SPRING 2025 A CATALOGUE of RECENT ACQUISITIONS

W)

SANDERS OF OXFORD ANTIQUE PRINTS & MAPS



All items are guaranteed to be genuine.

A full refund will be given for any item found not to be as described, provided it is returned undamaged within 14 days and any work returned must be sent by registered, prepaid, first class post (airmail overseas) and must be fully insured.

All items are in good condition unless otherwise stated. Sizes are given in millimetres.

Prices are nett and do not include postage. All orders will be sent by registered mail, by air to overseas customers unless instructed, at the customer's expense. Any importation or customs charges will be the responsibility of the customer.

Payment must be made in British Pounds Sterling, either in person or bank transfer (all banking administration and transaction fees to be paid by the customer). We also accept Visa, Mastercard, Switch, and American Express.

The title of the goods does not pass to the purchaser until the amount has been paid in full.

For full Terms & Conditions please visit: https://www.sandersofoxford.com/terms-conditions/

Spring 2025 A Catalogue of Recent Acquisitions

From Thursday 17th April 2025

Sanders of Oxford is pleased to present fifty of our most interesting recent acquisitions. Over the past few months we have been busy cataloguing a collection of fine and decorative prints spanning a diverse range of subjects, engravers, and prices.

All works are available to purchase and will be on display in the gallery.

Sanders of Oxford. Antique Prints & Maps Salutation House 104 High Street Oxford OX1 4BW

www.sandersofoxford.com - 01865 242590 - info@sandersofoxford.com

Monday - Friday 9am - 5pm. Saturdays 10am - 6pm.



Contents	Pg.
01-06: Caricatures & Satires	06
07-13: Portraits	14
14-19: Fine Prints & Mezzotints	24
20-29: 20th Century Artists	32
28-40: General Interest	42
41-50: Sports & Pastimes	60
Biographies: Artists, Printmakers, & Publishers	72

CARICATURES & SATIRES

Bai





01. Southwark Fair

William Hogarth Copper engraving and etching Invented Painted & Engrav'd by Wm. Hogarth 1733. Image 340 x 450 mm, Plate 360 x 470 mm, Sheet 388 x 512 mm unmounted

A very lively and complex engraving of Southwark Fair, which was held around Borough High St each year in September, until its abolition in 1762 by the Court of Common Council. The fair gathered a reputation for all manner of violence and vice, and these various circumstances of criminality and tumult are depicted expertly by Hogarth in this scene.

In the heaving square between near St George's Church are numerous amusements, theatrical booths, and street performances. Banners slung from the surrounding buildings advertise such diverse theatrical performances as the Drury Lane 'Stage Mutiny,' the 'Seige of Troy,' 'Punches Opera,' the Fall of Man from Eden, and even a Royal Waxworks of the Court of France. To the left, a performance of the 'Fall of Bajazet' experiences an appropriately ironic fall of its own, as the stage collapses onto a booth selling ceramics. Between two of the buildings, a tightrope walker hangs suspended from a line, while a rope-flyer dives from the church tower in the distance. The crowd at centre is a motley collection of caricatures. A dwarf playing bagpipes stands alongside a trained dog, walking on its back legs and dressed in the habit of a gentleman. A black trumpeter and a drummer-girl lead a band through the crowd, while one of their number, in Roman dress, is accosted by the bailiffs. To the right, a wastrel chats up two country girls, one of whom closely resembles Moll from Hogarth's celebrated '*Harlot's Progress*.' In the extreme right, the broadsword fighter James Figg sits atop his blind horse, brandishing his weapon, while two figures sit observing a peepshow in a small hutch.

Hogarth's advertisements for the *Southwark Fair* suggest that it was originally intended as a coda for his '*Rake's Progress*,' though owing to delays in finishing the series, the *Southwark Fair* was actually published before the *Rake*.

Paulson 131 i/i, BM Satires 1960

Condition: Printed on heavy laid paper with unidentified watermark of two lines of text, second line possibly "Auvergne". Light foxing to margins. Small tear to bottom right corner of sheet. Time toning from old frame to verso. Manuscript annotation in old hand to verso. [53361] £1,000



02. The European Race, Heat IIId. Anno Dom. MDCCXXXIX

Charles Mosley after Gravelot Etching Publish'd April the 9th 1739 according to the late Act. C. Mosley Sculp. Image 260 x 375 mm, Sheet 275 x 400 mm unmounted

European political and colonial ambitions and conflicts satirised in the lead up to the outbreak in October 1739 of the War of Jenkins' Ear. Attempts to avoid the war, an Anglo-Spanish conflict that by the following year had become part of the much larger pan-European War of the Austrian Succession, had been the main impetus of the unsuccessful Convention of El Prado, which was signed by representatives of Britain and Spain in January 1739. The terms of the Convention were heavily criticised by the Tory Opposition, who saw them as emblematic of the inaction of the Prime Minister Robert Walpole.

Other vociferous criticisms came from British merchants engaged in the slave trade under the Spanish *Asiento de Negros*, who were incensed by the enforcement of Spanish rights to search British vessels for contraband. The terms of the *Asiento* left little profit from the trade in slaves directly, so smuggling goods to Spanish America became the primary source of income for the British South Sea Company. Among other things the Convention also sought to determine borders for British Georgia and Spanish Florida.

The current illustration is 'Heat 3' in a series of etchings representing the 'European Race' for colonial supremacy. In the centre of the scene, the judges, personifications of the continents, award a victors crown, a scimitar, a tusk of ivory, and a cornucopia of gold coins to the victor, France, wearing a cardinals hat and entitled 'Universal Monarchy.' Beside the scaffold, Britannia sits dejected upon a brace of cannon, her pockets picked by a Frenchman and a Spaniard. In the background, the Spanish armada is in flames near a tower blazoned with the bust of Queen Elizabeth and a George's flag bearing the motto '*In Hoc Signo Vinces*' - in this sign, you shall conquer. In an illustration of how far the British navy has fallen, this historic victory is here labelled ominously 'to be paid for.' Above the scene the devil flies in glee. Below a team of London aldermen present a petition on behalf of the merchants, while the British agent at the Convention, Sir Benjamin Keene, has the terms rammed down his throat. Trade flees the scene weeping, dropping his hat, beside a dejected British bulldog, who lies on a carpet. A dragon carries a basket of Gazetteers past a pair of ambassadors sealing a union between the Bourbon monarchy and Austria, while the Dutch ambassador, having left his porcine mount to rootle about, is fired out of a mortar.

To the right of the scene, the various national animals squabble. The Russian bear claws the trunk of the Turkish elephant, while a Frenchman prods the bear with a fleurde-lys topped poker. The Imperial eagle watches the conflict from above. In the bottom right corner, the British lion, cowed and bridled, 'whelp'd in the Tower,' is mounted by the French fox, while an ape holds the reigns. The ape himself is kicked by the Spanish wolf, whose rider rubs him down with two bales of straw. Finally, a British royal courier serves his horse a bumper of wine in the name of 'Liberty,' while a young tar standing on a signpost waves a flag 'Pro Patria' and declares his opposition to Spanish naval privilege by shouting 'No Search.' In the distance, the flag of St George flies above the fort of Port Mahon, while rats scurry aboard a flotilla of warships. In the sky, an eclipse is about to take place, a comet blazes a path, and a pair of birds fly, the hindmost, carrying a banner of 'No Treaty' hot on the tail of its fellow, who drags a banner of 'Convention.'

Condition: Trimmed within plate and laid to album page. Copious marginal annotations in old hand to all edges of sheet. Minor time toning, creasing, and foxing to sheet. [53350] £350





03. Push-Pin

James Gillray Etching with original hand colouring Js. Gy. inv. & fect. ad vivum. Pubd. April 17th 1797, by H. Humphrey, 27 St James's Street London. Image 240 x 305 mm, Plate 252 x 332 mm, Sheet 280 x 370 mm unmounted

A satirical print depicting the elderly William Douglas, the 4th Duke of Queensberry, playing the popular game of 'pushpin' with a plump woman, while a younger woman watches with downcast eyes. The Duke, whose chair is blazoned with the Queensberry crest of a winged heart, leans over the table, peering through his double lorgnette at his opponent, the corpulent Mother Windsor, a notorious brothel keeper. He taps her foot with his own, pushing his bent pin forward with a look of predatory glee. The Duke, the eighth richest man in the nation, had a reputation as a gambler, and a frequently unsuccessful but dogged pursuer of younger women. The third figure may thus be the Duke's 'prize' for winning the game.

BM Satires 9082 Condition: Toning and some fading to original hand colouring. [53358] £475



04. The Ceremony of Kissing the Badge at the Installation of the Knights of the Bomb

Charles Williams Etching with original hand colouring Pubd. Novr. 1st 1816 by Johnston, 98 Cheapside Image 225 x 330 mm, Plate 245 x 345 mm, Sheet 278 x 350 mm unmounted

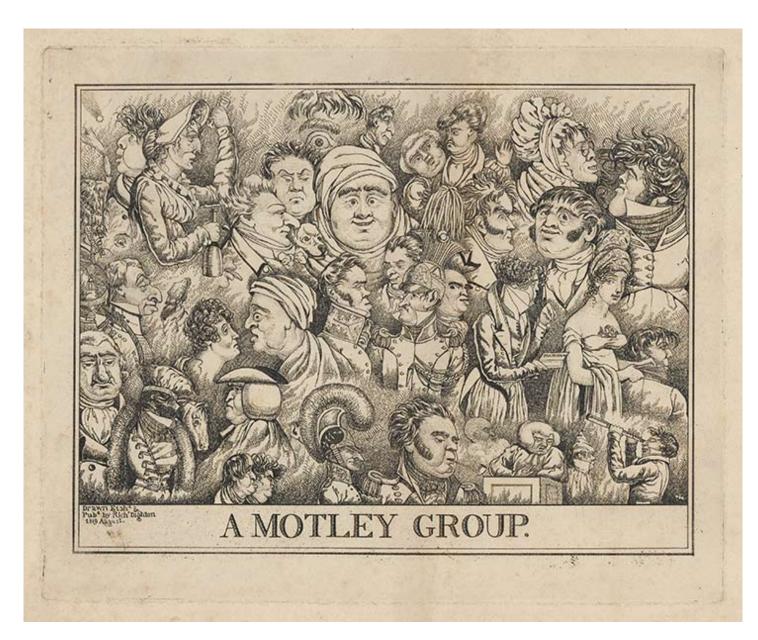
A scatological satire of the Prince Regent's involvement both in the restructuring of the Order of the Bath, and the erection of the Cadiz memorial, etched by Williams for inclusion in the twelfth volume of the popular magazine '*The Scourge, or monthly expositor, of imposture and folly.*' The scene farcically presents the investiture of members to a new Knightly Order, the Order of the Bomb, named for the colossal French mortar that had been abandoned following the breaking of the siege of Cadiz. The Spanish, in thanks, had presented the weapon to the Prince Regent in honour of Wellington's victory at the Battle of Salamanca.

The Prince arranged for the creation of a mount for the mortar, featuring a dragon-like Geryon, the monster from classical myth slain beyond the Pillars of Hercules by the hero himself. Geryon, in addition to his role in the foundation myths of Gades (Cadiz) was also, following Dante, a popular allegory for Fraud, an appropriate mount for a cannon that was created by the French forces to inspire terror by its sheer size and noise, rather than for any particular efficacy as a weapon of war. Unfortunately for the Regent, the common usage at the time for any cannon or mortar was 'bomb,' pronounced homophonically in the French fashion as 'bum.' Considering the Regent's avoirdupois, popular satires and puns immediately labelled the monument the 'Prince Regent's Bomb,' with all of the obvious jokes about its size, shape, noise, wind, range, and smell.

In the current scene, the Regent, in the regalia of the Great Master of the order, sits at centre with his back to the viewer, atop a chamber pot entitled 'Grand Mortar.' His royal skirts are held up on either side by a Companion, while the newly invested Knights Commander, wearing belted surcoats and flower-pot caps crested with the three white feathers of the Prince of Wales, sit alongside upon golden mortars of their own. A Knight to the right of the scene, having doffed his cap, purses his lips in preparation to kiss the badge of the order, which hangs low on the Prince's back. The ritual takes place within a gothic-porticoed 'Chapel of Ease.'

BM Satires 12811

Condition: Vertical and horizontal folds, as issued. Trimmed to platemark on right margin. Minor time toning and creasing to margins. Old adhesive tape to top and bottom of sheet on verso. [53359] £275



05. A Motley Group

Richard Dighton Etching Drawn Etchs. & Pubd. by Richd. Dighton 1819 August. Image 185 x 245 mm, Plate 218 x 268 mm, Sheet 273 x 370 mm unmounted

A very rare caricature by Robert Dighton depicting the faces, heads and shoulders, and activities of 37 people including a man in the lower right looking through a telescope at the great comet of 1819 in the upper left. Only one other impression found in the Library of Congress.

BM Satires undescribed.

Condition: Some light overall surface dirt, vertical creases in the centre of the sheet and upper left margin, lower edge of bottom of sheet folded over not affecting the image or plate. [53367]

£350

06. Very Fresh Fish

Alfred Crowquill [Alfred Henry Forrester] Lithograph Printed by Standidge & co. Old Jewry. [Published by J & F Harwood c.1840] Image 350 x 225 mm, Sheet 372 x 233 mm unmounted

A plate from *Alfred Crowquill's Grotesque Christmas*, a series of six prints of anthropomorphic animals in various comedic situations. This print depicts various sea creatures in moments of comical stories.

Each scene is titled:

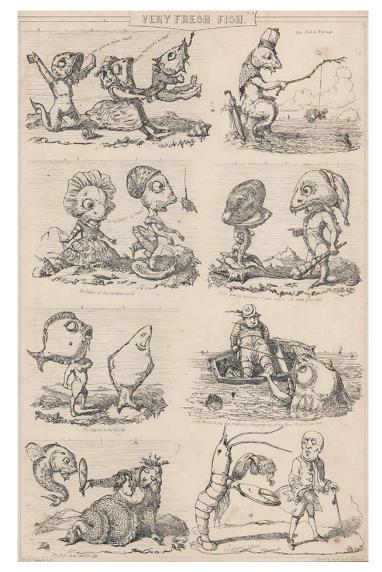
"Oh! my pa's gone to Oyster Sauce! Oh! my husband's hooked!" upper right: "The Fishe's Revenge"

upper centre left: "Oh my Child! my Child! The Baits of this wicked world.", upper centre right: "If you give me any more of your Sauce, I'll crack your shell."

lower centre left: "The Appeal to the Maid.", lower centre right: "I say Mister if you don't take this thingamy out of my Nose I'll pull you over."

lower left: "The Fishe that went to See.", lower right: "The playful Lobster."

Condition: Trimmed within plate. Spots of foxing and staining to sheet. Glue residue to verso corners. [53310] **£150**



PORTRAITS

÷.

07. Viri Seraphici Joannis Donne

Pierre Lombart Copper engraving c.1651 Image and sheet 150 x 97 mm unmounted

A bust portrait, and frontis piece, of poet and preacher John Donne, first published in the 1651 edition of *Letters to severall persons of honour*. Donne is seen in an oval, directly facing the viewer. He wears classical style drapery, which is draped over his left shoulder.

John Donne (1572–1631) English poet, preacher, and scholar. Born in London to a Roman Catholic family during a time of anti-Catholic laws, Donne studied at Hart Hall, now Hertford College, Oxford. After three years of studies, Donne attended the University of Cambridge, where he studied for another three years. Donne could not obtain a degree from either institution because of his Catholicism, as he refused to take the Oath of Supremacy required to graduate.

