

A fine impression of this very rare portrait of General Sir Philip Honywood with cavalry parading in the background.

Ref: **8619**

567. **[Ch. Howard Earl of Nottingham]**

[Federico Zuccherò] J. Houbraken sculps. Amst. [n.d. c.1739] [Knapton, J & P]

Proof before letters, engraving. 375 x 238mm. 14¾" x 9" 3/8. £320

Very rare. Charles Howard, 1st Earl of Nottingham, Lord High Admiral (1536-14 December 1624) was an English statesman and admiral. He succeeded his father as 2nd Baron Howard of Effingham in 1573 and was created Earl of Nottingham on October 22, 1596.

After a Picture of Frederico Zuccherò in the Collection of the Duke of Kent.

Ref: **8449**



568. **Liberté. Conclusion de la Campagne de 1781 en Virginie. To his Excellency General George Washington this Likeness of his friend, the Marquess de la Fayette, is humbly dedicated, By le Mire,**

Peint par L. le Paon peintre de Bataille de S.A.S. Mgr. le Prince de Condé. Gravé par N. le Mire des Academies Imperiales et Royales et de celle des Siences et Arts de Rouen et de Lille. Cette Estampe se vend avec Privilège du Roy, à Paris chez le Mire rue et porte St. Jacques, a côté du Caffé d Aubertin no. 122. [Published in: The American Revolution in drawings and prints; a checklist of 1765-1790 graphics in the Library of Congress.]

Copper Engraving. Sheet 500 x 362mm. 19¾" x 14¼". Some damage and staining in the title area. £780

A portrait of Marquis de Lafayette whilst directing American troops during the battle at Yorktown; a black soldier holds his horse behind him on the right.

Ref: **8965**

569. **A. Lameth.**

Hesse 1824. y. Lith. de Delpech. [n.d. c.1824]

Lithograph. Sheet 507 x 337mm. 20" x 13¼". Spotting. £95

Alexandre Theodore Victor (1760 - 1829) comte de Lameth. He served in the American War of Independence under Rochambeau, and in 1789 was sent as deputy to the States General by the nobles of the bailliage of Peronne.

Ref: **8746**

570. **Illustrissimus ... Comes, Dn. Walter Leslie, S. Romani Imperii Comes ... Camerarius Equitum Et Peditum Dux, Excubitorum Centurio.**

Lucas Kilian, Aug. ad vivum delineavit et sculpsit, 1637.

Engraving, 235 x 160mm. 9¼ x 6¼". Glued to album page at left. £95

Walter Leslie, Count Leslie (1606 - 1667), army officer, mercenary and diplomat. In oval frame with military equipment below. By Lucas Kilian (1579 - 1637), painter, draughtsman and engraver at Augsburg. Ref: **9010**

571. **Thomas Maxwell Esqr. Major General of the Army, and Commander of the Dragoons in Ireland. &c.**

I. Closterman pinx: I Smith fec: et excud: [n.d., c.1692.]

Mezzotint, 340 nx 250mm. 13½ x 9¾". Glued to 19th century album page, with some creasing and scratching to left edge of image. £140

Portrait of Thomas Maxwell, Major-general; 2nd husband of Jane Bickerton, Duchess of Norfolk. He wears a long wig, lace cravat, armour, fringed sash around his waist, and holds a baton.

Laid to Whatman album paper watermarked 1801.

Chaloner Smith: 180, II of II.

Ref: **8929**

572. **[Charles Mordaunt, 3rd Earl of Peterborough]**

[Sir. G. Kneller pinxt.] [J. Houbraken sculps.] [n.d. c.1740] [J. & P. Knapton]

Proof before letters, engraving. 365 x 232mm. 14½" x 9¼". £280

Charles Mordaunt, 3rd Earl of Peterborough and 1st Earl of Monmouth, KG, PC (1658 – 25 October 1735) was an English nobleman and military leader.

Ref: **8453**

573. **Horatius Nelson, Viscount Nelson, Duke of Bronte, K.B. &c. &c. &c.**

Engraved by Thomas Hodgetts from a Picture by Sir William Beechey, R.A. in the Collection of His Grace

the Duke of Wellington. London; May 1840, Published by Mess.rs Colnaghi & Puckle, 23 Cockspur Street. Mezzotint, 370 x 280mm. 14 x 11". Proof. Some scratches. £180
Half length portrait, head partly turned to right.
Ref: **8690**

574. **Commodore Payne.**

Orme Jun.r Sculp. 1795 Published as the Act directs Oct.r 1 1795
Stipple, 185 x 120mm. 7¼ x 4¾". Foxing around image and in title area. £60
Rear-Admiral John Willett Payne (1752-1803). A senior member of the British navy who was also a close friend to Prince George during his first regency. He was noted for his bravery in the American Revolutionary War and French Revolutionary Wars and was made Rear-Admiral in 1799.
Ref: **8732**



575. **The Right Honourable Edward Lord Viscount Exmouth Baron Exmouth of Canonteign, a Baronet & L.L.D, Admiral of the Blue Squadron of his Majesty's Fleet...**

Painted by Sir Wm Beechey R.A. Painter to Her Majesty. Engraved by C.Turner, Warren Street, Fitzroy Square. London, Published April 1, 1818 for the Proprietor by C.Turner, 50, Warren Street, Fitzroy Square.
Mezzotint. 670 x 420mm. Framed. Some spotting. Unexamined out of the frame. £450
Admiral Edward Pellew, 1st Viscount Exmouth, GCB (April 9, 1757 – January 23, 1833). He fought during the American War of Independence, the French Revolutionay and the Napoleonic Wars. He led an Anglo-Dutch fleet against the Barbary states and bombarded Algiers in 1816, securing the release of the 1,000 Christian slaves in the city.
Pellew makes fictional appearances in the Horatio Hornblower novels.

Ref: **8427**

576. **Adml. Lord Visct. Exmouth, G.C.B.**
London, Published Jany. 20th. 1820, by J. Jenkins, 4

Fine etching with aquatint on his face printed in colours. Cut to platemark. 324 x 223mm. 12¾" x 8¾". £110

Admiral Edward Pellew, 1st Viscount Exmouth, GCB (April 9, 1757 – January 23, 1833) was a British naval officer. He fought during the American War of Independence, the French Revolutionary, and the Napoleonic Wars. He led an Anglo-Dutch fleet against the Barbary states and was victor of the Bombardment of Algiers in 1816 and secured the release of the 1,000 Christian slaves in the city. For this action he was created 1st Viscount Exmouth on 10 December 1816. Following his return to England he became Port Admiral at Plymouth from 1817 to 1820, when he effectively retired from active service. He continued to attend and speak in the House of Lords. In 1832 he was appointed Vice-Admiral of the United Kingdom and Admiral of the Red Squadron of His Majesty's Fleet, amongst other naval appointments.
Ref: **8421**

577. **Major Francis Pierson of the 95th Regiment, who unfortunately lost his life, the 6th of Jan.ry 1781 in an engagement with the French, on the Island of Jersey.**

Robert Marenard Scul. Publish'd as the Act directs the 19th of Feb.ry 1781 No. 13 New Bond Street.
Stipple, 155 x 130mm. 6 x 5". Foxing £80
British military officer, killed during the battle of Jersey shortly before the British won the battle.
Ref: **8735**

578. **The Honble William Rowley Esqr. Vice Admiral of the White and Commander in Chief of his Majesty's Fleet in the Mediterranean 1745.**

J. Brooks Fecit. Sold by T Jefferys at the Corner of St. Martins Lane Charing Cross and W. Herbert at the Golden Globe on London Bridge
Mezzotint 252 x 356mm, 9¾ x 13¾ inches. Slightly rubbed. £180
William Rowley [1690-1768] He greatly distinguished himself in the lost Battle of Toulon (1744) on HMS Stirling Castle. He became Commander in Chief of his Majesty's Fleet in the Mediterranean in 1745 for the rest of the War of Austrian Succession. He successfully kept the Spanish and French fleets in their harbours. He became Rear-Admiral in 1749, Lord Commissioner of the Admiralty in 1751 and Admiral of the Fleet on December 17, 1762. He was also an Knight in the Order of the Bath. He entered Parliament in 1750 as member for Taunton, and represented that town until 1754. In that year he was chosen to represent Portsmouth until 1761.

CS:29.ii

Ref: **8675**

579. **[William Russell, First Duke of Bedford]**

[Spencer Churchill] J. Houbraken sculps. Amst. [n.d. c.1740]

Proof before letters, engraving. 372 x 235mm. 14" 5/8 x 9 1/4". Very rare. Staining. £220

William Russell, 1st Duke of Bedford KG PC (August 1616 – September 7, 1700) was a British peer and soldier during the English Civil War.

Ref: **8450**

580. **Juan Sebastian de Elcano, Habil Piloto y Argonauta inmortal por haber sido el primero que dió la vuelta al mundo. Nació en Guetaria, y murió en la mar del Sur en 1526.**

J. Lopez Enguidanos lo dibó. Luis Fernandez Noseret lo gro. [Serie Grabados de Españoles Ilustres] [n.d. c.1789-1814]

Engraving. Plate 362 x 254mm. 14 1/4" x 10". £160

Juan Sebastián del Cano, then Elcano, [1486-1526] was a navigator. He completed the first world circumnavigation in history. He completed the voyage that Ferdinand Magellan inspired, planned, organized and led for Castile to reach the Spice Islands sailing westwards from Europe. He brought one of Magellan's ships, the Victoria, back to Sanlúcar de Barrameda with eighteen surviving men, on September 6, 1522, after a journey of three years and one month.

Ref: **8956**

581. **d. Ed. Hr. Cornelius Tromp Ridder Baronnet Lt. Admiraal Van Hollandt en West-vrieslandt Dom Heer tot Uytrecht Admiraal Generael en Secrete Raedt Van Syn Conincklycke Maye: steyt Van Deenemarcke.**

P. Lely Pinxit. A. Blooteling. Sculp. et. ex. 1676.

[1676.]

