not enough for it to be implemented.

Stock: 61529

306. Messire Sébastien le Prestre de Vauban.

De Troy Pinx. Bernard F [within image] [n.d. c. 1700] Mezzotint, sheet 380 x 270mm (15 x 10½"). Trimmed within plate and tipped into album sheet at sides.

Creased. £140

Half-length portrait of French military engineer and Marshal of France, Sébastien Le Prestre de Vauban (1633-1707). He wears a long wig, cravat and armour. He has a large mole or beauty mark on his left cheek.

Stock: 61608

307. [Ada] after nature.

V.R 1840.

Rare etching on india paper, by Queen Victoria usually gifted to visitors, plate 200 x 150mm (8 x 6"), with large margins. Foxing. £480

Portrait of a young Princess Adelheid of Hohenlohe-Langenburg (1835–1900), sitting on a rock, leaning her left hand on another and turned away from the viewer. After the pen and ink drawing by Queen Victoria (1819–1901) currently in the collection of the Royal Collection Trust.

Princess Adelheid of Hohenlohe-Langenburg was the daughter of Queen Victoria's elder half-sister Princess Feodora of Leiningen. Princess Adelheid, known as

Ada, visited England with her mother and siblings in September 1840.

Stock: 61625

308. [Ziethen sitzend vor seinem König 1785][in pencil] [&][Key plate]

[Chodowiecki][in pencil]

Engraving, sheet 380 x 480mm (15 x 19"). Trimmed within plate and glued to backing sheet, with very scarce keyplate. £750

One of a pair of scenes from the life of Fredrick the Great. During an audience with his generals Frederick ordered a chair to be brought for the 85-year-old Hans Joachim von Zieten, telling him to sit; when von Zieten refuses to sit in the presence of his monarch, Frederick forces him by threatening to leave. With key plate explaining key figures in the scene. *See 33687 for rare proof.*

Stock: 61706

309. Die neue Borse in Hamburg, eingeweiht am 2ten und 4ten December 1841.

Nach der Natur gez. gedr. und verlegt o P. Suhr in Hamburg. [n.d. c.1845]

Rare lithograph with hand colouring. Sheet 335 x 490mm (13¼ x 19¼"). Small tears in margin repaired. Some very light staining. £320

A view of the "New Stock Exchange" building on the Adolphsplatz, with various pedestrians and carriages passing by.

Stock: 61500

310. Jürgen Elert Kruse. verordneter Schulhalter zu St. Nicoldi in Hamburg, geboren daselbst A: 1709. d. 27 November.

T.F. Stein Pinx 1765. J.C.G. Fritsch sc 1770.

[Hamburg, , c.1782.]

Engraving. Sheet 210 x 170mm (8¼ x 6¾"). Trimmed within plate on three sides, affecting artist's inscription.

A portrait of German academic Jürgen Elert Kruse (1709-75, the frontispiece to his 'Allgemeiner und besonders Hamburgischer Contorist'.

Stock: 61362

311. Mariae Elizabethae, D.G Ducj Sax. JuL. Cciviae Et Monj. Angar. et Westph. Etc. Natae Lantgr Hass. Princ. Hirst. Etc. Etc. hanc ejus imaginem a se factam humillime offert. Petrus Schenk.

Pet Schenk fec. et exe. Amsteld Cum Privil. [n.d. c.1700]

Very fine mezzotint, 235 x 175mm (9¼ x 6¾"). Thread margins. Tipped into album sheet at sides. £360

Three-quarter length portrait of Marie Elisabeth of Hesse-Darmstadt (1656-1715). She wears a court dress, a fur lined cape secured with a jewelled chain, and a feather headress. She holds a flower in her right hand and dress with the other. She is against a natural landscape featuring a rocky backdrop and woods in the background.

On 1 March 1676 in Darmstadt, she married Henry, Duke of Saxe-Römhild, who at the time of the marriage ruled Saxe-Gotha jointly with his six

brothers. In 1680, they divided the country and Henry became the Duke of Saxe-Römhild.
Stock: 61615

312. [3 September 1843 Revolution] Aohnai. Le Septembre 1843.