In 1591 he was accepted as a student at the Thavies Inn legal school, one of the Inns of Chancery in London. In 1592, he was admitted to Lincoln's Inn, one of the Inns of Court. In 1596 he enlisted as a gentleman with the Earl of Essex's privateering expedition against Cádiz, and the following year he sailed with Sir Walter Raleigh and Essex in the neardisastrous Islands expedition, hunting for Spanish treasure ships in the Azores. Upon his return to London in 1597, Donne took on the role of secretary to Sir Thomas Egerton, the lord keeper of the great seal. He held this position for nearly five years, suggesting that by this point, Donne had likely converted to Anglicanism.

Donne's life was marked by personal and financial difficulties, including struggles after his secret marriage to Anne More which temporarily damaged his career. He eventually became Dean of St. Paul's Cathedral and gained recognition for his sermons and writings. The eloquence of Donne's sermons soon gained him a reputation as the foremost preacher in the England of his day, and he became a favourite of both Kings James I and Charles I. Very little of Donne's writing was published during his life time with Anniversaries, published in 1611–12, being the only important poetic works by him published in his lifetime. Donne's early works of poetry often focused on love and sensuality, while his later poems and sermons reflected his religious devotion and contemplation of life and death. Notable works include his Holy Sonnets and his meditations, such as the famous passage "No man is an island."

O'Donoghue 6. Condition: Trimmed to image and tipped to album page. [53360] **£100**



08. Sam. Pepys. car. et iac. Angl. Regib. a Secretis. Admiraliæ.

Robert White after Sir Godfrey Kneller Copper engraving c. 1690 Image 140 x 88 mm, Sheet 145 x 91 mm unmounted

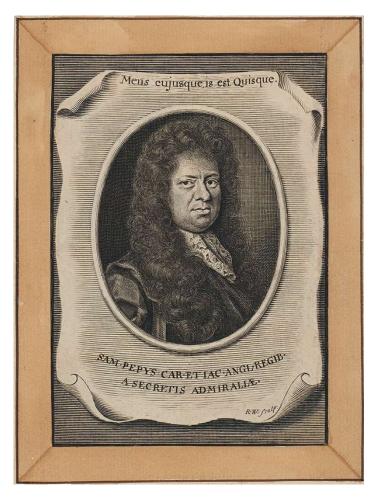
A small bust portrait of Samuel Pepys, used as Pepys's own ex libris and the frontis to *Memories Relating to the State of the Royal Navy* published in 1690. The portrait shows Pepys in a decorative oval, turned slightly to the right looking directly at the viewer. Below the portrait on a scroll on the plinth is the quote '*Mens cujusque is est Quisque*' or 'Mind Makes the Man'.

Samuel Pepys (1633–1703) was an English diarist, naval administrator, and Member of Parliament, best known for his detailed diary that provides a vivid account of life during the Restoration period. Born in London, Pepys came from humble beginnings, the son of a tailor. He attended St. Paul's School and later Magdalene College, Cambridge, where he earned his degree. Pepys rose to prominence as Chief Secretary to the Admiralty under Charles II and James II, despite having no maritime experience. His administrative skills and reforms were instrumental in professionalising the Royal Navy. He also served as President of the Royal Society and was a confidant of notable figures like Sir Isaac Newton and Sir Christopher Wren.

His diary, kept from 1660 to 1669, contains personal reflections and eyewitness accounts of major events, including the Great Plague of London, the Great Fire of London, and the Second Anglo-Dutch War. Pepys's candid observations and detailed descriptions make his diary one of the most important historical sources of the era. Pepys is one of England's most celebrated diarists with his diary first being published in the 19th century. It continues to be a valuable resource for understanding the social, political, and cultural landscape of 17th century England.

O'Donoghue 3, Franks 23259. Condition: Trimmed within plate mark. Small ink stain to lower left corner and right edge of plinth. [53364] **£200**





09. Sam. Pepys. car. et iac. Angl. Regib. a Secretis Admiraliæ.

Robert White after Sir Godfrey Kneller Copper engraving c. 1680 Image and sheet 120 x 85 mm unmounted

A rare, small bust portrait of Samuel Pepys, used as Pepys's own ex libris. The portrait shows Pepys in an oval, turned slightly to the right looking directly at the viewer. Above the oval on a scroll like frame is the quote '*Mens cujusque is est Quisque*' or 'Mind Makes the Man'.

Samuel Pepys (1633–1703) was an English diarist, naval administrator, and Member of Parliament, best known for his detailed diary that provides a vivid account of life during the Restoration period. Born in London, Pepys came from humble beginnings, the son of a tailor. He attended St. Paul's School and later Magdalene College, Cambridge, where he earned his degree. Pepys rose to prominence as Chief Secretary to the Admiralty under Charles II and James II, despite having no maritime experience. His administrative skills and reforms were instrumental in professionalising the Royal Navy. He also served as President of the Royal Society and was a confidant of notable figures like Sir Isaac Newton and Sir Christopher Wren.

His diary, kept from 1660 to 1669, contains personal reflections and eyewitness accounts of major events, including the Great Plague of London, the Great Fire of London, and the Second Anglo-Dutch War. Pepys's candid observations and detailed descriptions make his diary one of the most important historical sources of the era. Pepys is one of England's most celebrated diarists with his diary first being published in the 19th century. It continues to be a valuable resource for understanding the social, political, and cultural landscape of 17th century England.

O'Donoghue 3, Franks 23260.

Condition: Trimmed to image and grangerised to album page with picture frame wash. [53362] **£275**



10. Louis Leramberg

Johann Gotthard von Müller after Alexis Simon Belle Copper engraving 1776 Image 345 x 238 mm, Plate 357 x 252 mm, Sheet 390 x 278 mm

unmounted A portrait of the sculptor Louis Leramberg [sic] after a painting by Alexis Simon Belle, engraved by Johann Gotthard von Müller for his Reception into the Académie in 1776. Leramberg is shown half length, looking to his right, dressed

in a jacket with tasselled collar, his right hand resting upon the head of a sculpture.

The portrait is set within an oval with the tools of his trade resting upon the pedestal in the foreground. The full inscription within the pedestal reads:

"Louis Leramberg/ Sculpteur ordinaire du Roy, et Garde de ses Antiques/ Professeur en son Academie de Peinture et de Sculpture/ Ne a Paris en 1614 mort en Juin 1670 age de 56 ans.» Louis Leramberg (the Younger) (1614-1670) more commonly known as Louis Lerambert, was a French artist predominantly known for his sculptures. Born to a Parisian family that included four generations of court artists, Lerambert trained under Simon Vouet, a French painter who served as *Premier peintre du Roi* to Louis XIII. Lerambert inherited the court position caring for the Antiquities and Marbles of the King in 1637, a position which had become hereditary in his family. Lerambert created works for King Louis XIII and his successor King Louis XIV of France. Lerambert was one of the first sculptors to create works for the Palace of Versailles, only a handful still in existence today.

Le Blanc 19 i/i Condition: Tape residue to verso sheet edge. Light foxing to sheet. [52946] **£200**



11. [Duchess of Devonshire]

James Newton after Lady Diana Beauclerk Stipple engraving printed in colours with additional hand colouring

[Published April 5 1779 at Mr. Haynes. Auctioneer, Cockspur Street, opposite Pall Mall]

Image 157 x 177 mm, Plate 210 x 270 mm, Sheet 250 x 300 mm unmounted

A rare, colour printed proof, three-quarter length portrait of Georgiana Cavendish, Duchess of Devonshire who is seated facing left and looking out, holding a book with her left hand. She is wearing a loose flowing gown while her hair is curled and done up with a bow. This print is made after a drawing by Lady Diana Beauclerk with other engravings made of this image including one by Francesco Bartolozzi.

Georgiana Cavendish, Duchess of Devonshire (1757 - 1806) was the daughter of Margaret Georgiana Spencer and the 1st Earl of Spencer, the first wife of William Cavendish, 5th Duke of Devonshire, and mother of the 6th Duke of Devonshire. She was famous in her time as much for her beauty, fashionable style and political campaigning as for her love of gambling, catastrophic love affairs, and marital arrangements. Her marriage was an unhappy one, as the Duke was reserved, often absent, and had many affairs. He had fathered an illegitimate daughter before his marriage, which Georgiana only found out years after she had married William, and when the child's mother died, she took over her care.

The couple met Elizabeth "Bess" Foster on a trip to Bath and the two women soon became close friends. The Duke eventually took Elizabeth as his mistress and she moved in with the couple. Despite this, Georgiana and Elizabeth remained close friends throughout their life. After Georgiana's death in 1806, the Duke married Elizabeth.

O'Donoghue 4 (proof state before the artist name) Condition: Manuscript 'Duchesse of Devonshire' to lower margin. Foxing to sheet. [53305]

£350



12. [Louise Elisabeth Vigée le Brun]

Johann Gotthard von Müller after Élisabeth Louise Vigée Le Brun Copper engraving c. 1780 Image 415 x 288 mm, Sheet 440 x 310 mm unmounted

A proof before letters of Johann Gotthard von Müller's engraving of Élisabeth Vigée Le Brun's renowned self-portrait. The portrait shows Le Brun in an oval, the plinth it sits on baring objects relating to Le Brun's life including a laurel wreath intertwined with roses, alluding to her connections with the French royal family and specifically Marie Antoinette. Le Brun is seen standing looking directly at the viewer, an artist's palette and brushes in her right hand. She wears a straw hat decorated with flowers and a feather, her hair is loose beneath, soft ringlets on her shoulders.

Élisabeth Vigée Le Brun (1755–1842) was one of the most celebrated portrait artists of 18th-century France. Renowned for her exceptional skill, she created over 800 paintings during her lifetime, including portraits of European royalty, aristocrats, and notable cultural figures. Born in Paris, Élisabeth grew up in an artistic family, her father, Louis Vigée, was a portrait painter who encouraged her talents from a young age. She began formal training as a teenager and quickly gained recognition for her ability to capture the likeness of her subjects.

Her career flourished, and she became one of the few women admitted to prestigious art institutions of the time. Her most significant career breakthrough came when she was appointed court painter to Queen Marie Antoinette. Over the years, she painted over 30 portraits of the Queen, depicting her in various roles, both regal and personal. These paintings helped define the Queen's image and solidified Le Brun's reputation as a sought-after artist. During the French Revolution, her close ties to the monarchy made her a target, and she fled France in 1789. She spent the next several years traveling through Europe, continuing her artistic career in various places including Italy, Austria, and Russia.

Her works were highly regarded across the continent, and she gained patronage from notable figures, including Catherine the Great of Russia. Le Brun eventually returned to France in 1802, after the political climate stabilised. She continued painting and went on to publish memoirs, which offered insight into her life, art, and encounters with prominent figures of her era.

Le Blanc 18 ii/iii Condition: Laid to album page. Toning from previous mount. [53351] **£800**





13. La Bayadère - Portrait of Mademoiselle Taglioni.

Richard James Lane after Alfred Edward Chalon Lithograph with hand colouring London, Published by Ackermann & Co. 96, Strand & at Paris by Rittner & Goupel. [1833] Image 515 x 340 mm, Sheet 755 x 500 mm unmounted

A large scale, "Proof", full length portrait of the Italian ballerina Marie Taglioni. Taglioni is seen in costume as a character from the ballet La Bayadère. Taglioni is stood en pointe, her right hand is raised up, holding a diaphanous shawl that is blowing in the wind behind her. Her left hand is tucked behind her back at her waist. She wears a dress decorated with flowers, an intricately decorated gold belt, layers of pearls, and a jewelled head-dress. This print was said to be Taglioni's favourite image of herself.

Marie Taglioni (1804–1884) was a famous Italian ballerina of the Romantic ballet era. She was a central figure in the history of European dance and became famous by dancing the ballet La Sylphide (1832) entirely 'en pointe'.

This print was issued in four states, Prints, 10s. 6d, proofs, 15s, before letters, 11. 1s, coloured 21. 2s. This impression one of the proof states with letters.

Beaumont, The Romantic Ballet, 3. Condition: Good clean impression, printed on india laid paper. Toning just outside india laid sheet. Staining to

[53337] **£2,500**

margins.



FINE PRINTS & MEZZOTINTS



14. [The Five Senses]

Balthasar Moncornet Copper engraving with early hand colouring c. 1657 Each image 135 x 105 mm, Each plate 157 x 113 mm, Each sheet 165 x 124 mm unmounted

A set of five allegorical prints of female figures representing the five senses by Balthasar Moncornet. The five plates are titled *L'Attouchement* (Touch), *La Veue* (Sight), *L'Ouye* (Hearing), *Le Goust* (Taste) and *L' Ororat* (Smell).

Touch is represented by a female figure stood, her right arm raised upon which sits a bird that is pecking at her. In the background is a landscape scene in which two couples can be seen, one seated with the man touching the woman's face.

Sight is in the form of a female figure stood, her left arm raised holding a telescope that she holds up to her eye. In the background figures can be seen in a landscape, one seated with another telescope. Hearing is represented by a female figure stood playing a lute whilst looking directly at the viewer. A group of musicians can be seen in the background, a deer to the left of the figure.

Taste is in the form of a female figure stood, her right hand raised to her mouth with a fig. Her left hand is hovering over a bowel of figs on a pedestal, in the background figures are seen eating together.

Smell is represented by a female figure stood, her right hand raised with a flower held to her nose. She balances a basket of flowers to her hip with her left arm, whilst a dog paws at her side.

Ex. Col.: Goltzius B. V. Old Master Prints, Amsterdam. Condition: Highlighted in gold. Trimmed to just outside plate mark. Some minor spots of foxing to sheets. Old hinging tape on versos. [53357] **£850**

15. Inigo Jones.

Valentine Green after Joseph Farington after Anthony van Dyck Mezzotint Published Novr. 1. 1775 by Jn. Boydell Engraver in Cheapside London. Image 151 x 125 mm, Plate 176 x 125 mm, Sheet 227 x 176 mm unmounted

A mezzotint portrait of architect Inigo Jones after the Sir Anthony van Dyck oil painting sketched by Joseph Farington. The original painting, part of the collection of over 400 Old Master pictures amassed by Sir Robert Walpole for Houghton Hall, was sold in 1779 to Catherine the Great. Mezzotints of the 162 paintings that were included in the sale were engraved by many famed engravers including Valentine Green and Richard Earlom and published by the Boydells in their ambitious 'Houghton Gallery.'

Inscription under title reads: 'In the Common Parlour at Houghton. Size of the Picture F 1" I 8 5/8 by F 2" I 1 in height'.