Engraving and etching. Plate 458 x 317mm. 18" x 11 3/4". £280

Cornelis van Tromp (1629-1691), Lieutenant-Admiral. Dutch admiral and second son of the Admiral Martin Van Tromp. He visited England in 1675 when he was created a baronet by Charles II.

NPG: Fleming's Granger Collection: Vol.VI. NMM: PAH5384.

Ref: **8973**

582. **Barnard Turner Esq.r. Alderman & Sheriff of London, Colonel of the Red Regiment of City Militia, Major of the Honorable Artillery Company, and Commandant of the Gentlemen of the the London Military Foot Association, during the Riots in 1780.**

Painted by F.Wheatley. Engrav'd by James Walker. Publish'd as the Act directs, July 15th 1783, by Ja.s Walker, No. 49 Upper Mary Le Bone Street.

Mezzotint. 605 x 380mm. Framed. Some staining.

Unexamined out of frame. £650

Full length portrait with drawn sword, standing before a gun limber, St Paul's Cathedral in the far background.

Ref: **8445**



583. **Le Général Washington. Ne Quid Detrimenti capiat Res publica. Gravé d'après el Tableau Original appartenant a Mr. Marquis de la Fayette.**

Peint par L. le Paon peintre de Bataille de S.A.S. Mgr. le Prince de Condé. Gravé par N. le Mire des Academies Imperiales et Royales et de celle des Siences et Arts de Rouen et de Lille. Cette Estampe ce Vend avec Privilège du Roy à Paris chez le Mire Graveur rüe et porte St. Jacques. Maison de Mr. Le Camus Md. De Drap. Prix 12 livres. [Published in: The American Revolution in drawings and prints; a checklist of 1765-1790 graphics in the Library of Congress.]

Engraving. Plate 489 x 336mm. 19 1/4" x 13 1/4". Some staining in the title area. £950

A portrait of George Washington holding the Declaration of Independence and the treaty of alliance with France in front of a tent. Torn copies of documents relating to reconciliation efforts by Great Britain are scattered on the ground in front of him. To the right hand side a servant attends to Washington's horse, and in the far distance is a military camp.

Ref: **8966**

584. **[The Waterloo Heroes Assembled at Apsley House on the Memorable 18th of June.] [&] The Peninsular Heroes.**



Painted By J.P. Knight, R.A. Engraved By Charles G. Lewis [&] Painted By J.P. Knight, R.A. Engraved By F. Bromley. London, Published October 1st. 1845 [&] Novr. 1st. 1847, By Henry Graves & Compy. Printsellers To The Queen, 6, Pall Mall.

Pair of mixed method engravings, 'Waterloo Heroes' before title, each c.660 x 970mm. 26 x 38¼". £900
The Duke of Wellington surrounded by his officers on the 30th anniversary of the Battle of Waterloo, which took place on the 18th June 1815.

On the wall behind the group are paintings of Napoleon and George IV in Highland Dress. One of the sitters is Fitzroy-Somerset, a major and aide to the Duke of Wellington at Waterloo. He was the 8th son of the Duke of Beaufort who in 1852 became Lord Raglan, and was to become Commander in Chief in the Crimean War.

In the companion print, veteran officers from the Peninsular War campaigns against Napoleon in Portugal and Spain are assembled at the United Services Club.

A fine proof impression.

Ex: *Lennox-Boyd collection.*

Ref: **8826**

585. To his Most Sacred Majesty, William IV, King of Great Britain and Ireland. This Portrait of His Royal and August Consort Queen Adelaide, is with permission humbly dedicated by His Majesty's most devoted Subject and Servant. M. H. Colnaghi.

Painted by Sir William Beechey, R.A. Principal Portrait Painter in Ordinary to Their Majesties. Engraved by S.W. Reynolds. Engraver to His Majesty. September, 1831, Published by M. Colnaghi, Printseller in Ordinary to His Majesty, & to H.R.H the Duchess of Kent, No. 23, Cockspur Street, London.

[Proof]

Mezzotint. Image plate 644 x 434mm. 25" 1/3 x 17".
Title plate 70 x 436mm. 2¾" x 17¼". Light foxing across image. £280

Princess Adelaide of Saxe-Meiningen (Adelaide Louise Theresa Caroline Amelia; later Queen Adelaide; 13 August 1792 – 2 December 1849) was the queen consort of William IV, the last king of the House of Hanover in Britain. The Australian city of Adelaide is named after her. Adelaide was born on 13 August 1792 at Meiningen, Thuringia, Germany. Her father was George I, Duke of Saxe-Meiningen. Her mother was Luise Eleonore, the daughter of Prince Christian of

Hohenlohe-Langenburg. She was styled Her Serene Highness Princess Adelaide of Saxe-Meiningen, Duchess in Saxony from her birth until the Congress of Vienna, when the entire House of Wettin was raised to the style of Highness.

Saxe-Meiningen was a small state, covering about 423 square miles (1,100 km²). It was the most liberal German state and, unlike its neighbours, permitted a free press and criticism of the ruler. Adelaide married William in a double marriage with William's brother, Prince Edward, Duke of Kent and his bride, Victoria, the Dowager Princess of Leiningen on 11 July 1818, at Kew Palace in Surrey, England. They had only met each other for the first time about a week earlier, on [4 July at Grillon's Hotel in Bond Street. Neither William nor Adelaide had been married before, and William was twenty-seven years her senior. Despite these unromantic circumstances, the couple settled amicably in Hanover (where the cost of living was much lower than in England), and by all accounts were devoted to each other throughout their marriage. Adelaide smartened up William's behaviour; he drank less, swore less and became more tactful. Observers thought them parsimonious, and their lifestyle simple, even boring. William eventually accepted the reduced increase in his allowance voted by Parliament. Queen Adelaide was dangerously ill in April 1837, at around the same time that she was present at her sister's deathbed in Meiningen but she recovered. By June it became evident that the King was fatally ill himself. Adelaide stayed beside William's deathbed devotedly, not going to bed herself for more than ten days. William IV died from heart failure in the early hours of the morning of 20 June 1837 at Windsor Castle, where he was buried. The first Queen Dowager in over a century (Charles II's widow, Catherine of Braganza, had died in 1705, and Mary of Modena, wife of the deposed James II died in 1718), Adelaide survived her husband by twelve years. She died during the reign of her niece Queen Victoria, on 2 December 1849 of natural causes at Bentley Priory in Middlesex and was buried at St. George's Chapel, Windsor.
Ref: **8276**

586. Albert Edward P. [Facsimile signature.]

Painted by J.W. Walton. Engraved by W.H. Simmons. London, Published Aug. 13th 1863 by Henry Graves & Co. the Proprietors, Publishers to the Queen, 6 Pall Mall.

Mezzotint, Printsellers' Association blindstamp. 690 x 430mm. Framed. Some age-toning. Unexamined out of frame. £350

Edward VII when Prince of Wales.

Ref: **8405**

587. Albert Edward [signature facsimile lower right].

Painted By H. Weigall. Engraved By G. Zobel. London, Published March 1st. 1865, by Henry Graves & Co. the Proprietors, Publishers to H.M. the Queen, and T.R.H. the Prince & Princess of Wales, 6 Pall Mall. _Copyright Registered.

Mixed method engraving on india laid paper, proof before title, 635 x 460mm. 25 x 18". Light spotting.

£240

Albert Edward, the future Edward VII (1841 – 1910), King of the United Kingdom and the British Dominions from 22 January 1901 until his death on 6 May 1910. He was the first British monarch of the House of Saxe-Coburg-Gotha, which was renamed the House of Windsor by his son, George V. Edward was heir apparent to the throne longer than anyone in English or British history. During the long widowhood of his mother, Queen Victoria, he was largely excluded from political power and came to personify the fashionable, leisured elite.

Ref: **8494**

588. Augusta Maria Caroli Magnæ Brit. Et Hib. Regis Filia Primogenita Guili. Aur. Nat. Princip. Spons.

G. Hondthorst Pinxit. P. Soutman Inven. Effigiavit et Excud. Cum Privil. I. Suÿderhoef Sculp. Ao.1643. Engraving with etching, image 435 x 355mm. 17 x 14".

£330

Mary, Princess of Orange (1631 - 1660) Daughter of Charles I and Henrietta Maria; 1641 married William II, Prince of Orange. She was the mother of William III of England. She is set in an emblematic oval frame decorated with putti and surmounted by a coat of arms. This is one from a series of ten 'Comites Nassoviae (Princes of Nassau)' published in Haarlem. A very fine portrait after Gerard van Honthorst (1590 - 1656).

Ref: **8935**

589. Carolus II. Dei Gratia Angliae Scotias Francias et Hibernae Rex

[P.Lely pinxit. A.Blooteling fecit et ex 1680] Mezzotint before artist's and engravers name added 349 x 254mm. 13¾" x 10". Trimmed to plate. Very small scratch in wig and background. £520 Charles II (Charles Stuart; 29 May 1630 – 6 February 1685) was the King of England, Scotland, and Ireland. *BM/O'D:78, CS:h.this state undescribed.*

Ref: **8431**

590. Charlotte Queen of Great Britain.

Sold in May's Building's Covent Garden [n.d., c.1765.] Etching, 420 x 320mm. 16½ x 12½". Trimmed to plate; soiled. Small tear lower right. £330

A rare portrait of Charlotte Sophia of Mecklenburg-Strelitz (1744 - 1818), Queen consort of George III. The niece of Frederick, duke of Mecklenburg-Strelitz, she was married to George in 1761 and bore him 15 children.

This could be the work of George Bickham the Younger (c.1706 - 1771) who had premises in May's Buildings, Covent Garden from c.1745. He was the son of George Bickham the Elder and collaborated with his father, and their prints have not been properly identified; when there is any doubt, prints have been attributed to George Bickham the Younger.

Probably issued originally as a companion to a plate of George III, this is one of several printed adaptations of

the portrait of the Queen in profile attributed by Goodwin to Jeremiah Meyer (735 - 1789), enamel, and later miniature, painter.