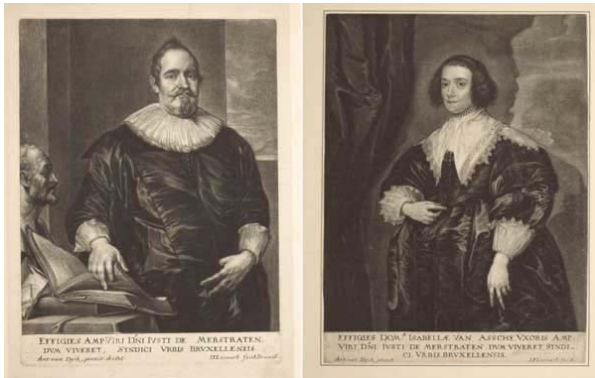
[n.d. c.1844.]
Scarce lithograph, sheet 280 x 345mm (11 x 13½").
Repaired crease. £280
A view of the 3rd September 1843 Revolution; an uprising by the Hellenic Army in Athens, supported by large sections of the people, against the autocratic rule of King Otto. An army stands outside the Old Royal Palace.
Stock: 61674

313. [Santorini] A View of the Bay of Santerini, with a Burning-Island, which lately rose out of the Sea.

Gent. Mag. April 1770.
Engraved map. 185 x 110mm (7¼ x 4¼"). Trimmed to plate on right. Time staining. £130
A map of Santorini (Thera), with a new volcanic island.
Stock: 61416

314. Un Bibliomane. La Renaissance N.o 4.

Madou [within image]. [Association nationale pour favoriser les Arts en Belgique, Brussels, 1839]
Very rare lithograph, sheet 335 x 240mm (13¼ x 9½").
Some light staining at the top edge of the paper. £230
Portrait of Mechelen pharmacist and bibliomaniac Bernard De Bruyne. He sits on a chair in a library with an open book on his knees surrounded by a mess of books and artifacts. *Wellcome: Not in.*
Stock: 61491



315. [Pair of portraits of Isabella van Asche and Justus van Meerstraten] Effigies Dom: Ae Isabellae Van Assche, Uxoris Amp: Viri, Dni Iusti De Merstraten, Dum Viveret, Syndici Urbis Bruxellensis. [&] Effigies Amp: Viri Dni Iusti De Merstraten, Dum Viveret, Syndici Urbis Bruxellensis.

Ant: van Dyck pinxit. IFLeonart fecit Bruxell. [n.d. c.1680]
Pair of mezzotints, sheets 375 x 290mm (14¾ x 11½").
Isabella trimmed within plate, creasing, Meerstraten fine with large margins, on 17th century watermarked paper, both tipped into album sheets at sides. £480

Three-quarter length portraits of Jurist and prominent member of the Brussels magistracy, Justus van Meerstraten (d.1639) and his wife Isabella van Asche (fl.1636).
Stock: 61609

316. Paysan de la Samogitie. Femme de la Samogitie. Paysanne de la Podolie. Paysan de Cravovie qui travaille aux mines, Juif et femme Juive de Cracovie.

n.d., c.1780.
Coloured etching. Sheet 125 x 210mm (5 x 8½"). £90
A costume plate with two groupings of three people. On the left are a Samogitian peasant and his wife (of Lithuania) and a Podolian woman (Ukraine). On the right are a Polish miner, and a Jewish man and wife of Cracow, Poland.
Stock: 61471



317. Le Prince Joseph Poniatowsky.

Peint par Joseph Grassi. Grave par Jean Pichler. [n.d. c.1790's]
Rare mezzotint, 18th century watermark, sheet 375 x 290mm (14¾ x 11½"), margins on 3 sides. Trimmed within plate at bottom. £390
Half-length portrait of Prince Józef Antoni Poniatowski (1763–1813) in an oval against a brick landscape. He wears a coat with decoration on his chest, a cravat and he leans against his sword.
Prince Józef Antoni Poniatowski was a Polish minister of war and army chief, who became a Marshal of the French Empire during the Napoleonic Wars. He earned the nickname 'The Polish Bayard.'
Stock: 61605



318. **[Frederick II] Serenissimo Principi Hoereditario Regni Borussiae. Friderico Guilielmo. Maxima Reverentia, dat, dictat, dedicat Julius Fridericus Knuppeln. Sedino Pomeranus. Doctor Juris et Philosophiae.** Franke pinx. Cl. Kohl fc. Viennae 1792. Engraving, 380 x 225mm (15 x 9½"), with large margins. Repaired tear in left title. £260
Half portrait of Frederick II, (the great) King of Prussia (1712-86) wearing a tricorn hat and coat with decoration on the chest. Within an oval frame wreathed with oak leaves, acorns and ribbon; set on a pedestal covered in objects: map, sword, plumed helmet, monocular scope or baton, books, a mirror and a portrait of a woman. The pedestal has the text 'Immortalis, Civis Nomen Ubique. Fridericus Secundus. Borussorum Rex. Triumphs Caesar. Imperio Traianus. Vita Antoninus. In Republica Gerenda Vespasianus. Philosophia Aurelius Regum Exemplum. Sine Exemplo Maximus. Unicus In Terris.'