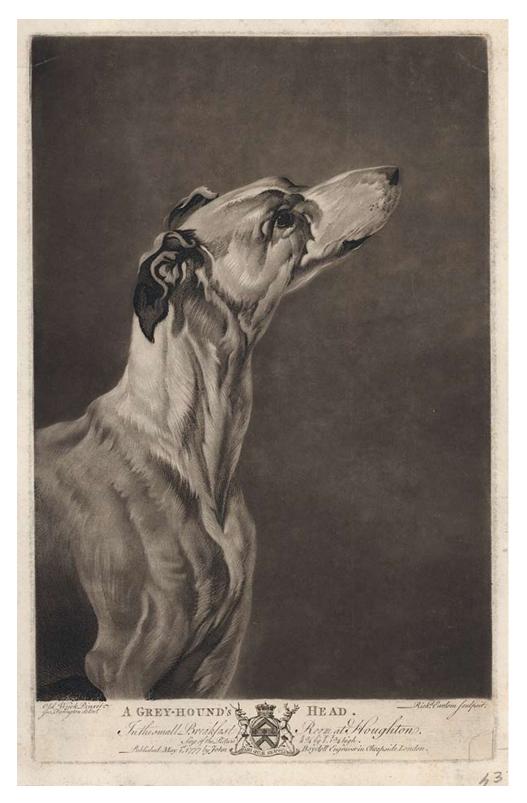
Inigo Jones (1573–1652) was an English architect, artist, and designer, often celebrated as the father of English Palladianism. Born in Smithfield, London, to a cloth worker, Jones rose from humble beginnings to become one of the most influential figures in British architecture. His early life remains unknown, but he likely apprenticed as a joiner before embarking on an influential journey to Italy. There, he studied the works of Renaissance masters, particularly Andrea Palladio, whose classical style influenced Jones's architectural vision. Jones's career began in theatrical design, where he created elaborate stage sets and costumes for court masques, often collaborating with playwright Ben Jonson. His work in this field introduced innovative techniques, such as movable scenery and the proscenium arch, to English theatre. As an architect, Jones introduced the principles of classical Roman and Italian Renaissance architecture to England. His notable works include the Queen's House in Greenwich, the first building in England designed in a pure classical style, and the Banqueting House at Whitehall, renowned for its harmonious proportions and grandeur.

He also designed the layout for Covent Garden square, setting a precedent for urban planning in London. Jones served as Surveyor of the King's Works under King James I and King Charles I, overseeing royal building projects. Despite his success, his career faced challenges during the English Civil War, which disrupted his work and led to the destruction of some of his designs.

Chaloner Smith 77, O'Donoghue 2.

Condition: Creasing to corners of sheet with glue residue and album page remnants to verso. Not affecting plate or image [53365] **£200**





16. A Grey-hound's Head

Richard Earlom after Joseph Farington after Thomas Wyck Mezzotint

Old Wyck Pinxit. Jos. Farington delint. Richd. Earlom sculpsit. Published May 1st 1777 by John Boydell Engraver in Cheapside London.

Image and Plate 290 x 185 mm, Sheet 310 x 202 mm unmounted

Earlom's mezzotint of Thomas Wyck's painting of a greyhound, after a drawing of the painting by Joseph Farrington. The original painting, part of the collection of over 400 Old Master pictures amassed by Sir Robert Walpole for Houghton Hall, was sold in 1779 to Catherine the Great. Mezzotints of the 162 paintings that were included in the sale were engraved by many famed engravers including Valentine Green and Richard Earlom and published by the Boydells in their ambitious 'Houghton Gallery.'

Inscription under title reads: 'In the small Breakfast Room at Houghton. Size of the Picture 18 3/4 by 1F 1I 3/4 high.'

Le Blanc 48, Wessley 135, Lennox-Boyd i/i Condition: Tipped to album page. Some creasing and surface abrasion to corners of sheet. [53363] £300



17. A Horse's Head

Richard Earlom after Joseph Farington after Anthony van Dyck Mezzotint

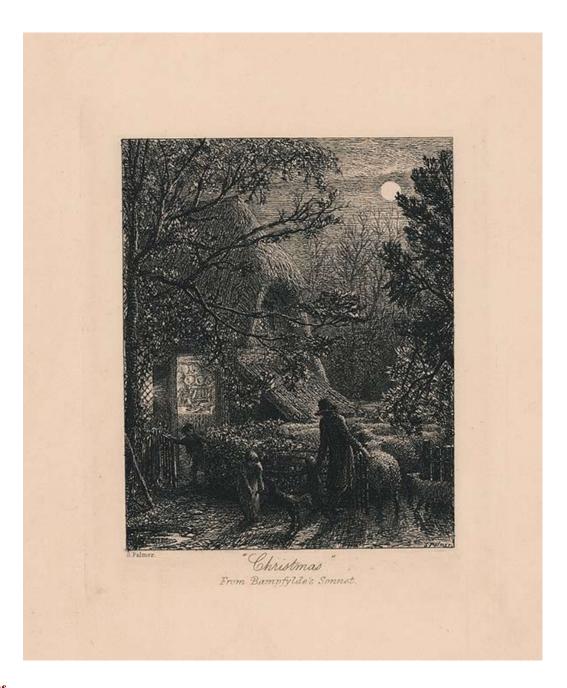
Van Dyke Pinxit. Jos. Farington delint. Richd. Earlom sculpsit. Published May 1st 1777 by John Boydell, Engraver in Cheapside London.

Image and Plate 290 x 185 mm, Sheet 310 x 205 mm unmounted

A mezzotint study of a horse' s head, after a drawing by Joseph Farrington purportedly after van Dyck. The original painting, part of the collection of over 400 Old Master pictures amassed by Sir Robert Walpole for Houghton Hall, was sold in 1779 to Catherine the Great. Mezzotints of the 162 paintings that were included in the sale were engraved by many famed engravers including Valentine Green and Richard Earlom and published by the Boydells in their ambitious 'Houghton Gallery.'

Inscription under title reads: 'In the small Breakfast Room at Houghton. Size of the Picture 1F 7I by 2F 3I 1/4 high.'

Condition: Tipped to album page. Some creasing and surface abrasion to corners of sheet. [53366] **£300**



18. Christmas

Samuel Palmer Etching 1850 (1882) Image 100 x 80 mm, Plate 125 x 100 mm, Sheet 290 x 210 mm unmounted

A nice impression of Palmer's etching "Christmas", signed within the plate. Inscription below title reads "From Bampfylde's Sonnet" a reference to the inspiration for the print, lines from a poem written by John Codrington Bampfylde (1754-1796):

Old Christmas comes, to close the wanéd year, And aye the shepherd's heart to make right glad; Who, when his teeming flocks are homeward had, To blazing hearth repairs, and nut-brown beer; Although etched in 1850, this plate remained unpublished during Samuel Palmer's lifetime. This impression is from the first published edition, issued in *Samuel Palmer, A Memoir* by A.H. Palmer in 1882.

Lister E. 4, iv/v Condition: Good clean impression. Light toning and binding wrinkles to margins, not affecting plate or image. [53109] £3,000



19. The Early Ploughman, or, The Morning Spread upon the Mountains

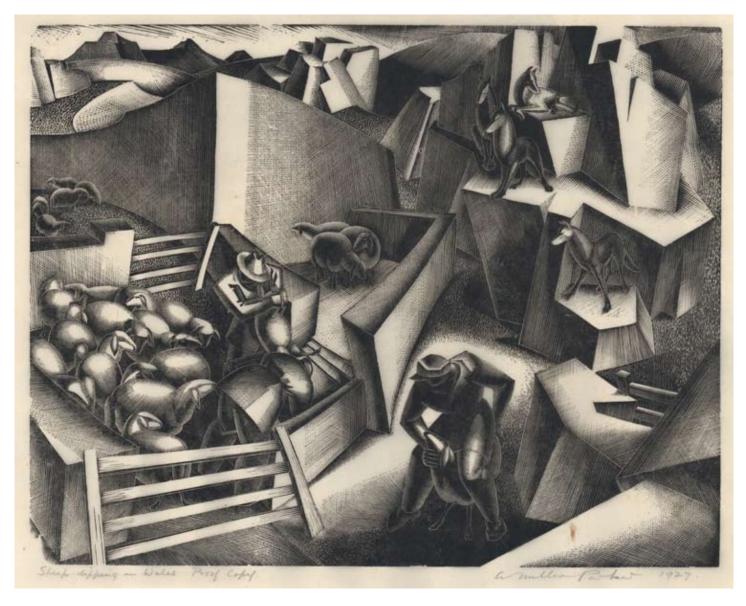
Samuel Palmer Etching 1861 (1868 impression) Image 135 x 198 mm, Sheet 168 x 252 mm unmounted

An atmospheric rural scene showing a ploughman and three oxen driving a plough through the field at the break of day. A row of cypress trees is seen to the right, with a female figure seen standing at the field edge with a pot on their head and a basket in their hand. In the background a dramatic hill and landscape can be seen with the remains of a tower on the hilltop to the left. Published in Philip Gilbert Hamerton's 1868 '*Etching and Etchers*'.

Alexander 9 iv/viii, Lister 9 v/ix

Condition: Toning from previous mount. Minor spots of foxing to sheet. Tape remnants top upper and lower sheet edges. [53281] £2,000

20th CENTURY ARTISTS



20. Sheep Dipping in Wales

Agnes Miller Parker Wood engraving 1927 Image and plate 172 x 230 mm, Sheet 217 x 283 mm unmounted

Signed, dated and titled in pencil by the artist.

A rare proof impression of Agnes Miller Parker's atmospheric and stylised engraving of Sheep Dipping in Wales. The scene shows a flock of sheep in a pen to the left, with three figures grappling sheep in preparation for dipping. In the background the harsh, angular landscape is scattered with small groups of sheep and dogs watching proceedings.

Ex Col: Merlin Hanbury-Tracy, 7th Baron Sudeley. Condition: Printed on fine, fragile paper. Some creasing to margins. Printer's crease to top left corner. Small stain to bottom right. [53273]

```
£1,600
```



21. Cock and Precious Stone

Agnes Miller Parker Wood engraving 1931 Image and plate 76 x 122 mm, Sheet 130 x 160 mm unmounted

Signed, dated, numbered, and titled in pencil by the artist. Edition 7/12.

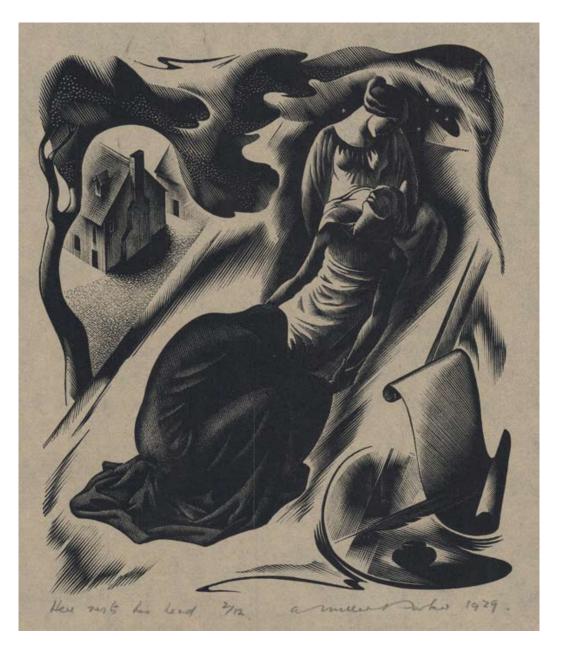
A wood engraving depicting the fable of the Cock and the Precious Stone, designed and engraved by Agnes Miller Parker for The Gregynog Press's 1931 printing of The Fables of Esope. The fable tells the story of a cockerel scratching at the ground for food when he discovers a precious stone. He recognises it's value but contemplates that that is of little interest to him:

"Ho!" said he, "a fine thing you are, no doubt, and, had your owner found you, great would his joy have been. But for me, give me a single grain of corn before all the jewels in the world."

The fable's moral is that precious things are without value to those who cannot prize them.

Ex Col: Merlin Hanbury-Tracy, 7th Baron Sudeley. Condition: Printed on fine Japon paper. Even toning from previous mount. Tape residue on verso from previous mount. [53275]

£300



22. Here Rests His Head

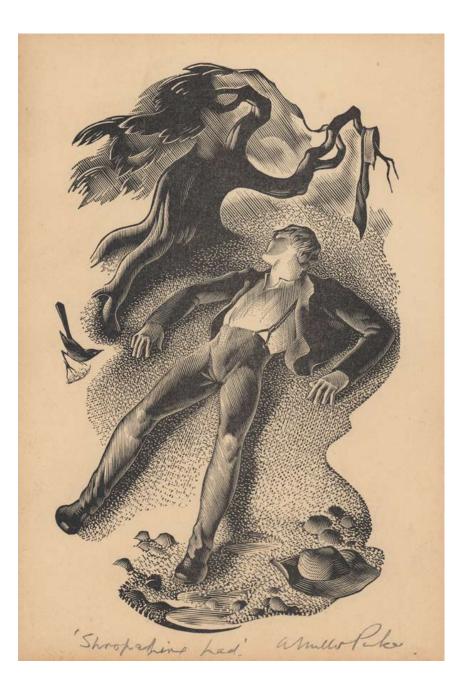
Agnes Miller Parker Wood engraving 1939 Image and plate 132 x 115 mm, Sheet 210 x 165 mm unmounted

Signed, dated, numbered, and titled in pencil by the artist. Edition 2/12

An ethereal scene from the epitaph of 'Elegy Written in a Country Church-Yard' by Thomas Gray. The poem, first published in 1751, tells the tale of the speaker as he calmly contemplates death in a rural graveyard at dusk. A memento mori, the speaker contemplates the lives of the people marked on the graves he is passing, commenting on the reality of death coming for us all disregarding social status.

The poem ends with his own imagined epitaph for which this print was designed: 'Here rests his head upon the lap of Earth A youth to Fortune and to Fame unknown. Fair Science frown'd not on his humble birth, And Melancholy mark'd him for her own.' The print shows the male figure at the moment of his death, his head resting on the lap of a female figure representing Earth. A figure cloaked in black is is seen at the mans feet grasping at his arm. To the right is an unfurled blank scroll, a quill, and a pot of ink representing the unwritten epitaph. To the left is a figurative tree swirling across the top of the scene, framing the print.

Ex Col: Merlin Hanbury-Tracy, 7th Baron Sudeley. Condition: Printed on fine Japon paper. Some toning from previous mount. Area of thinning to right sheet edge. Tape residue to verso from previous mount. [53274] **£500**



23. Shropshire Lad

Agnes Miller Parker Wood engraving 1940 Image and plate 125 x 75 mm, Sheet 162 x 107 mm unmounted

Signed and titled in pencil by the artist.

A scene designed and engraved by Agnes Miller Parker for an illustrated 1940 edition of A. E. Housman's 'A Shropshire Lad'. The print depicts a moment from the 'Hughley Steeple' poem near the end of the collection: 'Oh I have been to Ludlow fair And left my necktie God knows where, And carried half-way home, or near, Pints and quarts of Ludlow beer: Then the world seemed none so bad, And I myself a sterling lad; And down in lovely muck I've lain, Happy till I woke again.' The print depicts a male figure laying beneath a tree, his face turned to the left, obscured from the viewer. His tie is discarded and hanging from a branch of the tree, his hat lies near his feet. To the left a small bird is inquisitively looking at the man.

Ex Col: Merlin Hanbury-Tracy, 7th Baron Sudeley. Condition: Even toning from previous mount. Tape residue on verso from previous mount. [53276] £200



24. Tortoni's, Le Havre

Stanley Anderson Drypoint etching 1925 Image 287 x 288 mm, Plate 290 x 288 mm, Sheet 390 x 365 mm unmounted

Signed, titled, and edition (60 proofs) in pen by the artist.

An atmospheric scene of the bustling interior of Tortoni's Cafe in Le Havre, France. The print shows tables of people enjoying drinks and conversation. In the foreground three people are sat at a table together, a stylishly dressed woman at the centre, with two men either side. The man in the foreground is smoking a large cigar whilst smiling at the woman, the man to the left wears a hat which obscures his face. A man on the table next to them is eavesdropping in on the conversation, whilst a surly looking woman looks off in to the distance next to him. In the background the cafe stretches out, waiters serving and people seated enjoying the evening.