Not in BM. See Goodwin: 84.

Ref: **9064**

591. Her Royal Highness the Duchess of Cumberland.

Engraved by V.Green Mezzotinto Engraver to his Majesty & to the Elector Palatine. Pub.d Jan.y 1, 1790, by J.Brydon, Picture Frame Maker & Printseller, opposite Northumberland House, Charing Cross. Mezzotint. 635 x 385mm, 25 x 15¼". Framed. Creased corner. Unexamined out of frame. £620

Anne, Duchess of Cumberland (1742-1808). Born as common Anne Luttrell, she married Prince Henry Frederick, Duke of Cumberland and Strathearn, in 1771. Her new brother-in-law, George III, did not approve of the marriage, so the following year he had the Royal Marriages Act passed, preventing any descendant of George II marrying without the consent of the sovereign, a law which is still in force today. *CS:31, state ii of ii, "The head is undoubtedly painted by Gainsborough, as stated in Bromley (p.420), who says that the rest is by Cosway".*

Ref: **8668**



592. His Royal Highness Henry Frederick, Duke of Cumberland. [&] Her Royal Highness Anne Dutches of Cumberland.

Painted by Sir Joshua Reynolds. Engraved by Tho.s Watson [&] S.r Joshua Reynolds Pinx.t. James Watson fecit. Published May 20th 1774 for W.r Shropshire, No.158, and T.Watson, No 142, New Bond Street. [&] Publish'd according to Act of Parliament Decem.r 1773. by James Watson No 45 Little Queen Street near Portland Chapel. London, Publish'd according to Act of Parliament Dec.r 1st 1773, by James Watson, No. 45 Little Queen Street near Portland Chapel and B.Clowes Engraver No.18 Gutter Lane Cheapside. Pair of mezzotints. Sheet 655 x 390mm, 23¼ x 15½" & 640 x 365mm, 25¼ x 14½", each with separate title plate. Framed. Henry with narrow margins, Anne

trimmed within plate. Unexamined out of frames.

£1200

The marriage of Prince Henry Frederick, Duke of Cumberland and Strathearn to Anne Lutteral, in 1771, as not approved by George III, the groom's elder brother. The following year he had the Royal Marriages Act passed, preventing any descendant of George II marrying without the consent of the sovereign, a law which is still in force today.

CS: 11, & 37, state ii of iii.

Ref: 8664

593. **His Royal Highness the Duke of York. From a Drawing by Geo. Atkinson profilist to His Majesty and the Royal Family.**

The Portrait engraved by E. Scriven Historical Engraver to His Majesty. Published 20th April, 1825. by G. Atkinson, Brighton.

Coloured aquatint. 400 x 290mm. Slight soiling on outer edges of the paper. £220

H.R.H.Frederick Augustus Duke of York & Albany [1763-1827] was appointed colonel of the 2nd Horse Grenadier Guards (now 2nd Life Guards) in 1782, and promoted major-general and appointed colonel of the Coldstream Guards in 1784. He was created Duke of York and Albany and Earl of Ulster on 29 November 1784 and became a member of the Privy Council. Famed as the 'The Grand Old Duke of York' Frederick was the second son of George III. He was Commander-in-Chief of the British Army, between 1798 and 1809. Unsuccessful in the field during the French Revolutionary and Napoleonic Wars, he is better remembered for putting down corruption in the administration of the army. In 1809, he was dismissed from office after revelations that his mistress Mary Anne Clarke had been selling army commissions. This portrait shows his strolling on the Horse Guards Parade. Ref: 8667



594. **To His Most Excellent Majesty George IV King of Great Britain &c, &c, &c, This Print, representing his Majesty's Public Entry into the City of Dublin on the 17th August 1821, is with Gracious and Special permission humbly dedicated by**

his Majesty's most faithful Servant, John Lushington Reilly.

Paintged by J.Haverty after Original Sketches taken on the Spot by I.L.R. Engraved by R.Havell & Son, 3 Chapel St, Tottenham Court Road. London, Published March, 1823 by Hurst, Robinson & Co, Cheapside & Colnagi & Co, Cockspur Street & in Dublin by R.Milliken, Grafton Street & Allen & Sons, Dame Street.

Coloured aquatint, 460 x 670mm, 18 x 26½", with etched keyplate, 260 x 310mm, 10¼ x 12¼". Both framed. Some spotting, publisher's ink stamp in edge of publication area. Unexamined out of frames. £650

George IV was the first British monarch to visit Ireland since the warring James II and William III in 1689 and 1690, and the first one to do so peacefully.

Ref: 9170

595. **His Most Gracious Majesty George the Fourth Dedicated by Permission to His Royal Highness the Duke of York By His Royal Highnesses obedient Humble Servant, Charles James Scott.**

Engraved by Thomas F. Ranson, from a Drawing by the Late Edmund Scott. [n.d. c.1820 - 1828] Published by C.J. Scott, 2 Bond Street, Brighton, and by Messrs. Colnaghi & Co. Cockspur Street, London.

Line engraving. 423 x 300mm. 16" 2/3 x 11¾". £130

George IV (George Augustus Frederick; 12 August 1762 – 26 June 1830) was king of the United Kingdom of Great Britain and Ireland and Hanover from 29 January 1820 until his death. He had earlier served as The Prince Regent when his father, George III, suffered from a relapse into insanity from an illness that is now suspected to have been porphyria. The Regency, George's nine-year tenure as Prince Regent, which commenced in 1811 and ended with George III's death in 1820, was marked by victory in the Napoleonic Wars in Europe. George was a stubborn monarch, often interfering in politics, especially in the matter of Catholic emancipation, though not as much as his father. For most of George's regency and reign, Lord Liverpool controlled the government as Prime Minister. George is remembered largely for the extravagant lifestyle that he maintained as prince and monarch. By 1797 his weight had reached 17 stone 7 pounds (111 kg or 245 lb), and by 1824 his corset was made for a waist of 50 inches (127 cm). He had a poor relationship with both his father and his wife, Caroline of Brunswick, whom he even forbade to attend his coronation. He was a patron of new forms of leisure, style and taste. He commissioned architects John Nash to build the Royal Pavilion in Brighton and remodel Buckingham Palace, and Sir Jeffry Wyattville to rebuild Windsor Castle. He was largely instrumental in the foundation of the National Gallery, London and King's College London.

Ref: 8420



596. **[George VI in Scottish regimental uniform.]**

H.M.R. 1937 [in image lower right.]
 Pencil drawing, 650 x 390mm. 25½ x 15½". £750
 King George VI (1895 - 1952), Reigned 1936-52. The second son of George V and Queen Mary, he served in the navy (1909-17), and qualified as a pilot in the Royal Flying Corps in 1919. He was President of the Industrial Welfare Society, an area of special concern. He married Lady Elizabeth Bowes-Lyon in 1923. He became King on the abdication of his brother Edward VIII in 1936. He and Queen Elizabeth The Queen Mother were held in great affection by the population for the courage and sense of duty they showed during the War.

An original finished drawing preparatory to a mezzotint plate that was evidently never engraved, or at least published, by Henry Macbeth-Raeburn (1860 - 1947). Raeburn was a portrait painter and mezzotint and aquatint engraver/etcher of original and reproductive plates. Brother of R.W.Macbeth. He changed his name from his devotion to the paintings of Henry Raeburn after whom he often etched. Exhibited at the RA from 1881 to 1904.

Ref: **8837**

597. **Henri IV. Roi de France et de Navarre. Né a Pau en Bearn le 13 Decembre 1553 Mort a Paris le 14 Mai 1610.**

J: Vendoläre Scp. Se vend a Strasbourg ches Fietta & compagn Mds. D'estampes. [n.d. c.1660.]
 Engraving. Plate 533 x 419mm. 21" x 16½". Two tears in the right-hand margin. £550
 Henry IV, born Henri de Bourbon (14 December 1553 in Pau - 14 May 1610 in Paris) was king of Navarre

(Henry III of Navarre, 1572 - 1610) and King of France (1589 - 1610), the first sovereign of the French branch said de Bourbon of the dynasty Capetian.

Ex: *Oettingen-Wallerstein collection.*

Ref: **9248**

598. **De Prins van Wales...**

G. Kneller ad vivum. P. Schenck Fc:et Exe Cum

Privil: [n.d. 1690.]

Mezzotint, 250 x 185mm. Trimmed close to plate top and bottom. £330

James II when Prince of Wales.

Sharpe 72.

Ref: **8199**

599. **LL.AA.RR. Le Duc de Brabant, Le Comte de Flandre et la Princesse Charlotte. Lithographié d'après nature par C. Baugniet, dessinateur du Roi. Déposé.**

Imp. de Simonau, Bruxelles. [n.d. c.1845]

Lithograph. 483 x 381mm. 19" x 15". Tears and rips in the sheet margin. £240

The children of the first Belgian king Leopold the First (1790 - 1865) and of Marie-Louise d'Orleans (1812-1850), girl of Louis-Philippe, King of France. The duke of the Brabant future Leopold the Second (1835 - 1909) is represented accompanied by his brother Prince Philippe, Count de Flandre (1837 - 1905) and of his sister the Princess Charlotte (1840 - 1927), the future Empress of Mexico.

Ref: **8319**

600. **Ludwig I Koenig von Bayern, pflazgraf bei Rhein, herzog vo Bayern, franken une in Schwaben r.r.**

Gedr. in d. Kunstanstalt v. Pitoty u. Loehle. [n.d.

c.1820]. Mit k. b. Privilegium. Zu finden in der

Kunstanstalt v. Pitoty u. Loehle in München.