Stock: 61513

319. **Frederic II.** J. C. Frisch pinx. F. Huot Sculp. 1788. Engraving, 215 x 130mm (8½ x 5¼"), with large margins. £90
Head and shoulders portrait of Frederick II, (the great) King of Prussia (1712-86) facing left looking forward in coat with decoration on the chest. Johann Christoph Frisch (1738-1815) was a German painter, draughtsman and engraver. Born and lived in Berlin. A student of Christian Bernhard Rode (1725-

97). Worked for Jean-Baptiste de Boyer, Marquis d'Argens (1704-71).
Stock: 61512

320. **Fridericus Rex Borussiae, Elector Brandenburgensis.**

J. D. Schleuen Berlin [in pencil] 1740 [written in pencil]
Engraving, sheet 340 x 255mm (13½ x 10"). Trimmed within plate. Repaired tears. Brown spot on cushion. £160

Three quarter length portrait of a young Frederick II, (the great) King of Prussia (1712-86), wearing a chest plate, holding a baton with one hand and resting his other on top of a crown that rests on a cushion before him.

Similar to the full length portrait made of him by Georg Paul Busch (fl.1713-56).

Johann David Schleuen (1711-74) was a German printmaker and publisher, worked together with his three sons Johann Georg (1737-1799), Johann Friedrich (1739-1784) and Johann Wilhelm (1748-1812). Schleuen largely specialised in maps and topographical views.

Stock: 61510



321. **Fridericus Rex Borussiae Elector Brandeb: Nat: 1712. d: 24. Jan:**

Antonius Pesne Primus Pictor Regis. Deff: et grave oar J. E. Nilson. Efigiem pinxit Berol. ce vend a Ausbourg chez l'Auteur, et a Paris chez Roffelin rue S.t Jacques a l'hotel Saumer. [n.d. c.1752-1786]

Engraving, 220 x 155mm (8¾ x 6¼"). Small margins. Small wormhole left margin. £140

Half length portrait of Frederick II, (the great) King of Prussia (1712-86) within an oval inscribed 'O quantum tibi nominis paratur...'. He wears a brocaded coat with decoration on chest, sash and hat and holds a staff or baton in his hand. The oval has laurel wreath decoration; letter R and crown haloed by the sun; angel playing trumpet at top left; the image is flanked by several figures, some allegorical, representing his various traits and achievements with a large Prussian coat of arms below.

Stock: 61511

322. **[Ferrol] The Method of Delineating An Harbour.**

Published and S. Dunn, N.º 6. Clements Inn Nov.r 9, 1774.

Engraved map, 18th century watermark. 210 x 320mm (8¼ x 12½"). Paper glued over printed border on left, original binding folds, worm holes. £140

A detailed chart of Ferrol Harbour, published in a guide to chart making by mathematician & cartographer Samuel Dunn (1723-94).

Stock: 61449

323. **[Wrestlers] Letteurs Suisses.**

D'apres le modèle d'Abart. Grave par F. Hegi. à Basle chez Birman & Fils [n.d., c.1830].

Aquatint. Sheet 340 x 250mm (13½ x 9¾"). Trimmed within plate, creasing at top. £140

A pair of wrestlers grabbing each other's pants.

The wrestlers are drawn from a sculpture by South Tyrolean Franz Abart (1769-1863).

Stock: 61399



324. **L'Amérique.**

Dessine par Vauthier. Terminé par Bertrand. A Paris et a Ausbourg chez Tessari et C.ie. Depose a la Direction. [n.d. c.1820]

Stipple, sheet 390 x 275mm (15½ x 10¾"). Trimmed to plate left and right. Small margin at bottom. £230

An early form of the allegorical figure representing "America". A head-and-shoulders portrait of a young Native American woman. She wears a fabric robe with left breast exposed, a feathered headdress with beaded braids, and feathered armbands.