Ex. Col.: John Napthali Hart

Condition: Bears John N. Hart's collector stamp to lower right corner. Some staining to left hand margin. Creases to top and lower right corners. [53280] £550





25. The Clothes Peg Maker

Stanley Anderson Steel engraving 1953 Image and plate 175 x 225 mm, Sheet 298 x 345 mm unmounted Signed, titled, and edition (60) in pencil by the artist.

Inscribed by artist in pencil beneath plate: Ed-60- This line engraving is dedicated by the artist to John N. Hart. The Clothes Peg Maker (line-engraving) Edition 60 prints.

A finely engraved print depicting a clothes peg maker, selling his wares. The print shows a rural scene with a gypsy caravan seen at the centre of the print. A man sits in front of the caravan whittling a branch, a pile of carved wooden pegs to the left. To the right a woman and her child is approaching the peg maker to make a purchase, a small pile of coins in her open right hand. In the background the man's horse can be seen resting after pulling the caravan, grazing on the grass to the left. The delicately engraved rolling hills of the countryside can be seen in the background.

This is the final engraving that Anderson created after developing neuritis in his right hand and arm making engraving almost impossible. The prolific print collector John Napthali Hart's (1881-1963) initials are incorporated into the artist's monogram, engraved within the plate to the lower right.

Condition: Faint toning from previous mount. [53278] **£950**



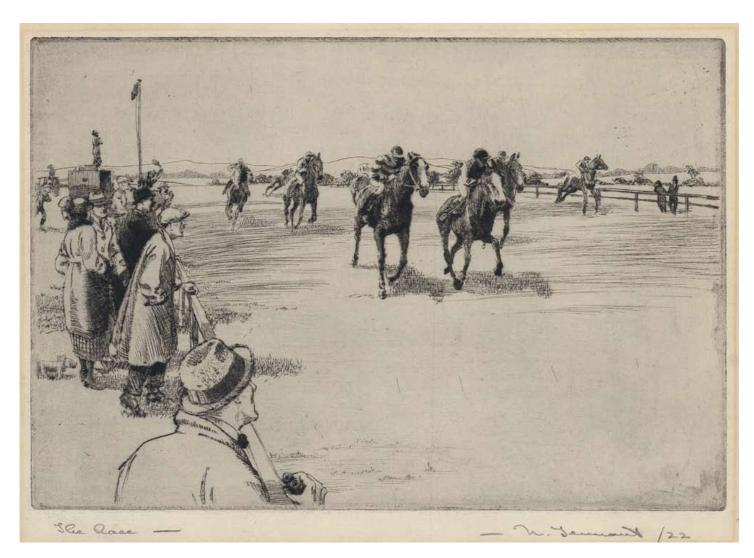
26. Daisy and Her Foal

Stanley Anderson Steel engraving 1952 Image and plate 175 x 265 mm, Sheet 290 x 365 mm unmounted

Signed, titled, and edition (65) in pencil by the artist.

A finely engraved, rural scene of a horse and its foal. At the centre of the print the horse can be seen grazing, the small foal to the left. An intricately depicted tree is to the right, ivy growing up the trunk. To the left is a horse-drawn field roller nestled amongst overgrown grass.

Ex. Col.: John Napthali Hart Condition: Bears John N. Hart's collector stamp to lower right corner. Small patch of wear and staining to plate edge at top centre. [53279] £700



27. The Race

Norman Tennant Etching 1922 Image and plate 115 x 170 mm, Sheet 165 x 220 mm unmounted

Signed, titled, and dated by artist in pencil.

A fine etching of a day at the races by Norman Tennant. The scene shows a group of seven horses racing, galloping towards the viewer's right. In the foreground to the left are groups of spectators, a few leaning over the barrier in encouragement and excitement. In the very foreground a gentleman watches, grasping a pair of binoculars.

Condition: Toning from previous mount just outside plate mark and signature. [53339] **£200**

GENERAL INTEREST

Le

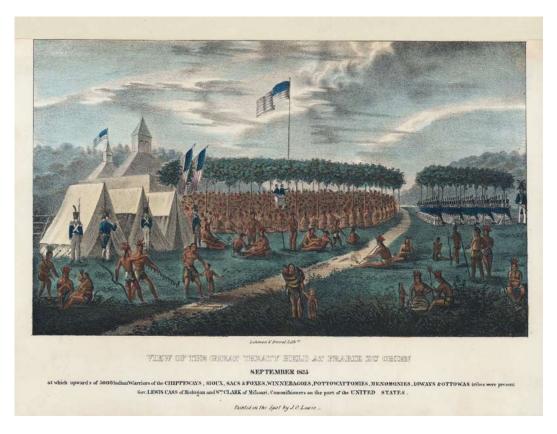


28. Le Livre de Corbeilles de Fleurs [Plates 1-6]

Jean-Jacques Avril after Louis Tessier Copper engraving with hand colouring a Paris ches J. Fr. Chereau rue S. Jacques qux 2. Piliers d'Or. [c. 1770] Images 215 x 150 mm, Plates 225 x 157 mm, Sheets 355 x 258 mm unmounted

A rare set of six illustrations of flowers in baskets and vases from the series *Livre de Corbeilles de Fleurs Desinées*. Each vase is different in style and contains bunches of mixed flowers including roses, narcissus, and carnations.

Condition: Plate 2 and 6 pencil sketches to verso. Minor toning and foxing to sheets. Plate 5 lower right corner of sheet missing and heavier foxing. Plate 6 top right corner of sheet missing. Binding holes to top margin indicating that these prints were sold as a set of sheets bound with string. [53315] £3,000



29. View of the Great Treaty held at Prairie du Chien

after James Otto Lewis

Lithograph with original hand colouring Philadelphia Published Jany. 1836. Lithograph'd by Lehman and Duval No.7 Bank Alley Philadelphia. Image 182 x 303 mm, Sheet 266 x 334 mm unmounted

A rare print showing the Great Treaty held at Prairie du Chien from James Otto Lewis' important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836. At the centre of the scene it shows hundreds of Native Americans seated in a circle around a speakers box, two figures stood within.

To the right, seated, is a regiment of US soldiers. In the foreground are small families and groups of Native Americans seen seated or conversing. To the left is a row of tents with US soldiers stood outside, behind them the spires of a church with US flags flying.

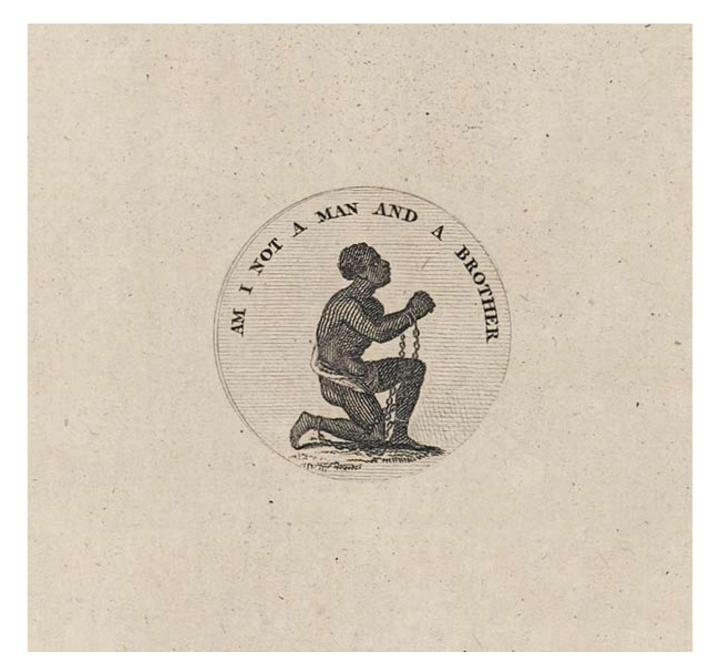
Text below image: September 1825 at which upwards of 5000 Indian Warriors of the CHIPPEWAYS, SIOUX, SACS & FOXES, WINNEBAGOES, POTTOWATTOMIES, MENOMONIES, IOWAYS, & OTTOWAS tribes were present Gov. LEWIS CASS of Michigan and Wm. CLARK of Missouri, Commissioner on the part of the UNITED STATES. Painted on the Spot by J. O. Lewis. This image was made by Lewis on the spot at the Treaty of Prairie du Chien in 1825, a series of peace treaties that were made and signed in Prairie du Chien, now in modern day Wisconsin, between the United States and representatives from the Sioux, Sac and Fox, Menominee, Iowa, Ho-Chunk and the Anishinaabeg (Ojibwe, Odawa and Potawatomi) Native American peoples.

The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians published in parts between 1835-36 is the first printed publication on American Indians originally issued monthly with 8 plates in each instalment. The issues were not popular however, and the publishers ran in to financial difficulties before completing the series. Because of this the series is incredibly rare and rarely seen complete.

The drawings and original paintings were done by Lewis during the series of treaty meetings in the Upper Great Lakes region during the 1820's. Lewis was employed and commissioned for fifteen years by the Federal Government as a working artist, working primarily in Wisconsin and Indiana, where he painted portraits and scenes some of which appeared in the *Aboriginal Portfolio*. All of the original drawings created by James Otto Lewis were destroyed in a Smithsonian fire in 1865.

Condition: Good clean impression. Trimmed to image at top of sheet and professionally remargined. [53349] **£2,250**





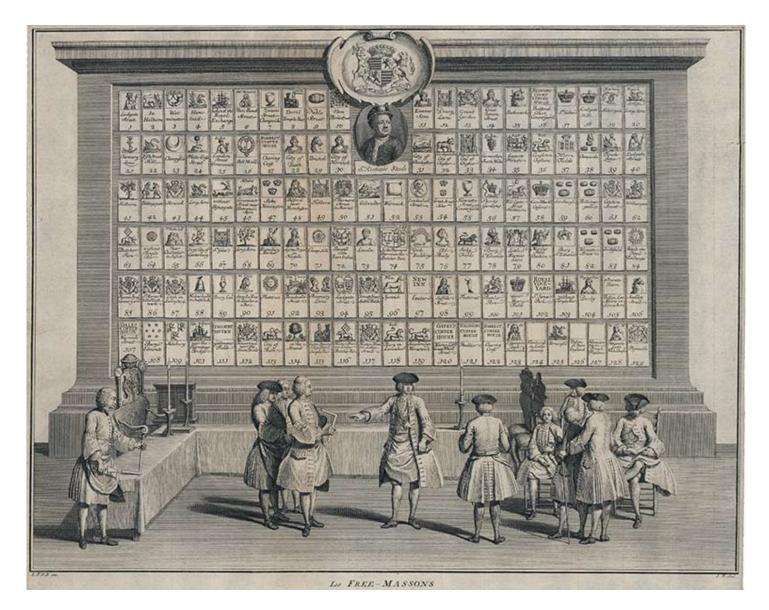
30. Am I not a Man and a Brother

Thomas Holloway after Josiah Wedgwood and Henry Webber Copper engraving Printed for J. Johnson, St. Paul's Church-Yard. 1795. Image 28 x 28 mm, Sheet 141 x 209 mm unmounted

A small scale print depicting Wedgwood's anti-slavery medallion from the third edition of Erasmus Darwin's celebrated poem, *The Botanic Garden*. The image, created by Wedgwood as part of anti-slavery campaign in 1787, shows a black man in chains on one knee. His hands are grasped together in a plea, the text above reads *Am I not a Man and a Brother*.

The cameos from which this print was taken became the most identifiable image of the 18th century abolitionist movement. The actual design of the cameo was probably done by either William Hackwood or Henry Webber who were modellers at the Wedgwood factory. Thomas Clarkson, a leading abolitionist wrote of the design, "ladies wore them in bracelets, and others had them fitted up in an ornamental manner as pins for their hair. At length the taste for wearing them became general, and thus fashion, which usually confines itself to worthless things, was seen for once in the honourable office of promoting the cause of justice, humanity and freedom".

Condition: Light foxing to sheet, not affecting image. [53334] **£125**



31. Les Free-Massons

I. F. after Louis Fabritius Dubourg Copper engraving c. 1735 Image 322 x 405 mm, Sheet 328 x 405 mm unmounted

A scarce illustrated list of the Lodges of the Free Masons produced as an illustration to Bernard Picart's *Cérémonies et coutumesn religieuses de tous les peuples du monde* published in 1735. At the top centre is a portrait of Sir Richard Steele as a bust, looking to the right, and wearing a cap. The portrait is surrounded by a large wall decorated with separate sheets for each of the 129 lodges, shown in six rows, each with a small illustrated tavern sign, name, and number. In front of the wall a ceremony of the Free Masons is taking place.

The illustration is based on information supplied by the Masonic Lodge member, John Pine, a student of Bernard Picart, who was the leading illustrator to Picart's *Cérémonies*.... The inclusion of a portrait of Sir Richard Steele has been the subject of much speculative research ever since the print was published. No proof, however, has been found as to whether or not Steele was in fact a member of a Masonic Lodge. The only direct links that can be made between Freemasonry and Steele appear to be a couple of references made in articles he wrote for the Tatler newspaper, which he had co-founded. For example, from 1709: "You see these accost each other with effeminate airs, they have their signs and tokens like Freemasons". This may well have been the first ever mention of the Freemasons in the British press.

Condition: Trimmed within plate mark. Small tears to right sheet edge. [53336] £475



32. Book. 1. Part. 3. Chap. 10. Whether there be any Order amongst the Devils; and what kind of Order that is.

Johannes Kip after George Freman

Copper engraving

Printed by Samuel Roycroft, and sold by the undertaker Richard Blome, dwelling in New Weld-street, at the Green Pales, near Clare-Market, 1694.

Image 223 x 148 mm, Plate 270 x 151 mm, Sheet 322 x 210 mm unmounted

Dedication text below:

To William Benge of Cosely Wood in Wadherst in the County of Sussex Gentleman. This Plate is humbly Dedicated by Rich: Blome.

A plate depicting a scene of the Order of Devils from the 1694 English translation of Anthony Le Grand's 'An Entire Body of Philosophy, According to the Principles Of the Famous Renate Des Cartes'. The scene shows a gathering of monstrous creatures in a rocky landscape, a bolt of lightning striking in the sky above. The creatures have various devilish features including dragon like faces, horned tails, wings, and claws.



The creatures are all numbered signifying their position in the Order of Devils: The First Order: PSEUDOTHEI, or False Gods The Second Order: Lying Spirits

The Third Order: Vessels of Iniquity

The Fourth Order: Avengers of Wickedness

The Fifth Order: Juglers, so called, because they imitate Miracles

The Sixth Order: Those that are called The Powers of the Air The Seventh Order: The Furies

The Eighth Order: The Accusers

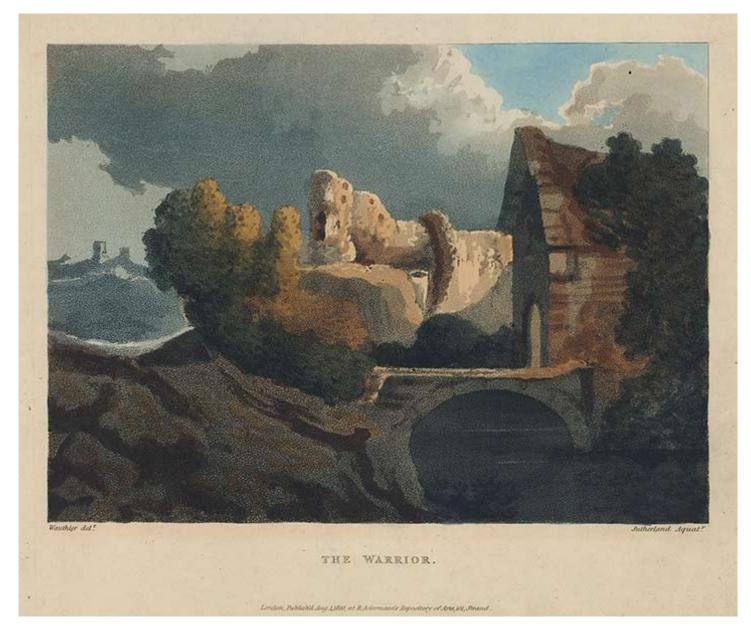
The Ninth Order: Tempters or Liars

This plate came from the first book, with the work being formed of three separate books, I. '*The Institution*', II. '*The History of Nature*', III. '*A Dissertation of the Want of Sense and Knowledge in Brute Animals*'.