Lithograph. 597 x 457mm. 23½" x 18". Slight spotting. £260

Ludwig I (also rendered in English as Louis I) (August 25, 1786 in Strasbourg – February 29, 1868 in Nice) was king of Bavaria from 1825 until the 1848 revolutions in the German states. Ludwig's rule was strongly affected by his enthusiasm for the arts and women and by his overreaching royal assertiveness. An enthusiast also for the German Middle Ages, Ludwig ordered the re-erection of several monasteries in Bavaria which had been closed during the German Mediatisation. He reorganized the administrative regions of Bavaria in 1837 and re-introduced the old names Upper Bavaria, Lower Bavaria, Franconia, Swabia, Upper Palatinate and Palatinate. He changed his royal titles to Ludwig, King of Bavaria, Duke of Franconia, Duke in Swabia and Count Palatinate of the Rhine. His successors kept these titles. Ludwig's plan to reunite also the eastern part of the Palatinate with Bavaria could not be realized. The Electoral Palatinate, a former dominion of the Wittelsbach, had been split up in 1815, the eastern bank of the Rhine with Mannheim and Heidelberg was given to Baden, only

the western bank was granted to Bavaria. Here Ludwig founded the city of Ludwigshafen as a Bavarian rival to Mannheim. Ludwig also encouraged Bavaria's industrialization. He initiated the Ludwig channel between the River Main and the Danube. In 1835 the first German railway was constructed in his domain, between the cities of Fürth and Nuremberg. Ludwig supported the Greek fight of independence: His second son Otto was elected king of Greece in 1832. Ludwig had several extramarital affairs and became one of the lovers of Lady Jane Digby, an aristocratic English adventuress. Ludwig became tainted with scandals associated with another of his mistresses, Lola Montez. It seems likely that his relationship with her contributed greatly to the fall from grace of the previously popular king. During the revolutions of 1848 he abdicated on March 20, 1848 in favour of his eldest son, Maximilian. He was buried in St. Boniface's Abbey, Munich.

Ref: **8315**

601. Ludwig. Koenig von Bayern.

Gemalt von I. Stieler. Gex: von G Schreiner. [n.d. 1826] Gedruckt von Jos. Lacroix. Stipple engraving. 591 x 412mm. 23¼" x 16¼". Small tear in title area. Patch repair within platemark. £330 Ludwig I (August 25, 1786 in Strasbourg – February 29, 1868 in Nice) was king of Bavaria from 1825 until the 1848 revolutions in the German states. As admirer of ancient Greece and the Italian renaissance Ludwig patronised the arts as principal of many neoclassical buildings, especially in Munich, and as fanatic collector. Among others he ordered to erect were the Walhalla temple, the Ludwigstrasse, the Glyptothek, the Old and the New Pinakothek. One of his most famous conceptions was the celebrated "Schönheitengalerie" (Gallery of Beauties), in charge of the painter Joseph Stieler, which contained portraits of several beautiful women who principally came from the high middle class. Also after his abdication, Ludwig remained an important sponsor for the arts. He moved the Ludwig-Maximilians-Universität from Landshut to Munich in 1826.

Ref: **8435**

602. Nicholas, 1st.

Drawn by Geo. Dawe, Esqr. Member of the Royal Academy of fine Arts, London, that of St. Petersburg, &c. &c. Engraved by I.H. Robinson. London. Lond, Published Jan 2nd. 1826, for the Proprietor, by Heny. Dawe, 6, Bartholomew Place, Kentish Town, & at Messrs. Colnaghi & Co. Pall Mall East. Printed by Chatfield & Co. Line engraving. 451 x 372mm. 17¾" x 14¾". Fine impression. £280 Nicholas I (6 July 1796 – 2 March 1855), was the Emperor of Russia from 1825 until 1855, known as one of the most reactionary of the Russian monarchs. On the eve of his death, the Russian empire reached its historical zenith spanning almost 5 billion acres. He was also King of Poland until his deposition in 1831. He was born in Gatchina to Emperor Paul I and Empress Maria Feodorovna. He was a younger brother to Alexander I of Russia and Grand Duke Constantine

Pavlovich of Russia. Nicholas died on 2 March 1855. The cause of his death is unclear though many believe he poisoned himself after learning of Russia's defeat at Evpatoria during the Crimean War. Nicholas is involved in an urban myth about the railroad from Moscow to Saint Petersburg. When it was to be constructed, the engineers proposed to Nicholas that he draw the path of the future railroad on the map himself. So he is said to have taken a ruler and put one end at Moscow, the other at Saint Petersburg, and then drawn a straight line - but his finger was slightly sticking out, and this left the railroad with a small curve. In fact, this curve was added in 1877, 26 years after the railway's construction, to circumvent a steep gradient that lasted for 15 km, and interfered with the railway's functionality. This curving had to be rectified in the early 2000s when the speed of the trains running between the two cities had to be increased.

Ref: **8322**



603. [Prince of Orange]

[J. Houbraken sculp.] [n.d. c.1750] Proof before all letters, engraving. 357 x 226mm. 14" x 8" 7/8. Some light spotting. £360 Ref: **8452**

604. Pierre le Grand.

Line engraving. 515 x 375mm. 20¼" x 14¾". Tears in the margin. Wormholes in sheet, not image. £220 Peter I the Great or Pyotr Alexeyevich Romanov (9 June 1672–8 February 1725) ruled Russia and later the Russian Empire from 7 May 1682 until his death, jointly ruling before 1696 with his weak and sickly half-brother, Ivan V. Peter carried out a policy of Westernization and expansion that transformed the Tsardom of Russia into the 3-billion acre Russian Empire, a major European power. To improve his nation's position on the seas, Peter sought to gain more maritime outlets. His only outlet at the time was the White Sea at Arkhangelsk. The Baltic Sea was at the time controlled by Sweden in the north, while the Black Sea was controlled by the Ottoman Empire in the south. Peter attempted to acquire control of the Black Sea, but to do so he would have to expel the

Tatars from the surrounding areas. He was forced, as part of an agreement with Poland, which ceded Kiev to Russia, to wage war against the Crimean Khan and against the Khan's overlord, the Ottoman Sultan. Peter's primary objective became the capture of the Ottoman fortress of Azov, near the Don River. In the summer of 1695 Peter organized the Azov campaigns in order to take the fortress, but his attempts ended in failure. Peter returned to Moscow in November of that year, and promptly began building a large navy. He launched about thirty ships against the Ottomans in 1696, capturing Azov in July of that year. On September 12, 1698, Peter officially founded the first Russian Navy base, Taganrog. Peter made a temporary peace with the Ottoman Empire that allowed him to keep the captured fort of Azov, and turned his attention to Russian maritime supremacy. He sought to acquire control of the Baltic Sea, which had been taken by Sweden a half-century earlier. Peter declared war on Sweden, which was at the time led by King Charles XII. Sweden was also opposed by Denmark-Norway, Saxony, and the Polish-Lithuanian Commonwealth.
Ref: **8316**



605. The Prince Regent Humbly Dedicated to the Officers Commanding the Light Hussars by their Humble & Obedient Servant J. Jenkins.

Drawn by S. De Koster. London published Novr. 12, 1814 by J. Jenkins 48 Strand.
Etching and stipple, the head printed in colours, 425 x 330 mm, 16 ¾ x 13". Some tears and stains at edge of wide margins £390
A fine, early impression on wove watermarked J WHATMAN 1813. A fine portrait of George IV with light hussars in the background.
Ref: **8630**

606. Mary Queen of Scots compelled to sign her abdication in the Castle of Lochleven. [in banner] Simplex Munditiis. From the original Picture in the possession of Nathaniel George Philips Esqr. to whom

this Plate is respectfully dedicated, by his obliged Servt. William Allan.

Painted by William Allan A.R.A. Engraved by James Stewart. London Published July 1st. 1827, for the proprietor by R. Ackermann, Strand. Printed by Mc. Queen.

Line engraving on india. Lettered proof. 476 x 565mm. 18¾" x 22¼". Some worm holes in margin, not in to platemark. £140

Mary I (popularly known as Mary, Queen of Scots and, in France, as Marie Stuart) (8 December 1542 – 8 February 1587) was Queen of Scots (the monarch of the Kingdom of Scotland) from 14 December 1542 to 24 July 1567. She was also the queen consort of France from 10 July 1559 to 5 December 1560. After a long period of custody in England, she was tried and executed for treason following her alleged involvement in three plots to assassinate Elizabeth I of England and place herself on the English throne. On 24 April 1567, Mary visited her son at Stirling for the last time. On her way back to Edinburgh Mary was abducted, willingly or not, by Bothwell and his men and taken to Dunbar Castle, where she was allegedly raped by Bothwell. She became pregnant with twins, which she later miscarried while imprisoned. On 6 May they returned to Edinburgh and on 15 May, at the Palace of Holyroodhouse, Mary and Bothwell were married according to Protestant rites. The Scottish nobility turned against Mary and Bothwell and raised an army against them. Mary and Bothwell confronted the Lords at Carberry Hill on 15 June, but there was no battle as Mary agreed to follow the Lords on condition that they let Bothwell go. However, the Lords broke their promise, and took Mary to Edinburgh and imprisoned her in Loch Leven Castle, situated on an island in the middle of Loch Leven. Between 18 July and 24 July 1567, Mary miscarried twins. On 24 July 1567, she was also forced to abdicate the Scottish throne in favour of her one-year-old son James.
Ref: **8324**

607. S. M. F. Maria Pia. [facsimile signature] Rainha de Portugal.

A. Pinçon. Imp. Lemercier 57 r, de Seine Paris. [n.d. c.1860] Paris. Bulla Frères 16 rue Tiquetonne. Liboa M. Costenta
Coloured lithograph. 495 x 350mm. 19½" x 13¾". Some slight creasing. £230
Queen Maria Pia (1847-1911). Maria Pia de Savoie, last queen of Portugal.
Ref: **8318**

608. [Edward Stafford]

[J. Houbraken sculps. Amst. 1747] [From a Picture at Magdalene College, Cambridge" and "Impensis J & P Knapton Londini 1747]
Proof before all letters, engraving. 372 x 240mm. 14½" x 9½". Very rare. Spotting in the margins. £260
Portrait of Edward Stafford, Duke of Buckingham, bust directed to left but looking at the viewer, wearing a fur-trimmed coat and collar of the Order of the Garter; in a laurel oval with banderol below; a cartouche below showing the sitter offering the crown to Richard II -

wrongly identified as Henry instead of Edward in the titled state of this engraving, "HENRY STAFFORD DUKE OF BUCKINGHAM".