Stock: 61497

325. **Habits of the Americans. Plate 224. Vol. 2, page 541.**

[London: Richard Baldwin, 1759.]

Engraving, 18th century watermark. 315 x 205mm (12¼ x 8") very large margins. £180

Two Native Americans, based on John White's Virginians.

Stock: 61377

326. **Habit of an Ottawa an Indian Nation of North America. Indien de la Nation Ottawa dans L'Amérique septentrional.**

[Thomas Jefferys, n.d., c.1757.]

Hand coloured engraving. Sheet 250 x 200mm (9¾ x 8"). Trimmed within plate, slightly messy. £130

A full-length portrait of an Odawa warrior, with bow and arrow.

Plate 197 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 61400



327. **[Thomas Edison] M.r Edison.**

Judd & C.o Lith. Doctors' Commons, London E.C. The Whitehall Review. 7th February 1880.

Tinted lithograph. Sheet 365 x 245mm (14½ x 9¾").

£130

Head and shoulders portrait of American inventor Thomas Alva Edison (1847-1931).

Stock: 61396

328. **Dress of the Inhabitants of California with their manners of Rafts for Fishing, &c.**

Published by Alex.r Hogg No. 16 Paternoster Row London [n.d., 1778].

Engraving. 295 x 170mm (11½ x 6¾"), very large margins. Crease top margin. £130

From 'A New and Complete Collection of Voyages and Travels: Containing All that Have Been Remarkable from the Earliest Period to the Present Time', by John Hamilton Moore.

Stock: 61403

329. **United States Capitol.**

Engraved upon Steel by C.E. Loven. From a Photograph of the Drawings by T. U. Walter, Architect, Washington D.C. Entered, according to Act of Congress, in the year 1866, by A.J. Johnson, in the Clerk's Office of the District Court of the United States for the Southern District of New York.

Steel engraving, sheet 320 x 460mm (12½ x 18"). Trimmed within plate. Repaired Tears. Crease left corner. £220

A view of the Capitol Building, the seat of the United States Congress, in Washington D.C. Pedestrians, a man on a horse and a carriage all pass by outside. Thomas Ustick Walter (1804–87) was an American architect of German descent who was the fourth Architect of the Capitol and responsible for adding the north (Senate) and south (House) wings and the central dome.

Stock: 61498

330. **View in the Island of Saint Christopher In The Parish of Nicola Town. Proof.**

Drawn by J. Johnson. Engraved by T. Fielding. [London Published Feb. 1. 1827 by T. & G. Underwood, Fleet Street.]

Fine aquatint, printed in colours and hand finished. Framed, sight size 300 x 435mm (11¾ x 17"). Hand colour faded, framed over publication line?

Unexamined out of frame. £520



A rare view of slaves at work in the cane fields of the Eastridge Estate on the north east side of St Christopher's, with a windmill and mountains behind. From the series 'Views of the West Indies', which was proposed to be five parts. The first two parts were published by the Underwoods in 1827, with a third by Smith & Elder in 1829, before the series was wound up. A map of Antigua and 11 plates were issued.

Abbey: 678, "a pity, for these plates were excellent". Stock: 61568

331. **A Chart of y.e West-Indies or the Islands of America in the North Sea &c.**

By H. Moll Geographer. [n.d., 1720.]

Engraved map. 285 x 350mm (11¼ x 13¾"). Original binding folds. £550

A sea chart of the Gulf of Mexico and West Indies, with the eastern coast of North America north to

Charleston. It still marks 'New Caledonia', the ill-fated Scottish colony on the Darien Isthmus.

From Josiah Burchett's 'A Complete History of the Most Remarkable Transactions at Sea, from the Earliest Account... to the Conclusion of the Last War with France'.

Stock: 61704

332. **An exact Portrait of A Savage of Botany Bay.**

J. Ihle Del.t. J. Chapman Sculp.t. Published as the Act directs, Feb.y 1 1795.

Coloured engraving. 185 x 120mm (7¼ x 4¾").

Creasing and surface soiling. Small margins. £130

Drawn by Johann Ihle for Ebenezer Sibly's five-volume "Universal System of Natural History", 1794-6.