On the verso is chapter 11. 'Of the Care of Angels about Mankind, and the things here below' showing a scene of angels battling devils dedicated to 'William Edgell of Clapton in the Parish of Hackney'.

Condition: Red pen lines outlining the plate. Spots of foxing to the sheet. [53308]



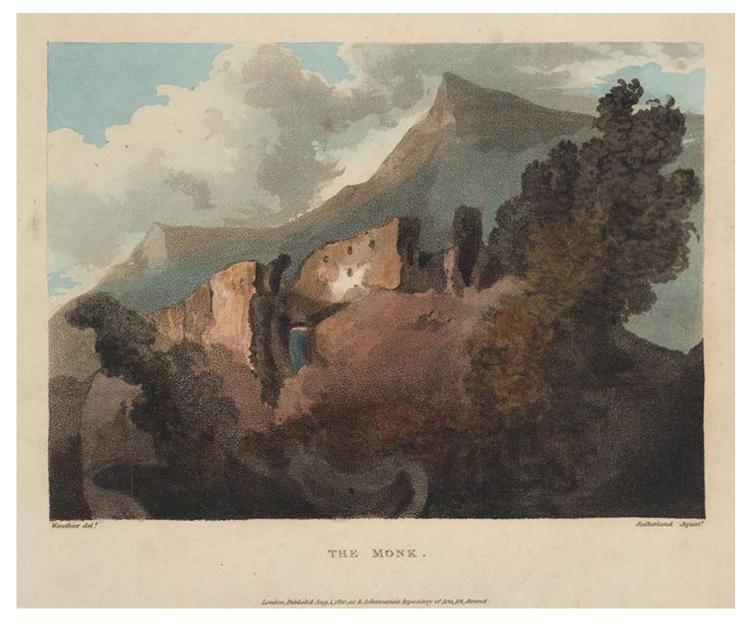


33. The Warrior

Thomas Sutherland after John M. Wauthier Aquatint with hand colouring London, Publish'd Aug. 1. 1810. at R. Ackermann's Repository of Arts, 101, Strand. Image 165 x 227 mm, Sheet 245 x 303 mm unmounted

A 'vexierbild', or puzzle picture, of a landscape which when held vertically creates the illusion of a warrior's face. In the foreground a building and a bridge on the river create the hat, a rock formation form the man's nose and eyes, and a group of trees his beard. We can find no institutional copies of this rare print despite being published by one of the leading publishers of the early 19th century.

Condition: Some creasing and staining to the sheet edges and corners. Pin holes to left margin. Small tear to top right sheet edge. [53282] £400



34. The Monk

Thomas Sutherland after John M. Wauthier Aquatint with hand colouring London, Publish'd Aug. 1. 1810. at R. Ackermann's Repository of Arts, 101, Strand. Image 165 x 227 mm, Sheet 245 x 303 mm unmounted

A 'vexierbild', or puzzle picture, of a landscape which when held vertically creates the illusion of a monk's face. To the right a large tree forms the shape of the man's beard, a rock formation at the centre with a small waterfall forming the nose and eyes. We can find no institutional copies of this rare print despite being published by one of the leading publishers of the early 19th century.

Condition: Some creasing and staining to the sheet edges and corners. Pin holes to left margin. Small tears to top and lower sheet edge. [53283]

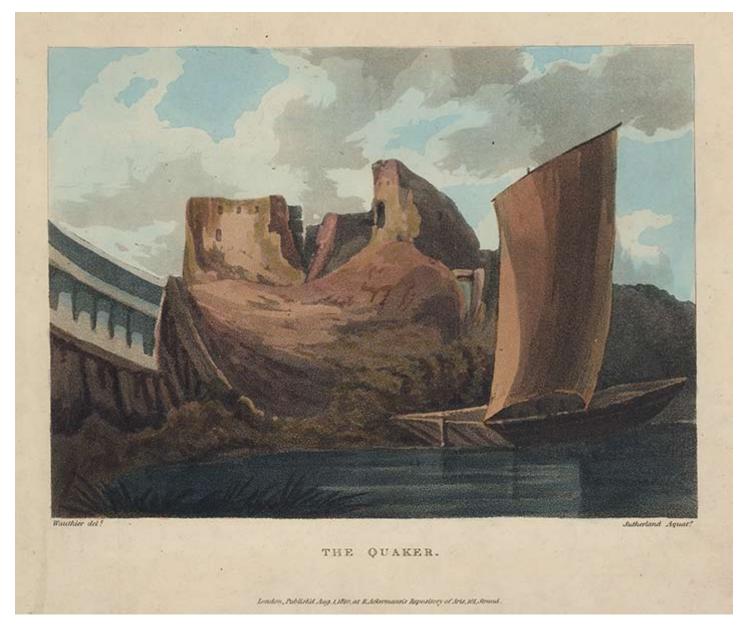


35. The Indian Chief

Thomas Sutherland after John M. Wauthier Aquatint with hand colouring London, Publish'd Aug. 1. 1810. at R. Ackermann's Repository of Arts, 101, Strand. Image 165 x 227 mm, Sheet 245 x 303 mm unmounted

A 'vexierbild', or puzzle picture, of a landscape which when held vertically creates the illusion of an Indian Chief's face. In the foreground a building and a group of trees form the head dress, whilst a rock formation and other trees form his face. We can find no institutional copies of this rare print despite being published by one of the leading publishers of the early 19th century.

Condition: Some creasing and staining to the sheet edges and corners. Pin holes to left margin. Small tear to top sheet edge. [53284]

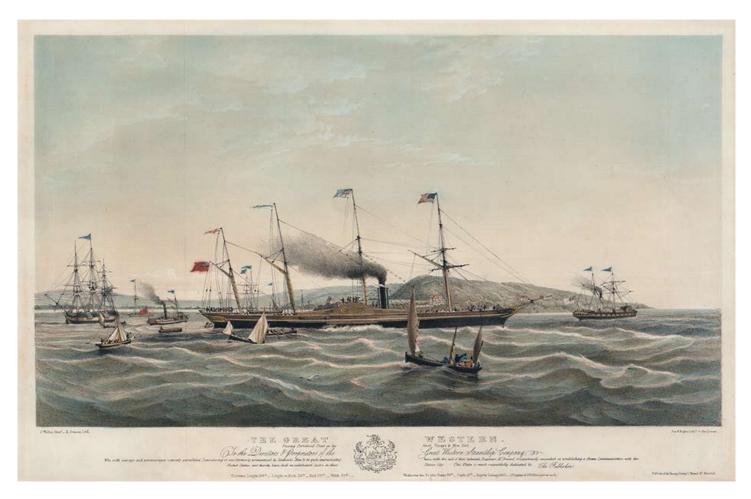


36. The Quaker

Thomas Sutherland after John M. Wauthier Aquatint with hand colouring London, Publish'd Aug. 1. 1810. at R. Ackermann's Repository of Arts, 101, Strand. Image 165 x 227 mm, Sheet 245 x 303 mm unmounted

A 'vexierbild', or puzzle picture, of a landscape which when held vertically creates the illusion of a Quaker's face. In the foreground a boat on the water's edge creates the shape of the Quaker's hat, whilst a dam's wall form his shirt. The remains of a building create the shape of his face, with a small waterfall forming his eye. We can find no institutional copies of this rare print despite being published by one of the leading publishers of the early 19th century.

Condition: Some creasing and staining to the sheet edges and corners. Pin holes to left margin. Small tear to top sheet edge. [53303]



37. The Great Western.

Edward Duncan after Joseph Walter Lithograph with original hand colouring Day & Haghe Lithrs. to the Queen. Published by George Davey 1. Broad St. Bristol. [1838] Image 270 x 470 mm, Sheet 390 x 560 mm unmounted

A rare lithograph depicting the oak-hulled paddle steamer Great Western navigating past Portishead Point during her inaugural voyage to New York. Designed by the renowned engineer Isambard Kingdom Brunel, this vessel was the first ship built under the Great Western Steamship Company, intended for regular trans-Atlantic crossings.

The ship was launched in July 1837 from Wapping Wharf (now Prince's Wharf) in Bristol and was later fitted out in London. During her return sailing to Bristol, a fire erupted in the boiler room, causing injuries to Brunel. The maiden journey to New York went on to face challenges, as 50 of the 57 original paying passengers cancelled their plans, deeming the voyage too perilous after the news of the fire. Text below image:

The Great Western

Passing Portishead Point on her first Voyage to New York. To the Directors & Proprietors of the Great Western Steamship Company,

Who, with courage and perseverance scarcely paralleled (considering it was formerly pronounced by Scientific Men to be quite impracticable) have, with the aid of their talented engineer, Mr. Brunel, triumphantly succeeded in establishing a Steam Communication with the

United States; and thereby have shed an additional lustre on their Native City: This Plate is most respectfully dedicated by The Publisher.

Extreme Length 236 ft._ Length on Deck 216 ft._ Keel 205 ft._ Width 35 ft._ Width over the Paddle Boxes 59ft._ Depth 23ft._ Register tonnage 1320_2 Engines of 200 Horse-power each.

Parker & Bowen, p. 141.

Condition: Repaired tear to lower sheet edge. Creasing to sheet. Toning from previous mount. Surface marks to margins. Not affecting image. Some toning and staining to verso. [53352]

£1,000



38. The Railway Station

Francis Holl after William Powell Frith Steel engraving

London, Published, October 1st, 1866, by Henry Gravesand Co, the Proprietors, Publishers to the Queen and The Prince and Princess of Wales_6 Pall Mall. Copyright Registered. Image 516 x 1110 mm, Plate 640 x 1220 mm framed

An impressive, large scale engraving, after the famous painting 'The Railway Station' by William Powell Frith, now in the collection of Royal Holloway. A crowded scene on a platform at Paddington station, with people saying their good-byes and others hurrying to board the train. Figures can be seen including a bride, and a man being arrested at the right. Behind them on the right porters load luggage on to the top of the train.

Printseller's Association blind-stamp, lettered YNJ, lower right. Lettered within image at lower right corner with the publisher's monogram of initials 'HG' surmounted by a coronet.

Condition: Framed in a period frame, slight loss to plaster mouldings on corners. Some light foxing and spotting to sheet. Some minor scuffs to sheet edges. Laid to board. [53354]



39. Exterior of the Crystal Palace erected in Hyde Park for The Exhibition of the Industry of All Nations

[Anonymous] Woodcut Supplement to the Illustrated London News, August 2, 1851. Image 232 x 915 mm, Sheet 388 x 972 mm unmounted

Condition: Laid to linen. Four vertical folds as issued. Foxing to sheet. Toning to sheet edges. [53313] £225 A large scale panorama of the Crystal Palace in Hyde Park during the Great Exhibition in 1851. The scene shows the Crystal Palace dominating the view, large numbers of people are in the foreground visiting the Great Exhibition including families with children.

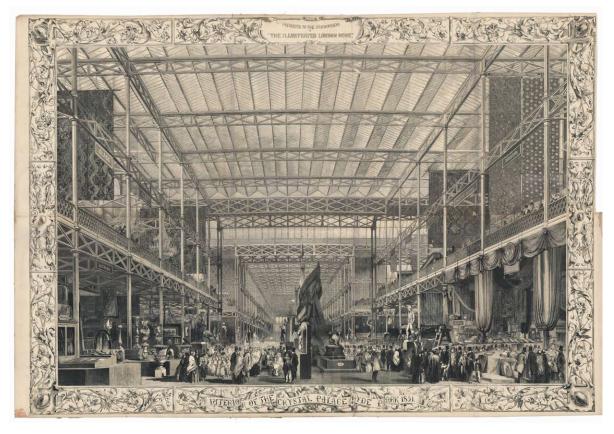
The Great Exhibition of the Works of Industry of all Nations or The Great Exhibition, was an international exhibition that took place in Hyde Park, London, from 1 May to 15 October 1851. It was the first in a series of World Fair exhibitions of culture and industry that became popular in the nineteenthcentury.

Organized by Prince Albert, Henry Cole, Francis Henry, George Wallis, Charles Dilke and other members of the Royal Society for the Encouragement of Arts, Manufactures and Commerce, the aim of the exhibition was the celebration of modern industrial technology and design from around the world, and the promotion of Britain as leader of the field.



Prince Albert was an enthusiastic promoter of the selffinancing exhibition and persuaded the government to form the Royal Commission for the Exhibition of 1851. The Crystal Palace, a cast-iron and plate-glass building was commissioned specifically to house the exhibits. Designed by Joseph Paxton with support from structural engineer Charles Fox, it was erected in just nine months.

Six million people, equivalent to a third of the entire population of Britain at the time, visited the exhibition, with the resulting profits being used to found the Museum of Manufactures (now the Victoria and Albert Museum), the Science Museum and the Natural History Museum. Exhibits came from all over the world, from expanding imperial colonies, such as Australia, India and New Zealand, and foreign countries, such as Denmark, France and Switzerland. Numbering 13,000 in total exhibits included the Koh-i-Noor, the world's biggest diamond, the recently-discovered 8th-century Tara Brooch, Frederick Bakewell's precursor to the fax machine, prize-winning daguerreotypes by Matthew Brady, the first iron-framed piano to be produced in Europe, the prototype for the 1851 Colt Navy revolver, a leechoperated barometer, and gold and silver ornaments made by the Khudabadi Sindhi Swarankar from Sindh.