An Illustration to "The Heads of Illustrious Persons of Great Britain, engraved by Mr Houbraken and Mr Vertue, with their lives and Characters by Thomas Birch, AM, FRS"

Ref: **8451**



609. The Prince of Great Britain &c.

G. Kneller ad vivum pinx: I. Smith fecit. Sold by I. Smith at ye golden Lyon in Russel Street. Fine mezzotint. 357 x 254mm. 14" x 10". Small crease in bottom right hand corner. £220
Prince James, Prince of Wales (James Francis Edward Stuart; "The Old Pretender" or "The Old Chevalier"; 10 June 1688 – 1 January 1766) was the son of the deposed James II and VII. As such, he claimed the English, Scottish and Irish thrones (as James III and VIII) from the death of his father in 1701, when he was proclaimed king of England, Scotland and Ireland by his cousin Louis XIV of France. From the moment of his birth, on 10 June 1688, at St. James's Palace, the prince was the subject of controversy. He was born to the reigning king, James II of England and VII of Scots, and his Roman Catholic second wife, Mary of Modena, and as such was automatically Duke of Cornwall and Duke of Rothesay among other titles. Pope Clement XI offered James the Palazzo Muti in Rome as his residence, and he accepted. Innocent XIII, like his predecessor, showed much support. Thanks to the mediation of a close friend of his, Cardinal Filippo Antonio Gualterio, James was granted a life annuity of eight thousand Roman scudi. Such help enabled him to organise a Roman Jacobite court, where the Pope's cousin, Francesco Maria Conti of Siena, was the Gentiluomo di camera (Chamberlain). James died in Rome on 1 January 1766, and was buried in St. Peter's

Basilica at the Vatican. From 14 January the Papacy recognized the Hanoverian dynasty as the legitimate rulers of Britain and Ireland.

Ref: **8411**

610. [Queen Victoria.]

Painted by John Partridge Portrait Painter exty: to Her Majesty & to H.R.H. Prince Albert. Engraved by John H. Robinson Hony: Member of the Imperial Academy of St. Petersburg. [n.d., c.1840.]

Mixed method engraving on india laid paper, proof before title. 590 x 460mm. 23¼ x 18". A few worm holes to left side of plate and image. £320

A youthful Queen Victoria (1819-1901) by John Partridge (1790 - 1872), a pupil of Thomas Phillips. In 1840 he painted this portrait of the queen and one of Prince Albert, which were exhibited at the Royal Academy in 1841, and were engraved in line respectively by John Henry Robinson, R.A., and George Thomas Doo, R.A. These works were very successful, and in 1842 Partridge was appointed 'Portrait-painter Extraordinary to Her Majesty.

Ref: **8506**

611. [Queen Victoria.]

J. Winterhalter, pinxit. F. Forster, sculpsit [n.d., c.1840.]

Mixed method engraving, scratched letter proof before title on india laid paper. 585 x 440mm. 23 x 17¼". A few worm holes to left edge of plate and image. £260

Scarce portrait of a youthful Queen Victoria (1819 - 1901) by François Forster (1790 - 1872) after Franz Xaver Winterhalter (1805 - 1873).

Not in BM, NPG.

Ref: **8509**

612. Friedrich Wilhelm Prinz von Preussen.

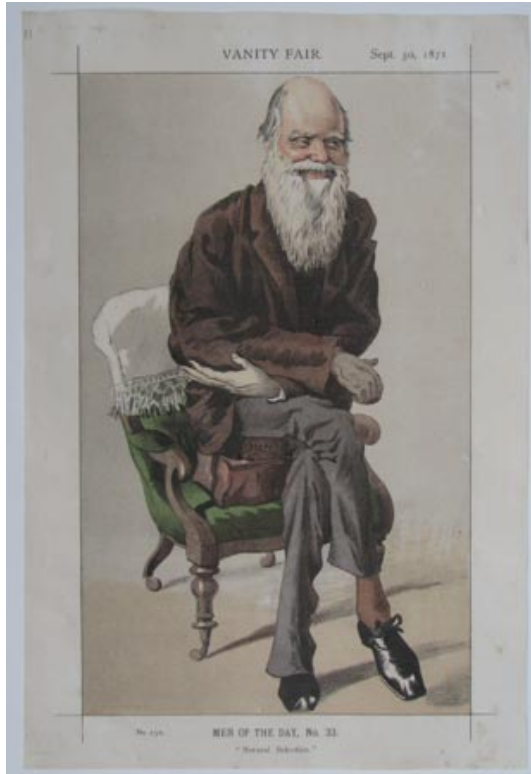
N.d. Nat. gem. v. Radtke. Lith. v. Sülsnapp. [n.d. c.1830] Verlag u. Druck v. L. Sachse & Co. Berlin. Lithograph. Sheet 652 x 470mm. 25" 2/3 x 18½".

Small tears into margin. £130

King Frederick William IV of Prussia (German: Friedrich Wilhelm IV von Preußen; October 15, 1795 - January 2, 1861), the eldest son and successor of Frederick William III of Prussia, reigned as King of Prussia from 1840 to 1861. Frederick William was a staunch Romanticist, and his devotion to this movement, which in the German States featured a nostalgia for the Middle Ages, was largely responsible for him developing into a conservative at an early age. In 1815, when he was only 20, the crown prince exerted his influence to structure the proposed constitution of 1815, which was never actually enacted, in such a way that the landed aristocracy would hold the majority of the power. He was firmly against both liberalisation and unification of Germany, preferring to allow Austria to remain the principal power in the German states. He committed himself to German unification, formed a liberal government, convened a national assembly, and ordered that a Constitution of the Kingdom of Prussia be drawn up. Once his position was more secure again, however, he quickly had the

army reoccupy Berlin and dissolved the assembly in December. He did, however, remain dedicated to unification for a time, leading the Frankfurt Parliament to offer him the crown of Germany on April 3, 1849, which he refused. A stroke in 1857 left the king partially paralyzed and largely mentally incapacitated, and his brother William served as regent from 1858 until the king's death in 1861, at which point he acceded the throne himself as William I.

Ref: **8314**



613. **[Charles Darwin.] No. 152. Men of the Day, No. 33. '.**

Vanity Fair. Sept. 30, 1871.

Chromolithograph. Sheet 362 x 241mm. 14¼" x 9½".
£160

Charles Robert Darwin (February 12, 1809 – April 19, 1882) was an English naturalist, [I] who realised and demonstrated that all species of life have evolved over time from common ancestors through the process he called natural selection.

Ref: **9262**

614. **Charles Daubeny Athenoem Portraits, No. 27.**

M. Haughton, Pinx.t Day & Haghe, Lith.rs to the King. London, Pub.d April 1836, by T. Mc...Lean 26 Haymarket.

Lithograph, 210 x 160mm. 8¼ x 6¼". £65

Portrait of Charles Daubeny (1795-1867), English chemist, botanist and geologist.

Ref: **8719**

615. **[John Fothergill.]**

Published as the Act Directs by Robt. Stewart Near Great Turnstile Holborn January ye 27 1781.

Mezzotint, scratched letter proof before title, image 250 x 215mm. 9¾ x 8½". Trimmed. Two creases through image. £360

Dr. John Fothergill FRS (1712 – 1780), physician, plant collector, philanthropist and Quaker, based in London. A great friend of Benjamin Franklin, he helped to advance the interests of the Pennsylvania Hospital in England. In 1762 he sent anatomical drawings and anatomical casts of a pregnant woman to the hospital, which were greatly admired by medical students and the public, in addition to donating the first book to the hospital library. Franklin said of him: 'I can hardly conceive that a better man ever existed.'

By Robert Stewart (1776 - 1786; fl), London

mezzotinter and publisher.

Not in BM. Chaloner Smith: undescribed.

Ref: **9096**

616. **Thomas Guy Founder of Guy's Hospital. Conferring with Dr. Mead the Physician & Mr. Stear the Architect upon the Plan for the Building.**

C. W. COPE, R.A. PINXT. AUTOTYPE. Printed in permanent Pigments by the Autotype Fine Art Company (Limited) at 36 Rathbone Place, London. Autotype, 405 x 450mm, 16 x 17 ½". Tears and folds at edges of wide margins; some foxing. £180

Historical reconstruction in period costume of this consultation between famous doctors and the architect.

Ref: **8588**

617. **[John Hawkshaw.]**

[Painted by James Edgell Collins. Engraved by James Faed.] [London, Published March 16th 1866 by Henry Graves & Co. the Proprietors Publishers to the Queen and T.R.H. the Prince & Princess of Wales __ 6 Pall Mall.]

Mezzotint, proof before letters. 405 x 515mm. Some staining in margins. £240

Sir John Hawkshaw, engineer who in 1845 became chief engineer to the Manchester & Leeds railway, and in 1847 to its successor, the Lancashire & Yorkshire railway 1811 - 1891].

Ref: **8207**

618. **[Thomas Henry Huxley.] [From a photograph by Messrs. Elliott & Fry. Presented to the Subscribers to Nature N.223 .February 5th.1874.]**

C.H.Jeens. [London Published by Macmillan & Co. 1874.]

Engraving. 213 x 137mm. £50

Scientist and Mathematician. [1825-1895]

W: 1484-5.

Ref: **3452**

619. **[John Leake. M.D.]**

[D. Gardner pinx. F. Bartolozzi sculp.] [n.d. c.1781]. Proof before letters.

Stipple engraving. Sheet 135 x 215mm. Trimmed inside the platemark general soiling. £95

Man-midwife [1729 - 1792]. Frontispiece to his 'Medical Instructions' of 1781.