Stock: 61454

333. **A Chart of the Track of the Alexander on Her Homeward Passage from Port Jackson on the East.n Coast of New South Wales to Batavia; Performed in the Year 1788 under the Direction of Lieut.t John Shortland.**

by Thomas George. [Publish'd as the Act directs by J. Stockdale August 24th 1789.]

Engraved map. 275 x 380mm (10¾ x 15"). Trimmed into printed border at bottom, losing publication line; holes in image filled. £220

A chart of the return route of the 'Alexander', one of the ships of the First Fleet. It was published in Arthur Phillips 'A Voyage to Botany Bay...'

Stock: 61705

334. **[Scraps from my sketchbook]**

C.D. Barraud. Del. G. M.c Cullock Lith. C.F. Kell Lithographer, Castle S.t Holborn, London. E. C. [1877] Tinted lithograph, sheet 550 x 425mm (22 x 16¾"), very large margins. £260

From plate 6 of Barraud's 'New Zealand graphic and descriptive', London, 1877. Showing 14 scenes from Maori life. Reading from top left: Te Raku [Maori man poling a laden canoe along a river]; Whata [Maori provision house on low poles]; Te Rangatira [Maori man o horseback]; Bird catcher; Maori whare [wharenuui with carved entrance porch]; Fishmonger; Rubbing noses "Tena-koe" [a man and a woman, both carrying produce, hong-i-ing]; Maori hack-race in full costume [horse race by a man wearing nothing but a long shirt and a woman in elaborate hat and European dress]; Maori woman going to a tangi; Going to market [a woman and a man with a child on his back leading a pig]; Travelling [a man in bowler hat and feather cloak leading a horse, accompanied by a dog]; One of the old Wellington Police force [head and shoulders portrait of a man with full moko and Police uniform]; Gathering pipis [women and children on a beach with flat kete digging up seafood]; Te Kiore [a seated man with kiwi feather cloak, moko, a pipe in his mouth, a blanket under the cloak].

Stock: 61506

335. **Kanayoke.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]
Coloured lithograph. Sheet 170 x 150mm (6¾ x 6")
£130

A man of the Boothia Peninsula, Nunavut, Canada, standing in an icy landscape.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61413

336. **Manellia. Adelik.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Coloured lithograph. Sheet 170 x 150mm (6¾ x 6")
Trimmed, one foxing spot bottom centre in image. £95

Two women from the Boothia Peninsula, Nunavut, Canada, one carrying a child in a backpack.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61408



337. **[Bothians] Ikmalick And Apeagliu.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph with hand colour. Sheet 185 x 235mm (7¼ x 9¼")
£180

Two native Canadians and three Englishmen sit in a room, presumably on a boat.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage.

See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.

Stock: 61719

338. **Hibluna.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph. Sheet 170 x 150mm (6¾ x 6")
Trimmed, faint spotting. £80

A woman from the Boothia Peninsula, Nunavut, Canada, holding up tools.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61409

339. **Konyaroklick, or Bald Head. Neweetioke.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Coloured lithograph. Sheet 170 x 150mm (6¾ x 6")
Slight offset from text. £95

Two men from the Boothia Peninsula, Nunavut, Canada.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61410

340. **[Bothians] Kawalua. Tiagashu. Adlurak.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph with hand colour. Sheet 235 x 185mm (9¼ x 7¼")
£160

Three native Canadians.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61718

341. **[Bothians] Shulanina. Tulluachiu, & Tirikshiu.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph, with hand colour. Sheet 235 x 185mm (9¼ x 7¼") Names slightly faded. £160

Three native Canadians, one with a peg leg

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61716

342. **Alictu and Kanguagiu.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Coloured lithograph. Sheet 170 x 150mm (6¾ x 6") £130

Two men from the Boothia Peninsula, Nunavut, Canada, standing before an igloo.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61412



343. **[Bothians] Kunana.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph with hand colour. Sheet 235 x 185mm (9¼ x 7¼") £180

A native Canadian holding a knife and the skin of something

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61715

344. **[Bothians] Poyettak. Kakikagiu. Anknalua.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph. Sheet 235 x 185mm (9¼ x 7¼") £130

Three native Canadians.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61714

345. **Ooblooria. Paningayuke. mingo. Nullingiak.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph. Sheet 150 x 170 mm (6 x 6¾") £130

A family of the Boothia Peninsula, Nunavut, Canada, seated at a table aboard the 'Victory', John Ross's ship. An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61415

346. **[Bothians] Udli. Awitigin. Palurak.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph, with hand colour. Sheet 235 x 185mm (9¼ x 7¼") £180

Three native Canadians.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. *See Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61713

347. **Kemig.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]
Coloured lithograph. Sheet 170 x 150mm (6¾ x 6")

£160

A woman of the Boothia Peninsula, Nunavut, Canada, seated half-naked in an igloo.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. See *Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61414

348. **Illictu. Ootoogia.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [London: A. W. Webster, 156 Regent Street, 1835.]