40. Interior of the Crystal Palace. Hyde Park 1851

[Anonymous] Woodcut [Supplement to the Illustrated London News, Volume XIX. 1851] Image 655 x 1007 mm, Sheet 768 x 1102 mm unmounted

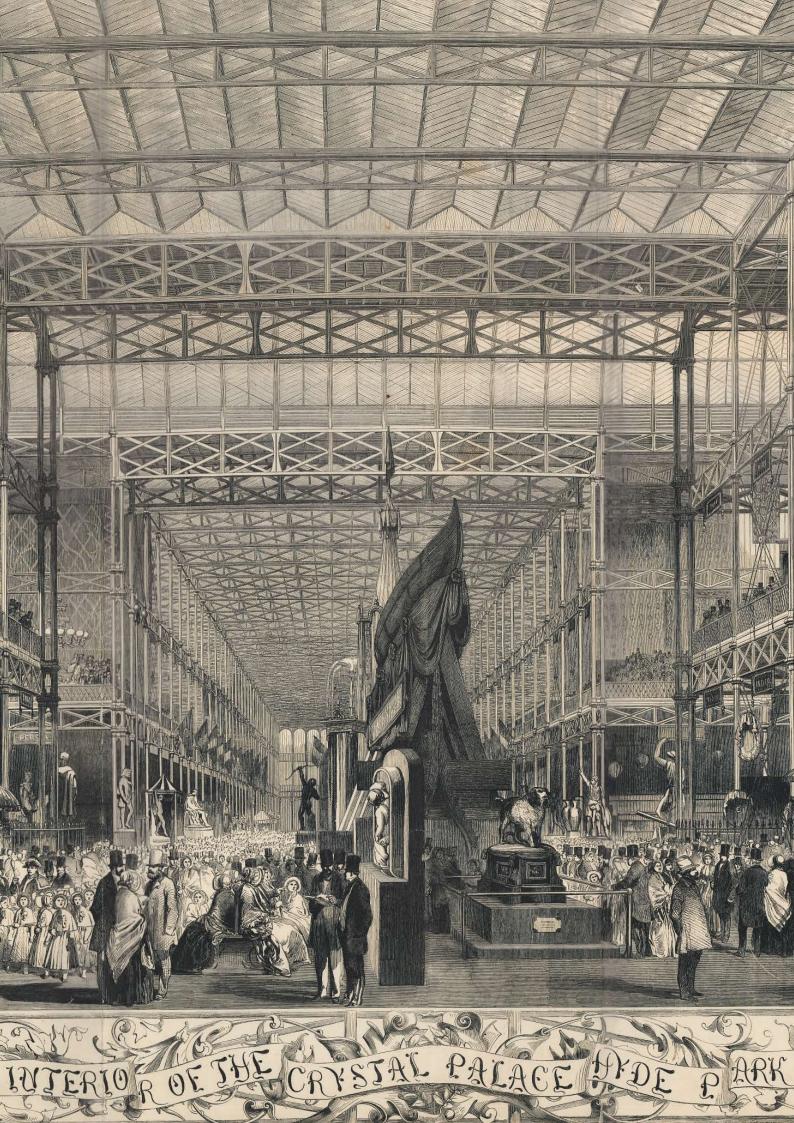
A large scale interior view of Crystal Palace in Hyde Park during the Great Exhibition in 1851. The scene shows the glass and metal high ceilinged building stretching out in to the distance, the crowds filling the aisles. On the ground floor on the left the countries exhibiting are Ceylon (Sri Lanka), Malta, India, and Persia. On the right on the ground floor is Canada. On the first floor is a display of different materials, and products made with them, including glassware and silks.

The Great Exhibition of the Works of Industry of all Nations or The Great Exhibition, was an international exhibition that took place in Hyde Park, London, from 1 May to 15 October 1851. It was the first in a series of World Fair exhibitions of culture and industry that became popular in the nineteenth-century. Organised by Prince Albert, Henry Cole, Francis Henry, George Wallis, Charles Dilke and other members of the Royal Society for the Encouragement of Arts, Manufactures and Commerce, the aim of the exhibition was the celebration of modern industrial technology and design from around the world, and the promotion of Britain as leader of the field.

Prince Albert was an enthusiastic promoter of the selffinancing exhibition and persuaded the government to form the Royal Commission for the Exhibition of 1851. The Crystal Palace, a cast-iron and plate-glass building was commissioned specifically to house the exhibits. Designed by Joseph Paxton with support from structural engineer Charles Fox, it was erected in just nine months. Six million people, equivalent to a third of the entire population of Britain at the time, visited the exhibition, with the resulting profits being used to found the Museum of Manufactures (now the Victoria and Albert Museum), the Science Museum and the Natural History Museum.

Exhibits came from all over the world, from expanding imperial colonies, such as Australia, India and New Zealand, and foreign countries, such as Denmark, France and Switzerland. Numbering 13,000 in total exhibits included the Koh-i-Noor, the world's biggest diamond, the recentlydiscovered 8th-century Tara Brooch, Frederick Bakewell's precursor to the fax machine, prize-winning daguerreotypes by Matthew Brady, the first iron-framed piano to be produced in Europe, the prototype for the 1851 Colt Navy revolver, a leech-operated barometer, and gold and silver ornaments made by the Khudabadi Sindhi Swarankar from Sindh.

Condition: Laid to linen. Four vertical folds as issued. Foxing to sheet. Toning to sheet edges. Trimmed stamp in sepia ink in lower left corner 'The Illustrated London News One Penny'. [53314] £275



SPORTS & PASTIMES



41. Cricket

Antoine Benoist after Francis Hayman Copper engraving Publish'd according to Act of Parliam't. April 4th 1743. Printed & Sold by Tho. Bowles in St. Paul's Church Yard & Jon. Bowles at ye Black Horse, Cornhill. Image 260 x 350 mm, Plate 290 x 365 mm, Sheet 370 x 435 mm unmounted

An incredibly rare and important engraving depicting a cricket game from a series of twelve scenes of pastimes and activities originally painted by Francis Hayman. This is the earliest print depicting cricket in play. One of twelve designs originally painted by Hayman to decorate the supper boxes at Vauxhall Gardens.

In the foreground to the left is a batsman by the wicket ready to hit the ball. A wicket keeper is crouched behind him ready to catch the ball, whilst a young boy sits to the right keeping score. The wicket keeper is traditionally said to be a portrait of William Hogarth, a colleague of Hayman's through his teaching at Hogarth's St. Martin's Lane Academy. The game was originally believed to be taking place on the ground of the Honourable Artillery Company in Finsbury, the earliest definite cricket match being played on this ground in 1730, but this is now disputed. We could trace only two institutional copies of this engraving, The British Museum and Melbourne Cricket Club Museum.

Text below image:

To exercise their Limbs and try their Art Forth to the verdant Fields the Swains depart: The buxom Air and chearfull Sport unite To make Hulse* useless by their rough Delight, Britons, whom Nature has for War design'd In the soft Charms of Ease no Joy can find: Averse to wast in Rest th' inviting Day Toil forms their Game, & Labour is their Play. *a noted Physician

Siltzer p.341.

Condition: Professionally repaired holes to sheet margins. Surface marks to sheet. Old pencil manuscript to top margin. [53325] £3,750



42. Leap Frog

Louis Truchy after Francis Hayman Copper engraving

Publish'd by Tho. Bowles according to Act of Parliam't. February 1st. 1743/4. Printed for Tho. Bowles in St. Paul's Church Yard & John Bowles at the Black Horse in Cornhill. Image 260 x 350 mm, Plate 290 x 365 mm, Sheet 370 x 435 mm unmounted

A rare print depicting a group of people participating in leap frog from a rare series of twelve scenes of pastimes and activities originally painted by Francis Hayman. One of twelve designs originally painted by Hayman to decorate the supper boxes at Vauxhall Gardens. In the foreground two pairs of people are leap frogging over one another, a man to the right showing them the correct position. In the background two younger women watch, a dog in the foreground barking.

Text below image:

While blooming Health bestows its warm supply The active Youth their Limbs elestic try By turns they yield the pliant Back prepare By turns they spring and seem to move in Air Hence learn in Life with Similar address Prudent to bend or resolute to press Your force examine are you chuse your part The World is Leap Frog plac'd with greater Art.

Condition: Professionally backed to tissue. Professionally repaired tears to sky area of image, right sheet edge, and top sheet edge. Surface marks to sheet. [53326] **£800**



43. See Saw

Louis Truchy after Francis Hayman Copper engraving Publish'd according to Act of Parliam't. Feby 1st. 1743/4. Printed for Thos. Bowles in St. Paul's Church Yard and John Bowles at the Black Horse in Cornhill.

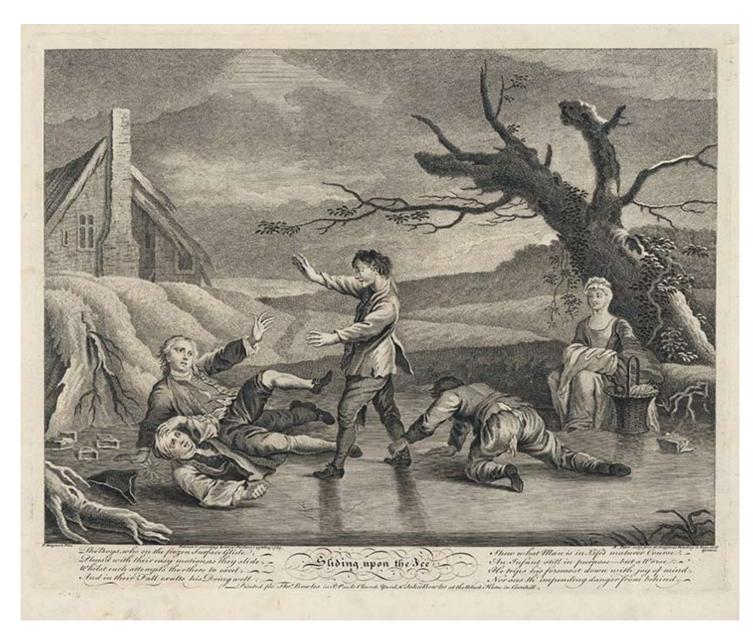
Image 260 x 350 mm, Plate 290 x 365 mm, Sheet 370 x 435 mm unmounted

A rare print depicting a group of people playing on a see-saw from a rare series of twelve scenes of pastimes and activities originally painted by Francis Hayman. One of twelve designs originally painted by Hayman to decorate the supper boxes at Vauxhall Gardens. The scene shows a man and a woman on a makeshift see-saw made from planks of wood. A small group of people look on as the man is tilted high, the woman on the other side falling backwards being caught by another man.

Text below image:

When at the top of her adventurous Flight, The frolick Damsel tumbles down from her Height, Tho' her warm Blush bespeaks a present Pain, It soon goes off - She falls to rise again. But when the Nymph with Prudence unprepar'd, By pleasure sway'd - forsakes her Honours Guard, That slip once made, no Wisdom can restore, She falls indeed! - and falls to rise no more.

Condition: Professionally repaired hole and corner to lower margin. Professionally repaired hole to top margin. Surface marks to sheet. [53328] **£800**



44. Sliding upon the Ice

Remigius Parr after Francis Hayman Copper engraving

Publish'd according to Act of Parliam't. 23 May 1743. Printed for Thos. Bowles in St. Paul's Church Yard & John Bowles at the Black Horse in Cornhill.

Image 260 x 350 mm, Plate 290 x 365 mm, Sheet 370 x 435 mm unmounted

A rare print depicting a group of people sliding and falling over on the ice from a rare series of twelve scenes of pastimes and activities originally painted by Francis Hayman. One of twelve designs originally painted by Hayman to decorate the supper boxes at Vauxhall Gardens. To the left two figures have fallen over each other, one holding his head after the impact. At the centre of the scene a man is stood upright, his arms outstretched for balance. Beneath him another figure is on his hands and knees, his left hand about to swipe at the upright man's ankle. To the right a woman sits at the side of the frozen water watching.

Text below image:

The Boys, who on the frozen surface Glide, Pleas'd with their easy motions, as they slide, Whilst each attempts the others to excel, And in their Fall exults his Doing well: Shew what Man is in Life's maturer Course, An Infant still in purpose - but a Worse, He trips his foremost down with joy of mind, Nor sees th'impending danger from behind.

Condition: Professionally backed to tissue. Professionally repaired holes to top and lower margin. Professionally repaired top left corner. Surface marks to sheet. [53329] £1,000



45. Battledore and Shittlecock

Nathaniel Parr after Francis Hayman Copper engraving

Publish'd according to Act of Parliam't. 1743. Printed for Thos. Bowles in St. Paul's Church Yard and John Bowles at the Black Horse in Cornhill.

Image 260 x 350 mm, Plate 290 x 365 mm, Sheet 370 x 435 mm unmounted

A rare print depicting a couple playing an early form of badminton from a rare series of twelve scenes of pastimes and activities originally painted by Francis Hayman. One of twelve designs originally painted by Hayman to decorate the supper boxes at Vauxhall Gardens. A man and a woman are playing battledore, a forerunner of badminton, using shuttlecocks or "birdies". They are playing inside a mansion, which is decorated with a fireplace and large portraits, while a second woman is sitting down and keeping score. Text below image:

Ah! happy State, that void of Guilt and Care, Drives the light machine whirling thro' the Air, Whilst the brisk motion and address impart, Force to the Limbs & Pleasure to the Heart. Yet e'en in This, Life's image we behold, The Sport of Youth, the Business of the Old-Pastime of Children, Cares of Age we know, Are Cork and Feathers banded to and fro.

Condition: Professionally repaired holes to top and lower margin. Professionally repaired lower left corner. Surface marks to sheet. [53331] £1,200



46. Blind-man's Buff

Nathaniel Parr after Francis Hayman Copper engraving

Publish'd according to Act of Parliam't. 1743. Printed for Thos. Bowles in St. Paul's Church Yard and John Bowles at the Black Horse in Cornhill.

Image 260 x 350 mm, Plate 290 x 365 mm, Sheet 370 x 435 mm unmounted

A rare print depicting a group of people playing blind man's buff from a rare series of twelve scenes of pastimes and activities originally painted by Francis Hayman. One of twelve designs originally painted by Hayman to decorate the supper boxes at Vauxhall Gardens. The rural scene shows a figure at the centre blindfolded, his arms outstretched to find another person. Behind him a woman uses feathers to lightly push his blindfold down. Figures either side are darting away and hiding from the blindfolded figure.

Text below image:

Intent on Mirth alone the Rural Train, Pass the gay vernal hours in rest from Pain, The buxom Youth hoodwink'd each other find, And innocently laugh to cheat the Blind. Thoughtless in Sport they urge the wanton Play, Nor heed the latent Pow'r that reigns in May, Beware, ye tender Maids, your glowing Hearts, For Love, tho' blind is not without his Darts.

Condition: Professionally repaired holes to top and lower margin. Professionally repaired top left corner. Surface marks to sheet. [53333] **£800**





47. De la risposte du cave de pied ferme sur le coup de flanconnade a ceux qui n opposent pas de la main gauche. Plate 27.

Ryland after James Gwin Copper engraving and etching Publish'd according to Act of Parliament. Feb,, 1763. Image 230 x 403 mm, Plate 263 x 415 mm, Sheet 310 x 485 mm unmounted

Plate 27 from Domenico Angelo's '*L'école Des Armes avec l'explication générale des principales attitudes et positions concernant l'escrime*' or '*The School Of Weapons with a general explanation of the main attitudes and positions concerning fencing*'. The 47 plates in the series demonstrate various fencing positions including postures, walking steps, lunges, and defences.

During the eighteenth-century fencing was a popular sport among the English royalty and aristocracy, primarily learned on the Continent until the Italian fencing master Domenico Angelo Malevolti Tremamondo (1716 - 1802) established his fencing school in London. A riding instructor by trade, Angelo was born in Leghorn, Italy in 1716 and briefly trained with the celebrated fencer Monsieur Teillagory in Paris.

After arriving in England in 1755, he participated in and won several public fencing matches, quickly earning a reputation that helped him secure high-ranking clients such as the Duke of Devonshire and the Earl of Pembroke. He soon capitalized on his popularity by establishing Angelo's School of Arms, where he taught horsemanship as well as fencing to an affluent and fashionable clientele. Angelo also continued to teach privately and in 1758, instructed the Prince of Wales and the Duke of York. Over the years, his school became a venerable British institution, which was run by successive generations of the Angelo family until the early twentieth-century.

In 1763, Angelo published *L'Ecole des Armes Avec l'explication génèrale des principales attitudes et positions concernant l'Escrime* illustrated with forty-seven copper-plates by famous English artists Gwynn and Ryland, Hall, Chamber and Grignion. Angelo himself, as he noted in his letter, posed as one of the combatants in the plates and his friend and patron Henry Herbert, the 10th Earl of Pembroke (1734-1794), often posed as his opponent.