Not in Wellcome.

Ref: **8975**

620. **P.M. Mc Douall [facsimile signature]**
[n.d. c.1840.]

Stipple and line engraving. 400 x 298mm. 15¾" x 11¾". Some spotting and small tears. £140

Peter Murray M'Douall (McDouall) (circa 1814-1854), Chartist and medical practitioner. McDouall was a prosperous surgeon who became radicalised after seeing the plight of factory workers. He was known for his passionate temperament and became the foremost advocate of attaining reform through physical force. He was imprisoned for sedition in 1839 but this served only to enhance his reputation.

Ref: **8681**

621. **Miller. De la societe Royale de Londres De l'academie des Botanistes de florence Et Directeur du Jardin de Botanique Des Apothicaires de Chelsea.**

C.F. Maillet, fecit. 1787.

Etching and engraving, 250 x 180mm. 9¾ x 7". Some soiling, stains left edge of plate. £130

Philip Miller (1691 - 1771), gardener to the society of Apothecaries (1722-70), in whose care the Chelsea Physic Garden became an outstanding botanic garden, renowned throughout Europe particularly for its North American plants. Miller's *Gardeners' Dictionary*, eight editions and various abridgements of which appeared in his lifetime, was an enormously popular work, both in Britain and abroad. He trained many who later held prominent positions in the botanical world.

NPG: D5257.

Ref: **8978**

622. **The Revd. Dr. Colin Milne, F.R.S. Author of the Botanical Dictionary.**

Russell, R.A. Portrait Painter to their Majesties, pinxt. Holl sculpt. London Published for Dr. Thornton, 1804. Stipple. Sheet 440 x 325mm. £160

Divine and botanist [1743? - 1815]. Vignette view of Greenwich Hospital by Newton underneath portrait.

Ref: **8209**

623. **Jas. Ross Captain [facsimile autograph.]**

T. H. Maguire 1851 [in plate lower left.] M. & N. Hanhart, Impt. [Published by George Ransome, Ipswich. c.1851.]

Lithograph signed on stone by the artist with "Jas. Ross, Captain" signature facsimile. Sheet 610 x 440mm. 24 x 17¼". Water stain to sheet lower right. £330

Sir James Clark Ross (1800 - 1862), Rear-Admiral and Arctic explorer; discovered magnetic pole on expedition with Felix Booth, 1831; commanded expedition on the Antarctic, 1839-43, and searched for Sir John Franklin, 1848-9.

This print published for Ipswich Museum Portraits, with museum blindstamp lower right.

Ref: **9092**



624. **Richard Smith [facsimile signature] Deputy Provincial Grand Master of the Freemasons of the Province of Bristol.**

N.C. Branwhite, delt. Edwd. Morton, lith. [n.d. c.1800.]

Lithograph. 317 x 240mm. 12½" x 9½". A small mark in the title area £130

Richard Smith (1772 - 1843). Surgeon of the Bristol Royal Infirmary, established in 1826. Wrote 'Biographical Memoirs of the Bristol Infirmary'.

Not in Wellcome.

Ref: **8288**

625. **Dr.. Solander.**

[n.d., c.1775.]

Etching, 100 x 100mm. 4 x 4". £65

Daniel Charles Solander (1736 - 1782), botanist. Born in Sweden, in 1768 Solander and his fellow scientist Dr. Herman Spöring were employed by Joseph Banks, to join him on James Cook's first voyage to the Pacific Ocean on board the Endeavour. They were the botanists who inspired the name Botanist Bay (which later became Botany Bay), Cook's expedition's first landing place in Australia. Solander helped make and describe an important collection of Australian plants while the Endeavour was beached at the site of present-day Cooktown for nearly seven weeks, after being damaged on the Great Barrier Reef. These collections later formed the basis of Banks' *Florilegium*. On their return in 1771 he became Banks' secretary and librarian and lived in his house at Soho Square. In 1772 he accompanied Banks on his voyage to Iceland, the Faroes and the Orkney Islands. Between 1773 and

1782 he was Keeper of the Natural History Department of the British Museum.

Solander invented the book-form box known as the Solander box which is still used in libraries and archives as the most suitable way of storing prints, drawings, herbarium materials and some manuscripts.
Ref: **9101**

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

[Painted by Sir Thomas Lawrence PRA. Engraved by Charles Turner ARA.] [London Published January 17, 1831 By Mt. Turner, 50, Warren Street Fitzroy Square. Mezzotint. Proof before letters. 502 x 349mm. 19¾" x 13¾". £280

John Taylor (1779-1863) was an English a land surveyor and civil engineer. Taylor's best known project was the engineering of the Tavistock Canal. Taylor was born in Norwich, England and showed an interest in mining at a young age; in 1798, at only 19 years of age, Taylor became the manager of The Wheal Friendship Mine, which was the worlds largest copper mine. He was also responsible for building the Redruth and Chasewater Railway in 1824.

Whitman:553

Ref: **8433**

627. **William Walker, Esqr. Lecturer on the Eidouranion.**

Engraved by Ridley from a Miniature by Miss E. Barratt. Published as the Act directs Decr. 31, 1798, by Vernor & Hood, 31 Poultry.

Stipple engraving, 165 x 110mm. 6½ x 4¼". Soiled. £95

Magic Lantern interest. William Walker (1766? - 1816), lecturer on astronomy and eldest son of Adam Walker. He demonstrated the 'Eidouranion', or 'Large Transparency Orrery', invented by his father. It used some form of back projection to give astronomical effects on a screen. This was accompanied by Adam's lecturing and music played on a Celestina - a type of glass organ.

Ref: **9076**

628. **Effigies Reverendi admodum veri Johannis Wilkins nuper Episcopi Cestriensis.**

[R. White sculp.] [n.d., 1680-1700.]

Engraving. 160 x 100mm. Damaged, but very rare. Paper scuffed; glued down to paper. £110

John Wilkins (1614 - 1672) was an English clergyman and author. He founded the Royal Society in 1660 and was Bishop of Chester from 1668 until his death. His most famous writings included An Essay towards a Real Character and a Philosophical Language.

Wilkins is the only person to have headed a college at both the University of Oxford and the University of Cambridge.

Ref: **8259**

629. **Major General Bonham. Govr. of Surinam 1814.**

[probably after Georges Paul Eckstein] [Thomas Lupton] London Published 1, Jany 1817. by R Cribb & Son. 288. Holborn.

Mezzotint. Cut and laid on paper. Image 291 x 234mm. 11½" x 9¼". Very rare. Time staining. Small creases in image. £230

Pinson Bonham (1762-1855). Governor of Surinam during the British occupation of 1795 - 1803.

Ref: **8709**



630. **Lady Frederick Campbell.**

Publish'd Sept.r 14.th 1784, by J.K.Sherwin, Engraver to his Majesty, and his Royal Highness the Prince of Wales, No. 28, St James's Street, and Sold by W. Hinton No. 5, Sweetings Alley, Royal Exchange, London.

Stipple. Plate 348 x 234mm. 13¾" x 9¼". Very fine.

£260

Lady Ferres petitioned her husband for divorce and the steward of the estate was asked to give evidence in the petition. The Countess was seen to be distraught, however when her husband, the Earl of Ferres, was subsequently arrested for the murder of the steward. He was hanged at Tyburn. Before he died, however, he cursed his wife and wished that she should experience a death more painful than his own. She subsequently married Lord Frederick Campbell and eventually died a very torturous death being burned in a fire in the tower of Combe Bank. All that was found of her in the ruins was the bone of one thumb which was buried at Combe Bank. The ghost of Lady Frederick Campbell is said to still haunt the ground of the estate at Combe Bank, Sundridge.

Ex: Oettingen-Wallerstein collection.

Ref: **9205**

631. **Rev. James Caughey. "Wherefore he is able also to save them to the uttermost that come unto God by hm, seeing that he ever liveth to make intercession for them." - Hebrews vii. 25.**

Norfolk-street Wesleyan Chapel, Thursday Evening, August 8th, 1844.

Wood engraving. 228 x 185mm. 9" x 7½". One crease from the top right-hand corner through the image. £50
Silhouette of James Caughey, an Irish-born emigrant to the United States who was converted in the times of revival in 1830-31 and soon after ordained to the Methodist ministry. He experienced powerful revivals in Canada but it was his revival labours in Great Britain during the 1840's, for which he is most well known.

This book is a history of the revival he experienced across Britain when he claims to have seen "20,000 profess faith in Christ and 10,000 profess sanctification." He campaigned in Ireland and England, mainly in Methodist circles, drawing huge crowds wherever he went. He was a powerful preacher who frequently used the 'word of knowledge' in his sermons, resulting in great conviction of sin.

Among the converts during this campaign was the young William Booth, who professed salvation during Caughey's Nottingham crusade and immediately took to street preaching.

Ref: **8285**

632. **Sir William Courtenay. On His Favourite Charger.**

W. Clerk lith. 202 High Holborn. Published by B.D. Cousins, 18, Duke Street, Lincoln's Inn Fields, London [n.d., c.1838].

Lithograph, sheet 395 x 295mm. 15½ x 11½".

Marginal tear lower right corner. £180

Sir William Courtenay, real name John Nichols Thom (1799-1838) is best known for his part in the battle of Bossenden Wood, near Dunkirk, Kent, the last armed rising on British soil. In 1838 the start of farm mechanisation had lost many people their jobs, and they and their families were close to starvation. Parish 'out-relief', which allowed them to stay in their own homes while drawing benefit, had ceased, and many were in and out of the Workhouse. In earlier life Courtenay had attended meetings of the Spencean Society, a proto-socialist organisation, and he identified strongly with society's underdogs. He stood for Parliament in East Kent, but not surprisingly failed to get elected. Figuring that constitutional means would never solve the country's ills, or rid it of its conservative Establishment, he decided that rebellion was the only answer.