Coloured lithograph. Sheet 170 x 150mm (6¾ x 6")

£130

Two men from the Boothia Peninsula, Nunavut, Canada, standing on a beach with the Union flag flying behind.

An illustration from the separately-issued appendix to 'Narrative of a Second Voyage in Search of a North-west Passage' by John Ross (1835).

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the North-West Passage. See *Abbey Travel 536 for the 'Narrative', with appendix mentioned but not listed.*

Stock: 61411

349. **[Hudson Bay] Carte des Parties du Nord-Ouest de l'Amerique Suivant les Voyages de Middleton et d'Ellis en 1742 et 1746. Pour chercher un Passage dans la Mer du Sud.**

Par M. B. [Bellin] Ing. de la Marine 1753. [Paris: Didot Libraire, c.1753.]

Engraved map, 18th century watermark. 230 x 290mm (9 x 11½"), large margins. Folded as issued. £230

A map of the northern part of Hudson Bay, recording the voyages of Christopher Middleton and Henry Ellis in search of the North West Passage.

Published in Prevost's 'Histoire Generale des Voyages'.

Stock: 61381

350. **[Bothians] Nimna Himna. called by the Men Old Greedy**

On Stone by J. Brandard, from the original Drawing by Captain Ross [c.1835] [London: A. W. Webster, 156 Regent Street, 1835.]

Lithograph, with hand colour. Sheet 235 x 185mm (9¼ x 7¼")

£160

A woman from the Boothia Peninsula, Nunavut, Canada, described by John Ross in his 'Narrative of a Second Voyage in Search of a North-west Passage' (1835), from which this print originates. In his narrative, Ross writes that Nimna Himna 'was a

constant visitor to the ship, and generally carried off something which she had picked up. On one occasion, when coming up the ladder, she was tumbled off by the surgeon, and falling on her back, pretended to faint; from which, although all the doctor could do could not recover her, she was restored by the offer of an empty tin case, which had contained preserved meat: a stratagem which she subsequently tried more than once without success. She was about sixty years of age, five feet two inches high, extremely ill-looking, and decidedly the most disgusting of the whole tribe'.

Ross was forced by ice to stop at the Boothia peninsula (which he named after his patron Sir Felix Booth) for four years while searching for the north-west passage.

Stock: 61717

351. **[Asian Heads]**

[n.d. c.1850]

Stipple 150 x 200mm (6 x 8"). Trimmed within plate.

Left corner missing.

£70

A sort of ethnographic print depicting Asian people; many featuring wonderful facial hair.

Stock: 61461

352. **China.**

Entered according to act of Congress, in the year 1850, by Thomas Cowperthwait & Co, in the Clerk's office in the District court of the Eastern District of Pennsylvania.

Wood-engraved map with printed colour. Printed area 290 x 360mm (11½ x 14¼"). Tear in margin taped.

£230

A mid-19th century map of China, marking Hong Kong, in fine colour.

Stock: 61455



353. **Opium Smokers and Gamblers. In one of their nightly haunts.**

Drawn on the Spot by Sir Harry Darell, Bar.t. On Stone by J.H. Lynch. London Pub.d May 18 1842 by Mess.rs Colnaghi & Puckle, Printsellers to Her Majesty, to the Queen Dowager, to H.R.H. the Duchess of Kent, &c, 23, Cockspur S.t.

Scarce tinted lithograph. Sheet 355 x 430mm (14 x 17"), large margins on three sides. Bit dusty £550

The interior of a Chinese opium den.