The special presentation copy of the original drawings was later acquired by Lord Farnham. In 1961, it was sold at Sotheby's to Paul Mellon, and is now in the Yale Center for British Art. The Royal Library at Windsor has a proof set of Angelo's plates commissioned in 1765 for inclusion in Diderot's encyclopedia. The plates are prefaced by a manuscript dedication by Angelo to the Prince of Wales.

Condition: Toning to sheet edges. Light foxing to sheet. Small spot of rust to centre of image. Binding holes to left sheet edge. Vertical fold to left sheet edge. [53317] £200



48. De la passe en quarte du dehors des armes. Plate 30.

Charles Grignion after James Gwin Copper engraving and etching Publish'd according to Act of Parliament. Feb., 1763. Image 241 x 360 mm, Plate 267 x 377 mm, Sheet 310 x 485 mm unmounted

Plate 30 from Domenico Angelo's '*L'école Des Armes avec l'explication générale des principales attitudes et positions concernant l'escrime*' or '*The School Of Weapons with a general explanation of the main attitudes and positions concerning fencing*'. The 47 plates in the series demonstrate various fencing positions including postures, walking steps, lunges, and defences.

During the eighteenth-century fencing was a popular sport among the English royalty and aristocracy, primarily learned on the Continent until the Italian fencing master Domenico Angelo Malevolti Tremamondo (1716 - 1802) established his fencing school in London. A riding instructor by trade, Angelo was born in Leghorn, Italy in 1716 and briefly trained with the celebrated fencer Monsieur Teillagory in Paris.

After arriving in England in 1755, he participated in and won several public fencing matches, quickly earning a reputation that helped him secure high-ranking clients such as the Duke of Devonshire and the Earl of Pembroke. He soon capitalized on his popularity by establishing Angelo's School of Arms, where he taught horsemanship as well as fencing to an affluent and fashionable clientele. Angelo also continued to teach privately and in 1758, instructed the Prince of Wales and the Duke of York. Over the years, his school became a venerable British institution, which was run by successive generations of the Angelo family until the early twentieth-century.

In 1763, Angelo published *L'Ecole des Armes Avec l'explication génèrale des principales attitudes et positions concernant l'Escrime* illustrated with forty-seven copper-plates by famous English artists Gwynn and Ryland, Hall, Chamber and Grignion. Angelo himself, as he noted in his letter, posed as one of the combatants in the plates and his friend and patron Henry Herbert, the 10th Earl of Pembroke (1734-1794), often posed as his opponent.

The special presentation copy of the original drawings was later acquired by Lord Farnham. In 1961, it was sold at Sotheby's to Paul Mellon, and is now in the Yale Center for British Art. The Royal Library at Windsor has a proof set of Angelo's plates commissioned in 1765 for inclusion in Diderot's encyclopedia. The plates are prefaced by a manuscript dedication by Angelo to the Prince of Wales.

Condition: Toning to sheet edges. Light foxing to sheet. Binding holes to left sheet edge. [53318] **£200**



49. [Balliol Boat]

W. Stack after William Turner Aquatint with hand colouring c. 1830 Image 285 x 487 mm, Plate 360 x 550 mm, Sheet 410 x 615 mm unmounted

A scarce, separately published, print showing a scene of an Oxford college eight-oars rowing on the Isis. At the centre of the scene is the boat on the water, eight rowers arms stretched forward holding their oars, and the cox seated on the right.

In the background the edge of Christ Church meadow can be seen, a large group of trees at the centre. To the left in the distance Tom Tower at Christ Church can be seen, with the tower of Magdalen College to the distance on the right.

This print has been inscribed in pencil beneath image as the 'Balliol Boat' although this is uncertain. Between approximately 1830 and 1840, several untitled plates of Oxford college eight-oars on the Isis were created, presenting challenges in identification. To add to the complexity, it seems that some plates were altered to represent different colleges by modifying the colours of the oarsmen's uniforms. Distinctive features of this variation, sometimes called "The Oxford Boat in 1829", include a prominent cluster of trees situated centrally on the far bank, alongside a stretch of vegetation positioned midway along the near bank.

This work is after an attributed to William Turner of Oxford water-colour. Turner produced at least two water-colours in the 1820's of Eights on the Isis, possibly part of a series. Both existing water-colours are reminiscent of this aquatint.

Thomas E. Weil, pl. 92, p. 46.

Condition: Small repaired puncture to water area below boat. Some spots of foxing to sheet. Small spots of wear to left of image. [53355] £1,500



50. [Exeter Boat]

after William Turner Aquatint with hand colouring c. 1830 Image 293 x 490 mm, Plate 387 x 552 mm, Sheet 413 x 615 mm unmounted

A scarce, separately published, print showing a scene of an Oxford college eight-oars rowing on the Isis. At the centre of the scene is the boat on the water, eight rowers arms stretched forward holding their oars, and the cox seated on the right.

In the background is the edge of Christ Church Meadow leading to the rivers edge. To the right are groups of trees with a small bridge beneath. On the left, beyond the opening of the meadow, is the tower of Magdalen college. Small groups of people can be seen watching the rowers on the river bank.

This print has been inscribed in pencil beneath image as the 'Exeter Boat' although this is uncertain. Between approximately 1830 and 1840, several untitled plates of Oxford college eight-oars on the Isis were created, presenting challenges in identification. To add to the complexity, it seems that some plates were altered to represent different colleges by modifying the colours of the oarsmen's uniforms. Distinctive features of this variation, sometimes called "The Oxford Boat in 1829", include a prominent cluster of trees situated centrally on the far bank, alongside a stretch of vegetation positioned midway along the near bank.

This work is after an attributed to William Turner of Oxford water-colour. Turner produced at least two water-colours in the 1820's of Eights on the Isis, possibly part of a series. Both existing water-colours are reminiscent of this aquatint.

Condition: Toning to sheet. Some spots of foxing to sheet. Heavy toning to verso. Three pin hole to lower sheet edge. Small spot of wear to top left sky area. [53356] £1,200

Artists, Printmakers, & Publishers BIOGRAPHIES

Rudolph Ackermann (1764 - 1834) was a lithographer and publisher born in Saxony. He moved to London in 1787 and later established a business as a coachmaker at 7 Little Russell Street, Covent Garden. In 1796, having already published the first of many books of carriage designs, he moved to 96 Strand where he ran a drawing school for ten years. The following year, Ackermann moved to 101 Strand (known, from 1798, as The Repository of Arts) where he sold old master paintings and artists' supplies as well as prints. In 1803, 220 Strand was given as his address in a print published that year. The Microcosm of London (1808-10) and the monthly Repository of Arts (1809-29) established his reputation for fine colour plate books. From 1816, he began to publish lithographs. Ackermann always maintained links with his native Germany, and in the 1820s, he also opened outlets in Mexico, Guatemala, Colombia, Argentina, and Peru. In 1832, he handed the running of the business over to his second son George and his younger brothers, who traded as Ackermann & Co.at 106 The Strand until 1861. Ackermann also established a print business for his eldest son Rudolph at 191 Regent Street.

Alfred Charles Stanley Anderson (1884–1966) was a British landscape artist and engraver. Anderson is most known for his fine engravings of traditional British crafts which he produced from the 1930s onwards for which he was awarded a CBE in 1951. Born in Bristol, the son of a silver engraver, Anderson attended the Merchant Venturers' Technical College, Bristol, and took classes at Bristol School of Art. Stanley learned to etch on metal whilst he was doing an heraldic engraving apprenticeship. He became a member of the Royal Society of Painter-Etchers and Engravers as an associate in 1910, becoming a fellow in 1923. In 1925, he became the engraving tutor at Goldsmiths' where he taught the artist Graham Sutherland. He became an associate of the Royal Academy in 1934 and a full member in 1941. Anderson was known for his works commenting on society and he famously was vocal in his concern for the threat to rural crafts.

Jean-Jacques Avril (1744–1831) was a French artist and printmaker. Born in Paris, he was a pupil of Johann Georg Wille the copper engraver and art dealer. Avril made about 540 engravings throughout his career. Lady Diana Beauclerk (1734 - 1808) was a British painter and illustrator. She was the daughter of Charles, 2nd Duke of Marlborough. She was married to Viscount Bolingbroke and then later Topham Beauclerk.

Alexis Simon Belle (1674-1734) was a French painter most known for his portraits of French and Jacobite royalty and nobility. Born in Paris, Belle trained with his father, the portrait painter Jean Belle and then with François de Troy, a painter at the exiled court of James VII and II at St Germainen-Laye. After the death of the exiled King, he continued to work for his son, James Stuart. In 1700 he won the Prix de Rome but remained in France to continue with Jacobite commissions. In 1703 he was elected a member of the *Académie Royale de Peinture et Sculpture*. In 1714, he joined the new Jacobite court in Bar-le-Duc, north-eastern France. He also completed commissions for the French court and examples of his work are in the collection at Versailles and at The National Portrait Gallery.

Antoine Benoist (c. 1721-1770) was a French drawing master and engraver. Born in Tracy-le-Mont in Picardy, he was the son of the artist Jean-Isaac Benoist. By 1735 Benoist was living and working in England where he worked with the French engraver Claude du Bosc. Benoist was the first artist to engrave a print of a cricket match, the work being part of a set of designs produced by Francis Hayman, for Vauxhall Gardens, and published in 1743. Benoist also found other employment as a teacher of drawing for wealthy families. Benoist is also known for making a frieze on two plates representing The Grand Procession of the Scald Miserable Masons, dated 1742. He died in London in 1770.

John Bowles (c.1701-1779) was a British printmaker and publisher, and a member of the prolific and numerous Bowles family of printmakers. The second son of Thomas Bowles I, he established a publishing house in his own name following the passing of the family business to his older brother Thomas Bowles II after their father's death. In 1752, his son Carington joined the business, which traded under the name John Bowles & Son until 1764, when Carington took over the running of the original Bowles publishing house from his uncle, Thomas Bowles II. John Bowles specialised in mezzotint, especially portraits, though he also produced numerous topographical series and genre scenes. Alfred Edward Chalon (1780-1860) was a portrait and subject painter born in Geneva to French parents. His father became a professor at the Royal Military College in Sandhurst, and the family moved to England. In 1797, Chalon enrolled at the Royal Academy schools. He first exhibited at the academy in 1810, was elected an associate two years later, and became an academician in 1816. Chalon's talents lay in painting miniature watercolour portraits. His work became highly fashionable. He came to the attention of Queen Victoria and she asked him to paint her first visit to the House of Lords in 1837. Afterwards, the queen appointed him as painter in watercolour.

The firm of Day & Haghe was one of the most prominent lithographic companies of the nineteenth-century. They were also amongst the foremost pioneers in the evolution of chromolithography. The firm was established in 1823 by William Day, but did not trade under the moniker of Day & Haghe until the arrival of Louis Haghe in 1831. In 1838, Day & Haghe were appointed as Lithographers to the Queen. However, and perhaps owing to the fact that there was never a formal partnership between the two, Haghe left the firm in the 1850's to devote himself to watercolour painting. The firm continued as Day & Son under the guidance of William Day the younger (1823 - 1906) but, as a result of a scandal involving Lajos Kossuth, was forced into liquidation in 1867. Vincent Brookes bought the company in the same year, and would produce the caricatures for Gibson Bowles' Vanity Fair magazine, as well as the illustrations for Cassells's Poultry Book, amongst other commissions.

Richard Dighton (1795-1880) was best known for his numerous portraits of City and West End characters. Apprenticed in his father Robert Dighton's studio, he continued the production of full-length, profile etchings. He began his extensive series of City and West End characters in 1817, publishing over one hundred etchings during the next ten years. In 1828, Dighton ceased producing etchings and moved to the provinces - Cheltenham and Worcester where he lived and worked over the next twenty years, before returning to London.

Louis Fabritius Dubourg (1693-1775) was a Dutch artist and engraver. Active in Amsterdam, he is most know for his historical and academic paintings.

Edward Duncan (1803 - 1882) was a printmaker and landscape watercolourist. Duncan began his career as an engraver of sporting subjects but later abandoned this and became solely a painter and printer of marine pictures. He exhibited at the Royal Academy, the British Institution, and the Society of British Artists. He was also a member of the Royal Watercolour Society. Anthony van Dyck (1599-1641) was one of the most prominent Flemish Baroque painters. Born in Antwerp, he was a pupil of Hendrik van Balen, but was soon noticed by Rubens with whom he would work closely during his early career. Van Dyck became a master of the St Luke Guild in 1618, went on to paint in Italy from 1621-1626, and then worked predominantly in England from 1632 onwards, where he was knighted by Charles I. Van Dyck was very prolific, he produced many portraits for members of the European aristocracy, as well as religious and mythological paintings and works on paper.

Richard Earlom (1743 - 1822) was a British painter, draughtsman and printmaker. He was born in London, and was apprenticed to Giovanni Battista Cipriani after he was discovered making sketches of the Lord Mayor's coach. This natural faculty for art manifested throughout Earlom's career, and he is believed to have taught himself the technique of mezzotint. In 1765, Earlom went to work for John Boydell, who commissioned the artist to produce a large series of works from Sir Robert Walpole's collection at Houghton Hall. This pair of mezzotints constituted part of this series. His works after van Huysum, as well as the still-life painter Jan van Os, are widely recognised as his most striking.

Joseph Farington (1747-1821) was a landscape painter and diarist. He studied in Manchester, and moved to London in 1763 to be taught in the studio of Richard Wilson. He became a member of the Society of Artists in 1765, and joined the Royal Academy at its inception in 1769, and became an academician 1785. He submitted work annually until 1801 and continued to exhibit at the academy until 1813.

Alfred Henry Forrester (1804-1872) was an English author, comics artist, illustrator and artist. Born in London, Forrester wrote and illustrated for periodical publications, including Colburn's New Monthly, Bentley, and Punch magazine. He specialised in anthropomorphic animals, frequently illustrating stories for his brother Charles Robert Forrester (1803–1850), who wrote under the pseudonym Hal Willis. Forrester illustrated under several different names most famously he went under the pseudonym of Alfred Crowquill. William Powell Frith (1819–1909) was a celebrated English painter, best known for his richly detailed narrative scenes of Victorian life. Born in Aldfield, North Yorkshire, Frith studied at the Royal Academy in London. Frith rose to prominence with his ability to capture bustling scenes that told stories of social life during the Victorian period. Among his most famous works are The Derby Day (1858), Ramsgate Sands (Life at the Seaside) (1854), and The Railway Station (1862). These large-scale paintings were widely celebrated for their intricate details and realistic depictions of Victorian society, and they often attracted huge crowds when exhibited. A member of the Royal Academy, Frith's career spanned several decades, during which he wrote autobiographical books and continued to paint both genre scenes and portraits. Despite some criticism from contemporary art critics who dismissed his work as overly sentimental, Frith's paintings remained popular and are an invaluable historical record of 19th-century England.

James Gillray (c.1756-1815), was a British caricaturist and printmaker famous for his etched political and social satires. Born in Chelsea, Gillray studied letter-engraving, and was later admitted to the Royal Academy where he was influenced by the work of Hogarth. His caricature L'Assemblée Nationale (1804) gained huge notoriety when the Prince of Wales paid a large sum of money to have it suppressed and its plate destroyed. Gillray lived with his publisher and print-seller Miss (often called Mrs) Humphrey during the entire period of his fame. Twopenny Whist, a depiction of four individuals playing cards, is widely believed to feature Miss Humphrey as an ageing lady with eyeglasses and a bonnet. One of Gillray's later prints, Very Slippy-Weather, shows Miss Humphrey's shop in St. James's Street in the background. In the shop window a number of Gillray's previously published prints, such as Tiddy-Doll the Great French Gingerbread Maker [...] a satire on Napoleon's king-making proclivities, are shown in the shop window. His last work Interior of a Barber's Shop in Assize Time, from a design by Bunbury, was published in 1811. While he was engaged on it he became mad, although he had occasional intervals of sanity. Gillray died on 1 June 1815, and was buried in St James's churchyard, Piccadilly.