In Dunkirk and other parishes around Faversham he raised a ragged army of jobless farm labourers. "I'm now going to strike the bloody blow! The streets that have heretofore flowed with water shall flow with blood for the rights of the poor." Rather late in the day, the authorities realised that Courtenay was a serious threat. The Army was called out, and there was a pitched battle in Bossenden Wood. Courtenay's ill-equipped followers were no match for disciplined troops, and were soon defeated. He and seven of his men were killed. On the Government side just two men died. You can see a memorial to one of them, Lieut. Bennett, in the north aisle of Canterbury Cathedral. The rebellion hit the national headlines.

Rare.

Ref: **8854**

633. **Wm. Darling [facsimile] [in the Langton Light House 1838 Faroe Islands]. [John Reay. 4/5/97] [Signature]**

Painted by John Reay. Drawn on Stone by Weld Taylor. [n.d., c.1830] London, Published by Thos. McLean, 26, Haymarket & Currie & Bowman, Newcastle upon Tyne. J.Graf, Printer to Her Majesty.

£160

William Darling (1786-1865), keeper of Longstone lighthouse. On the 7th of September 1838, the "Forfarshire" with sixty-three persons on board, struck on the Farne Islands, and Darling, along with his daughter Grace, rescued nine survivors from the shipwreck, earning them a gold medal from the Humane Society.

Ref: **8472**

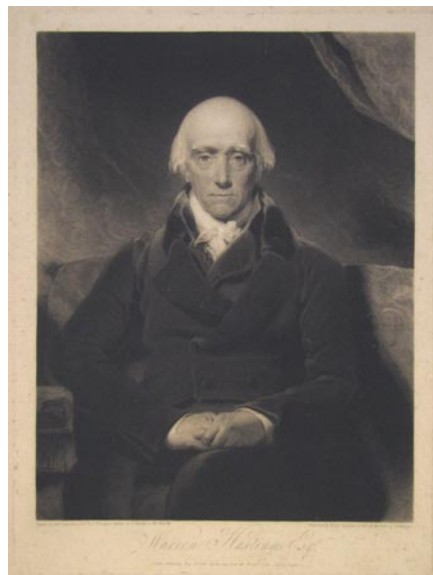
634. **Padre Alessandro Gavazzi [facsimile signature]**

J.R. Dicksee 1851 [facsimile]. M. & N. Hanhart, Impt. London, J.R. Dicksee, Howland St. Fitzroy Square. Ackermann & Co. Strand & C. Gilpin, Bishopsgate St. Without, July 22nd. 1851.

Lithograph. Image 489 x 362mm. 19¼" x 14¼". Tears and rips into right-hand sheet margin. £130

Alessandro Gavazzi (Bologna, 21 March 1809 - Roma, 9 January 1889) also sometimes mentioned as father Gavazzi, was a preacher and patriot of the Italian Risorgimento. The Italian Risorgimento was the period in the history of Italy during which the Italian nation achieved its national unity. The term provides an exemplary idea of the rebirth of national unity, which was non-existent for many years.

Ref: **8317**



635. **Warren Hastings.**

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

Mezzotint, 410 x 290mm, 15 ½ x 11 ½" Laid down,
some minor foxing and staining. £330
Ref: **8589**

636. **Parson Horne [ink mss.]**

[n.d., c.1760.]

Mezzotint, uncleaned proof before all letters. Sheet
350 x 250mm, 13¾ x 10". Framed. Trimmed to plate
on all sides. Unexamined out of frame. £260

Probably George Horne (1730-1792), later Bishop of
Norwich.

Ref: **8827**

637. **Sir Samuel House. Libertas et natale
Solum.**

London, Published July 12 1781 by C. Knight,
Berwick Street.

Aquatint, 230 x 180mm. 9 x 7". Nick on left extending
to printed area. £75

Full-length portrait of Samuel House (publican and
politician, d. 1785), with a wine glass in hand and a
punch bowl entitled 'Fox for ever'. The latin motto
translates as 'liberty and my native soil.'

Ref: **8671**

638. **Lansdowne [facsimile signature].**

Painted by F. Grant, R.A. Engraved by J.R. Jackson.

London, Published Augt. 8th..1857, by Messrs..Fores,
41 Piccadilly.

Mezzotint. 440 x 340mm. 17¼" x 13" 1/3. £95

Henry Petty-Fitzmaurice, 3rd Marquess of Lansdowne
(1780–1863) was Chancellor of the Exchequer at the
tender age of 25. He served as a Whig under eight
prime ministers, becoming Lord President of the
Council and the friend and political confidante of
Queen Victoria, from whom he declined a dukedom in
1857. Like his father, the 3rd Marquess built up an
outstanding art collection and delighted in entertaining
friends and colleagues at Bowood.

Ref: **8289**

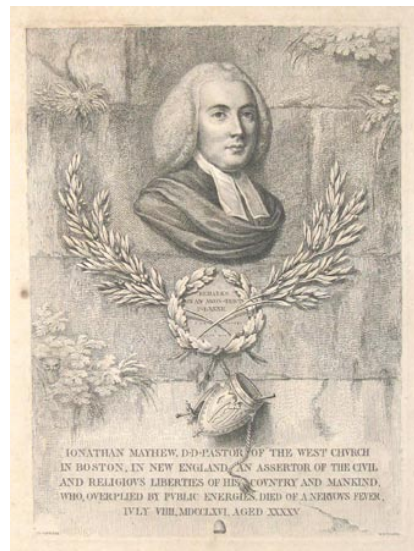
639. **His Excellency the Earl of
Macartney, Ambassador Extraordinary
from the King of Great Britain to the
Emperor of China.**

Painted by S. Hickey. Engd. by J. Hall Engr. to His
Majesty. London, Published April 12, 1796, by G.
Nicol.

Copper engraving. Sheet 286 x 216mm. 11¼" x 8¼".
£95

George Macartney, 1st Earl Macartney, KB (14 May
1737 - 31 May 1806) was a British statesman, colonial
administrator and diplomat.

Ref: **8748**



640. **Jonathan Mayhew D.D. Pastor of the
West Church in Boston, in New England,
as assertor of the civil and religious
liberties of his Country and mankind who,
overplied by public energies, died of a
nervous fever, July VIII, MDCCLXVI,
Aged XXXV. [In reef] Remarks on an
Anon. Tract P. LXXXII. I am indeed a
Poor Man.**

I.B.Cipriani MDCCLXVII.

Engraving. 241 x 178mm. 9" ½ x 7". Sheet 426 x
279mm. 16¾" x 11". £190

Jonathan Mayhew (October 8, 1720 – July 9, 1766)
was a noted American clergyman and minister at Old
West Church, Boston, Massachusetts. He is credited
with coining the phrase "no taxation without
representation." Mayhew graduated from Harvard
College in 1744, where he was Dudleian lecturer in
1765, and in 1749 had received the degree of D.D.
from the University of Aberdeen. He died July 1766.
Ref: **8454**

641. **John Earl of Sandwich. Quique sui
memores alios fecere merendo; / Omnibus
his nivea cinguntur tempora vitta.**

Painted by T. Gainsborough R.A. Engraved by J.
Collyer Engraver to Her Majesty. London Published as
the Act directs 1. Feby. 1799. by John Cooke M.A.
Engraving. 178 x 121mm. 7" x 4¾". Scarce print. £85
John Montagu, 4th Earl of Sandwich, PC, FRS (3
November 1718 – 30 April 1792) succeeded his
grandfather, the 3rd Earl, in 1729, at the age of ten.
During his life he held various military and political
offices (such as Postmaster General and First Lord of
the Admiralty).

Ref: **8708**

642. **Mrs. Curzon**

Publish'd Sept.r 14.th 1784, by J.K.Sherwin, Engraver
to his Majesty, and his Royal Highness the Prince of
Wales, No. 28, St James's Street, and Sold by W.
Hinton No. 5, Sweetings Alley, Royal Exchange,
London.

Stipple. Plate 330 x 248mm. 13" x 9¾". Very fine.£260

Sophia Susanna Noel Wentworth was the daughter of Edward Noel, 1st Viscount Wentworth of Wellesborough. She married Nathaniel Curzon, 2nd Baron Scarsdale on 11 August 1777. She died on 28 June 1782. Her married name became Curzon
Ex: Oettingen-Wallerstein collection.
Ref: **9206**

643. **'Alderman Newnham Lord Mayor of the City of London 1782'. Annual Ceremony of administering the Oath of Allegiance &c on Novr. 8th, the day preceding Lord Mayor's Day with the Portraits of the whole Court of Aldermen, Sheriff, many of the Common Council, & several Spectators &c.**

Reference to the Swearing In of Aldn. Newnham Lord Mayor on Novr. 8th. 1782.

[Lettered below image in seven columns with the names of the people portrayed.]

Painted by Mr. Wm Miller. Engraved by Mr. Benjn. Smith'. Pub. June 4, 1801, by Aldn Boydell, & Josiah Boydell, Esqr. No. 90, Cheapside, & at the Shakspeare Gallery, Pall Mall, London - Key: Published June 4th, 1801, by John & Josiah Boydell, No. 90, Cheapside, & at the S, Gallery, Pall Mall.

Stipple engraving 595 x 815mm, 23 1/2 x 33 1/2 inches. With etched key plate on rag paper, 275 x 330mm. 10 3/4 x 13". Trimmed to plate at base, many repairs along title area, one repaired tearTwo small holes. Paper discoloured. £480

Large size engraving and key to Benjamin Smith's (1786 - 1833) print. The aldermen and sheriffs present are listed, including Nathaniel Newnham (1742 - 1809) and John Boydell, portrayed, assembled in the Guildhall.

Newnham was sheriff of London 1775-6, Lord Mayor 1782-3, MP for London 1780-90. Also joint founder of a banking firm with Everett, Drummond, Tibbits and Tanner in Lombard St, 1785, later known as Everett & Co.

The Guildhall with Chatham's Monument and the statues of Gog and Magog on the right wall, with Alderman Newnham, Lord Mayor of London, holding a large book handed to him by the Town Clerk and the Mace Bearer, surrounded by the court of Aldermen, sheriffs and members of the common council, standing and sitting along the walls and processing up the passage between towards the mayor.