Sir Harry Darell (1814-53), Baronet of Richmond Hill, entered the army as an ensign in the 18th Foot in 1832,

becoming lieutenant in 1835. During the First Opium War he was aide-de-camp of Brigadier-General Burrell of the 18th Irish Regiment: he was present at a conference between J.J.Gordon Bremer and Admiral Chang on board HMS Wellesley (4th July 1840, subject of a lithograph by Darell also published 1842, which includes a self-portrait), just prior to the Taking of Chusan, at which he fought. He was promoted to Captain in 1841. He then served in South Africa with the 7th Dragoon Guards, being promoted to Major in 1847, then Lieut-Colonel by brevet the following year. He died in Sardinia.

Although he published 'China, India, Cape of Good Hope and Vicinity. A Series of Thirteen Treble-Tinted Views from Sketches by Lieut.-Col. Sir Harry Darell, Bar.t', this plate predates the book by a decade. This plate seems to be a pair to his view of the Chusan Conference.

Stock: 61234

354. Yeh. From the original sketch by Major Crealock. D. O [?] 2th G. " No habit of looking at Yeh..."

[after Lieutenant-General Henry Hope Crealock] 1858. Pen and ink drawing sheet on scrapbook page; 225 x 170mm (9 x 6¾"). Small abrasion on face. Slightly messy. £350

A portrait of Ye Mingchen (1807-1859) known as Commissioner Yeh, a Canton official who fought British influence in the aftermath of the First Opium War and who was involved in the beginning of the Second. An extract from the letter of the Yiuces [?] China Confinement.

Lieutenant-General Henry Hope Crealock (1831-91) was a captain in the 90th Light Infantry during the Crimean War, was an accomplished draughtsman, who also sketched during the Indian Mutiny, Opium Wars in China and the Zulu campaign (for the Illustrated London News).

Stock: 61460



355. [Defence of the Arrah House. Against three Mutinous Regiments and a large body of Insurgents. Under Koer Singh - Dedicated to K. V. Boyle, Esquire, C. E. To whose skill and forethought the safety of the Garisson is principally to be attributed by, W. Tayler. B. C. S.]

Maclure & Co Chromo - lith London. [n.d., c.1857]. Scarce chromolithograph. Framed, sight size 325 x 490mm (12¾ x 19¼"). Unexamined out of frame. £790
A depiction of the defence of the Arrah House against Koer Singh during the Indian Mutiny of 1857. Soldiers can be seen storming the regency gardens, some firing from behind plants and trees, whilst others lay dead, with their weapons, on the ground; two cannons are fired in the centre of the image as a building, to the left, burns.

The artist, William Tayler (1808-1892), was Commissioner of the Province of Patna
Stock: 61572

356. M.rs Brooke. (Ranee of Sarawak.)

AS. [? within image]. Judd & C.o Lith Doctors' Common, London E.C. The Whitehall Review. April 19.th 1879.

Rare lithograph, sheet 370 x 245mm (14½ x 9¾"). Bottom left and right corners missing. £130

Head and shoulders portrait of Margaret, Lady Brooke, Ranee of Sarawak (born Margaret Alice Lili de Windt; 1849-1936).

She was the consort of the Sarawak the second White Rajah of Sarawak, Charles Anthony Johnson Brooke (1829-1917). She was also an author and composer publishing her memoir, My Life in Sarawak, in 1913. The memoir offers a rare glimpse of life in The Astana in Kuching and colonial Borneo. Additionally she composed the national anthem of Sarawak, Gone Forth Beyond the Sea, in 1872.

"The Whitehall Review: A Weekly Journal of Politics and Society." Was a periodical published weekly.
Stock: 61490

357. Moluquoise.

Desrais del. Mixelle sculp. [n.d., c.1784.] Fine coloured etching. 170 x 115mm (6¾ x 4½"), very large margins. £95
A woman of the Moluccas, with a very wide-brimmed hat.

Engraved by Jean-Marie Mixelle after Claude Louis Desrais (1746-1816) for Jacques Grasset de Saint Sauveur's 'Costumes civils actuels de tous les peuples connus'.
Stock: 61451

358. Moluquoise.

Desrais del. Mixelle sculp. [n.d., c.1784.] Fine coloured etching. 170 x 115mm (6¾ x 4½"), very large margins. £160

A warrior of the Moluccas, seated on an elephant, holding a spear and shield.
Engraved by Jean-Marie Mixelle after Claude Louis Desrais (1746-1816) for Jacques Grasset de Saint Sauveur's 'Costumes civils actuels de tous les peuples connus'.
Stock: 61452