Jacob Gole (c.1660 - 1724) was a mezzotinter, engraver, publisher, and playing card maker. He was born in France to the cabinet maker Pierre Gole, and around 1684, emigrated to Holland as a Huguenot. Gole had connections with Cornelis Dusart, and is known for publishing prints by Dirk Maas.

Gravelot was the pseudonym of the French engraver, designer, and book illustrator Hubert-François Bourguignon (1699-1773). A prolific engraver, Gravelot's most successful period came during his time in London between 1732 and 1745. His plates for Picart's *Ceremonies and Religious Customs* were particularly well-received, earning the praise of George Vertue, one of the most eminent engravers of the era. **Valentine Green** (1739-1813) was a British mezzotinter; Associate Royal Academician and publisher, often in association with his son Rupert. In 1773 he was appointed mezzotint engraver to the King George III and in 1774 he became a member of the Royal Academy. In 1775, he was appointed mezzotint engraver to Karl Theodor, Elector Palatine, and in 1789, he worked on the engraving and publishing of pictures in the Düsseldorf Gallery. Green was one of the first engravers to show how admirably mezzotint could be applied to the translation of pictorial compositions as well as portraits. His engravings are distinguished by exceptional richness, subtlety of tone, and a deft handling of light and shade.

Charles Grignion (1717 - 1810), son of the clock-maker Daniel Grignion, was an engraver of French origin but worked and died in England. Grignion was active in the middle decades of the century.

James Gwin [Gwim, Gwyn] (c.1700 - 1769) was a Scottish designer and engraver. Born in Kildare, he worked as an engraver in Dublin from c.1719 before moving to London in the 1740's where he worked on many designs and engravings for the publisher Bowles. Whilst in London Gwin changed his surname from 'Gwim' to 'Gwin', but he also signed many designs as 'Gwyn'.

Francis Hayman (1708 - 1776) was a painter of history, portrait and genre. Born in Devon in 1708, he apprenticed to Robert Brown in 1718, producing scene paintings for Drury Lane Theatre. He went on to decorate supper boxes and pavilions at Vauxhall Gardens for Jonathan Tyers and he also contributed 31 pictures to a 1744 edition of Shakespeare's plays by Sir Thomas Hanmer, later portraying many leading contemporary actors in Shakespearean roles, including David Garrick as Richard III. Hayman taught at St. Martin's Lane Academy and was involved in the Society of Artists foundation in the 1760's, becoming President in 1766-68, and was also a foundation member of the Royal Academy. He exhibited at the SA 1760-68, and the RA 1769-72.

William Hogarth (1697-1764) was born in London, the son of an unsuccessful schoolmaster and writer from Westmoreland. After apprenticeship to a goldsmith, he began to produce his own engraved designs in about 1710. He later took up oil painting, starting with small portrait groups called conversation pieces. He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was *The Harlot's Progress* (1731), and perhaps the most famous *The Rake's Progress*. His engravings were so plagiarised that he lobbied for the Copyright Act of 1735, commonly referred to as 'Hogarth's Act,' as a protection for writers and artists. During the 1730s Hogarth also developed into an original painter of life-sized portraits, and created the first of several history paintings in the grand manner. **Francis Holl** (1815–1884) was a renowned British engraver born in Camden, London. He trained under his father, the engraver William Holl the Elder (1771–1838), and established a successful career producing works for book and print publishers. Over the course of 25 years, Holl engraved pictures of Queen Victoria and other members of the royal family, often based on paintings by prominent artists of the time. He exhibited engravings at the Royal Academy between 1856 and 1883 and was given the title of associate engraver in 1883.

Thomas Holloway (1749-1827) was a British painter, reproductive engraver and publisher of his own work. Born in London, he entered the Royal Academy Schools as an engraver in 1773 and exhibited his work between 1777 and 1816.

The Illustrated London News was a popular weekly magazine, initiated by Herbert Ingram in 1842 as the world's first illustrated news magazine. The *ILN's* artistic output was prodigious, resulting in thousands of woodcut illustrations over its lifetime, and securing its position as one of the two most successful and enduring publications of its kind throughout the Victorian era, alongside its main competitor *The Graphic*, which was established in 1869.

Johannes Kip (1653-1722) was a draughtsman and engraver, beginning his career in his native Amsterdam before moving to London at the end of the seventeenth century. He produced portraits, topographical views, and book illustrations, with his most important work being a series of attractive and informative bird's-eye views of English country seats. Kip originally collaborated on this project with fellow Dutch artist, Leonard Knyff, with Knyff creating the drawings, and Kip the etchings. As the project developed, however, Kip created his own drawings and etchings.

Sir Godfrey Kneller, 1st Baronet (1646-1723) was the leading portrait painter in England during the late 17th and early 18th centuries, and was court painter to British monarchs from Charles II to George I. His major works include The Chinese Convert (1687) a series of four portraits of Isaac Newton painted at various junctures of the latter's life, a series of ten reigning European monarchs, including King Louis XIV of France, over 40 "Kit-cat portraits" of members of the Kit-Cat Club and ten "beauties" of the court of William III, to match a similar series of ten beauties of the court of Charles II painted by his predecessor as court painter, Sir Peter Lely.

Richard James Lane (1800-1872) was a British printmaker and lithographer. He primarily made reproductive lithographs most notably after Thomas Gainsborough, of whom he was a relation of through his mother's family. **James Otto Lewis** (1799 – 1858) was an American engraver and painter who was noted for his portraiture of Native Americans. Born in Philadelphia Lewis started working with the Federal Government in 1819 as a travelling artist painting official portraits of Native Americans in an effort to preserve a record of their peoples and what was believed to be a vanishing culture during a tumultuous time. He is most known for the important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836.

Pierre Lombart (1612/13-1681) was a French born engraver, working in both France and England. Although being a well recognised engraver in England, relatively little is known about his life. The first trace of Lombart in England is around 1649, and he went on to engrave numerous plates for Ogilby's various publications. Lombart's time in London can roughly be traced through his plates, which were usually inscribed with 'a Londres', and are dated until 1660. By 1663, he had returned to Paris, where he remained for the remainder of his life.

Balthasar Moncornet (c.1600 - 1668) was a French tapissier, engraver, and publisher, working primarily in France. He was a specialist in ornamental prints.

Charles Mosley (c.1720-1756) was a British engraver and occasional designer of book illustrations and satirical prints. He worked at The King's Arms and Key, Fleet Street (1738), Round Court in the Strand (1745), and Maiden Lane, Covent Garden. His stock in trade sold after his death at Prestage (1756).

Johann Gotthard von Müller (1747-1830) was a German engraver. Born near Stuttgart, von Müller originally trained to join the church however developed a skill in engraving whilst attending academy of fine arts. He went on to further study in Paris in 1770, where for six years he studied under the the art dealer and engraver Johann Wille. He was elected a member of the French Academy in the 1770s. He returned to Stuttgart in later life where he became professor of engraving, was elected a member of the principal European academies, and was knighted in 1818. He trained his son, Johann Friedrich as a line engraver.

James Newton (c. 1748-1804) was a British engraver who was active in London. He was the father of John William Newton (1785-1869).

Samuel Palmer (1805-1881) was a visionary artist and contemporary of William Blake. A key figure in British Romanticism he was also a prolific writer as well as a watercolourist, etcher and printmaker. Palmer is best known for his early works executed at Shoreham where he lived between 1826 to 1835. Introduced to William Blake by John Linnel (whose daughter he would later marry) Palmer and artists George Richmond and Edward Calvert formed a group named *The Ancients* who were characterised by their admiration for the work of William Blake and their attraction to archaism in art.

Like many great artists, it was not until after death that the works of Samuel Palmer were rediscovered and finally afforded the attention they deserved. Although his watercolours were popular in England at the time, Palmer struggled financially throughout his life time and had to divert much of his attentions to teaching to support himself and his wife, Hannah Linnel. After his death in 1881, Samuel Palmer was largely forgotten, his surviving son, Alfred Herbert Palmer, even went as far as to burn a large portion of his fathers work in 1901, stating that: "Knowing that no one would be able to make head or tail of what I burnt; I wished to save it from a more humiliating fate".

In 1926 Martin Hardie curated a show at the Victoria and Albert Museum entitled *Drawings, Etchings and Woodcuts made by Samuel Palmer and other Disciples of William Blake.* This kick-started the revival of interest in Palmer's work which subsequent retrospective exhibitions and publications have continuously reinforced throughout the rest of the 20th century. The Shoreham work in particular has had a notable influence on several important 20th century artists such as Frederick Landseer Griggs, Robin Tanner, Graham Sutherland, Paul Drury and Eric Ravilious.

Agnes Miller Parker (1895–1980) was born in Ayrshire, Scotland and studied art at the Glasgow School of Art. She was primarily an illustrator and taught in London during the 1920's. After marrying she worked at the Gregynog Press with her husband, William McCance, and her former tutors, Gertrude Hermes and Blair Hughes-Stanton. The main body of her work consists of wood-engravings for book illustrations that demonstrate fine draughtsmanship and skilful use of black and white design. She exhibited at the Society of Wood Engravers, of which she was a member and she illustrated books for Gregynog, Golden Cockerel Press and for Limited Editions Club of New York. She illustrated The Fables of Aesop (1931), Through the Woods by H. E. Bates (1936), The Open Air by Richard Jefferies (1949) and her most acclaimed work, Elegy Written in a Country Churchyard by Thomas Gray (1938).

Nathaniel Parr was an engraver active in London between 1739 - 1767. Although he worked predominantly for Bowles and other publishers he was also himself a print publisher.

Remigius Parr (fl. 1723-1747) was an English engraver, the brother of Nathaniel Parr. Prints by Richard Parr have been previously been mistakenly ascribed to Remigius.

Joseph Ryland (1738 - c.1791) was a British engraver and printmaker. It is likely that he was one of the seven sons of the engraver and copper-plate printer, Edward Ryland (c.1709 - 1771). The most well known son of the Ryland family was William Wynne Ryland, who was found guilty of forgery and became the last man hanged at Tyburn in 1783.

W. Stack (fl 1820's-1850's) was a British printmaker specialising in aquatints.

Thomas Sutherland (1783-1838) was a British aquatint engraver, who apprenticed under the sporting engraver Samuel Alken. A prolific engraver, he worked principally in providing bookplates for Rudolph Ackermann and the Fullers. In 1813, he was found guilty of stealing a quantity of books from Ackermann and selling them to the print seller Peter Brown. Although this resulted in his dismissal, by 1819 he was back producing architectural plates for Ackermann.

Norman Tennant (1896 - c.1960) was a British artist and etcher. Born in Ilkley, Yorkshire, Tennant studied at Bradford School of Art before joining the Territorial Army in 1913 under age. He served in world War I and saw action as a signaller on the Western Front in the 11th Howitzer Battery of the 49th West Riding Territorial Division. He was awarded a Distinguished Conduct Medal for his wounds received whilst continually repairing telephone wires under heavy shell fire. He went on to write and illustrate the book, A Saturday Night Soldier's War, a book taken from his diaries and sketches he documented whilst in service. After the war, Tennant resumed his artistic studies going on to study at the Royal College of Art (RCA). After 1922 Tennant became a tutor at a number of art colleges and went on to become the Head of the Arts & Crafts Department at East Ham Technical College, London. He later retired in Shaftesbury, Dorset.

Louis Tessier (1719-1781) was a French draftsman and artist. He is most known for his work as a designer for the Manufacture National des Gobelins, a tapestry factory located in Paris which made tapestries for the King of France. He mostly worked on illustrations and imagery relating to flora.

Louis Truchy (fl. 1740-1770) was a French artist and engraver. He is most known for his engravings of the *Pamela* paintings by the English artist Joseph Highmore, produced between 1741 and 1743 as the basis for a set of 12 prints.

William Turner (1789-1862), commonly called William Turner of Oxford to differentiate him from his more famous contemporary Joseph Mallord William Turner, was an Oxfordshire painter and artist, best known for his watercolours of Oxford and the surrounding countryside. He exhibited at the Royal Academy in 1807, and was a prominent member of the watercolour society. He studied drawing under the artist and printmaker William Delamotte, and was also a pupil of John Varley. **Joseph Walter** (1783–1856) was an English artist known for his marine paintings. Born in Bristol, Walter was a member of the Bristol Society of Artists and exhibited at the Bristol Institution. He is most known for his portrayals of Brunel's steamships Great Western and Great Britain.

John M. Wauthier (fl. 1800-1825) was a British artist and cartographer. He is most known for his 1808 'Punchinellography of England', a children's game in the form of a map of England and Wales with each English or Welsh county represented by a grotesque portrait of a character from history, literature or folklore. Wauthier also worked on atlases of ancient geography and European history with the publishers and printmakers Peter Didier and William Tebbett.

Henry Webber (1754–1826) was an English sculptor and modeller. Webber is most known for his work for The Wedgwood Company at Etruria, where he became chief sculptor in 1785, a position he held until 1806. Webber was also the designer of the monument to David Garrick in the Poet's Corner in Westminster Abbey. This had been begun by John Hickey but Hickey had died during the project and it was passed to Webber to complete.

Josiah Wedgwood (1730 – 1795) was an English potter, entrepreneur and abolitionist. Born in Burslem, Staffordshire, Wedgwood was the youngest child of the potter Thomas Wedgwood, the Wedgwood family having been potters since the 17th century. After an apprenticeship with his older brother, he formed a partnership with another potter and went into business himself establishing the now world famous Wedgwood Company. Science and scientific processes were key to Wedgwood's pottery-making and he was so successful that other companies and makers found their trade affected. His many innovations include development of a green glaze still popular today, the perfection of creamware, and the invention of the pyrometer. He is credited as a pioneer of modern marketing, specifically utilising marketing techniques such as direct mail, money-back guarantees, free delivery, and illustrated catalogues. Wedgwood was a prominent slavery abolitionist, mass-producing cameos depicting the seal for the Society for Effecting the Abolition of the Slave Trade and having them widely distributed, the design became a popular and celebrated image of the abolitionist movement. His daughter Susannah was the mother of Charles Darwin.

Robert White (1645-1703) was a draughtsman and engraver. Born in London and was apprenticed to David Loggan, whose position as the leading line engraver for the print trade he later inherited. His output was huge, and in fact has never been fully documented. White's principal activity was as a portrait engraver. He usually engraved these from his own drawings, made from life in black lead on vellum. The majority of his portraits were made on commission from publishers who used them as frontispieces for books. As well as frontispieces, he engraved bookplates, almanacs and architectural views. His son, George White, was also an engraver.

Charles Williams (active 1796-1830) was a British printmaker. In particular, he was a prolific etcher of satires to his own or others' designs. Almost all of his plates are unsigned. In later years he worked for different publishers simultaneously, including Fores, E. Walker, members of the Knight family, and Tegg (from 1807).

Thomas Wyck (1616-1677), also Wijck and Wijk, was a Dutch landscape and genre painter, active in Rome, London, and Haarlem. The father of the painter Jan Wyck (1645-1702), he also trained Jan van der Vaart.



ANTIQUE PRINTS & MAPS

104 High Street, Oxford. OX1 4BW info@sandersofoxford.com - 01865 242590 - www.sandersofoxford.com