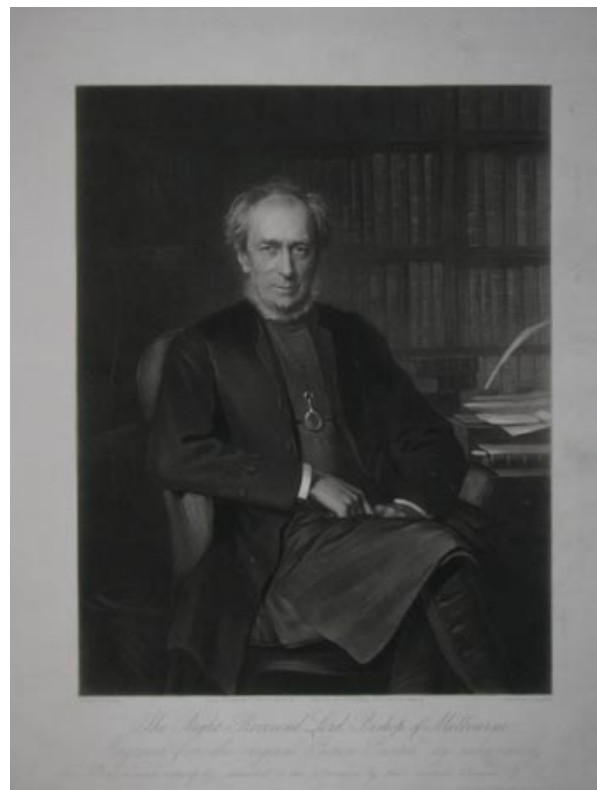
Ref: **8886**

644. **Richard Oastler [facsimile signature]. London Dispatch Office Catherine Street Strand.**

[n.d. c.1840]

Stipple engraving. 223 x 146mm. 8 3/4" x 5 3/4". £90
Richard Oastler (20 December 1789 - 22 August 1861) was an English labour reformer and abolitionist. He fought for the rights of working children in the Factory Act of 1847, and was also a prominent leader of the Factory reform and anti-Poor Law movement.

Ref: **8478**



645. **The Right Reverend Lord Bishop of Melbourne. Engraved from the original Picture Painted by subscription. This Plate is most respectfully dedicated to the subscribers by their obedient Servant. The Publisher.**

Painted by H. Weigall. Engraved by T. L. Atkinson. London: Published Novr. 1st. 1876 by Thomas Mc. Lean, 7, Haymarket and Samuel Mullen. Collins Street East, Melbourne.

Mezzotint. Cut to plate. Plate: 539 x 396mm. (21 1/4" x 15 1/2"). Some light rubs and scratches within the image. £160

Charles Perry (17 February 1807 – 2 December 1891) was the first Anglican bishop of Melbourne. Perry was the third son of John Perry, shipbuilder, by his second wife, Mary, daughter of George Green, was born at Hackney, Middlesex. He was educated at Harrow, where he played in the school eleven, and was a contemporary of Bishop Charles Wordsworth and Cardinal Manning. After four years at Harrow, on account of some youthful folly, the headmaster asked Perry's mother to take him away and send him to private tutors. In 1824 he went to Trinity College, Cambridge, where he graduated B.A. in 1828 as senior wrangler, first Smith's prizeman and 7th in the first class of the classical tripos. He was elected a fellow of Trinity College in 1829 and began reading for the bar, but his health broke down, and in 1832 he returned to Trinity College as assistant-tutor and later tutor. While at Cambridge he was ordained deacon in 1833 and priest in 1836, and having purchased the advowson of the living of Barnwell, vested the patronage in trustees and secured the erection of two churches. Of one of these, St Paul's, he became the first vicar in 1842, and

five years later was appointed the first bishop of Melbourne. He sailed on the Stag on 6 October 1847 and arrived in Port Phillip Bay on 14 January 1848. He found that there was one over-burdened clergyman in Melbourne, another at Geelong, and another at Portland. He had brought three clergymen with him, and there were two catechists, thus making with the bishop a total of nine persons to minister to a district as large as Great Britain. On 10 January 1870 Perry laid the foundationstone of Trinity College at the University of Melbourne, but it was not until Alexander Leeper was appointed warden in 1876 that the college made a fair start. Since then several Australian bishops and many clergy have been among its old students. In his last years he did much committee work in connexion with missionary societies and was one of the founders of Wycliffe Hall, Oxford, and Ridley Hall, Cambridge. He died on 2 December 1891 and was buried at Harlow, Essex. He married in 1841 Fanny, daughter of Samuel Cooper, who survived him. He had no children. He published in 1856 Five Sermons preached before the University of Cambridge in November 1855, and in 1864, Foundation Truths: Four Sermons. Various addresses and sermons were also published separately. His portrait by Henry Weigall is at the National Gallery of Victoria, Melbourne.

See *Kivell & Spence, page 249.*

Ref: **8275**

646. **William Pitt.**

Ant: Hickel Pinx.t. P.M.Alix Sculp. A Paris chez Drouhin Editeur, Rue de Vaugirard No 1348 enface du Jardin des Carmes. [n.d., c.1795.]

Fine aquatint printed in colours. 415 x 330mm, 16½ x 13". £480

A scarce portrait of William Pitt the Younger (1759-1806), the youngest British Prime Minister at 24.

Ref: **9046**

647. **Rokeby [facsimile signature]**

Painted by F. Grant, R.A. Engraved by George Zobel. London, Published by Henry Graves & Compy. March, 1st, 1858; Printsellers to the Queen__6 Pall Mall.

Mezzotint. Sheet 526 x 406mm. 20¾" x 16". Crease through face. £180

Matthew Robinson, 2nd Baron Rokeby (1712 – November 30, 1800), was an English eccentric nobleman who preferred a watery environment to a dry one.

Ref: **8517**

648. **Serena. No sin with her to cast a private glance / O're the dear pages of a new romance, / Eager in fiction's touching scenes to find / A field to exercise her youthful mind; / The touching scenes new energy imprest / On all the virtues of her feeling breast.**

Drawn by Adam Buck. Engraved by Wright & Ziegler. London Published by William Holland. No.50, Oxford Street, April. 10. 1799.

Printed coloured stipple. Plate 355 x 246mm. 14" x 9¾". £380

Honora Edgeworth (née Sneyd) (1753-1780), Wife of Richard Lovell Edgeworth.

Ref: **8999**



649. **At the time when Mr. Algernon Sydney was Ambassador at the court of Denmark Monsieur Terlon the French Ambassador had the confidence to tear out of the book of mottoes in the king's library this verse which Mr. Sydney according to the liberty allowed to all noble strangers had written in it Manus haec inimica tyrannis/ ense petit placidam sub Libertate quietem though Monsieur Terlon understood not a word of Latin he was told by others the meaning of that sentence which he considered as a libel upon the French government and upon such as was then setting up in Denmark by French assistance or example. Lord Molesworth's Preface to his Account of Denmark.**

G. B. Cipriani. D. J. Basire. S. MDCCLXIII Engraving, 245 x 185mm. 9¾ x 7¼". £140

A portrait of the politician Algernon Sydney (1622-1683), who was beheaded for his alleged part in the "Rye House Plot" to assassinate Charles II. Over his shoulder is a pennant reading "Sanctus . Amor Patriae Dat . Antimum".

Ref: **8566**

650. **[Isaac van Amburgh in a cage with his animals.]**

[Painted by E. Landseer.] London Henry Graves & Co. 6, Pall Mall, 1882, Copyright.

Mixed method engraving on india laid paper, proof before title. 215 x 270mm. 8½ x 10½". £60

Isaac van Amburgh (1800 - 1868), famous American animal trainer, in Britain from 1838 and much admired by Queen Victoria. He reclines in Roman style dress in a cage, surrounded by animals including a tiger which

he strokes the head of, a lamb standing beside him and a lion above, watched by a crowd through the bars. After Sir Edwin Landseer (1802 - 1873).
Printseller's Association blindstamp lower left.
Ref: **8891**

651. **[William Vesey Fitzgerald]**

[Painted by John Lucas. Engraved by Saml. Bellin.]
[London Published by Thomas McLean, 7 Haymarket, and Thomas Jull, Horsham, Decb. 12th. 1867.]
Mixed-method engraving on india. Proof before all letters. 521 x 407mm. 20½" x 16". £120
Sir William Robert Seymour Vesey-FitzGerald, GCSI, GCIE PC (1818 – 28 June 1885) was a British politician and Member of Parliament for Horsham. FitzGerald was an illegitimate child of William Vesey-FitzGerald, 2nd Baron FitzGerald and Vesey. He studied at both Christ Church, Oxford and Oriol College, Oxford, graduating with a degree in Classics in 1837. FitzGerald was elected member for Horsham in 1848, but was unseated on petition. In 1852 he was once again elected for Horsham and was able to hold the seat until 1865. During this time he served as Under Secretary for Foreign Affairs. In 1866, he was appointed as Governor of Bombay and was elevated to the Privy Council of the United Kingdom and made a Knight Commander of the Order of the Star of India and Knight Grand Commander of the Order of the Indian Empire. On his return to Britain, he again served Horsham as MP from 1874 to 1875. In 1875 he was appointed Chief Charity Commissioner
AP: 42. LP: 25.
Ref: **8313**

652. **Wm. V Fitz - Gerald [facsimile signature] The Right Honble. W. R. Vesey Fitz-Gerald. Engraved from the original picture presented to him by the inhabitants of Horsham and others, on his departure from England to assume the Governorship of Bombay.**

Painted by John Lucas. Engraved by Saml. Bellin.
London Published by Thomas McLean, 7 Haymarket, and Thomas Jull, Horsham, Decb. 12th. 1867.
Mixed-method engraving. 492 x 386mm. 19" 1/3 x 15¼". Proof before letters £120
Sir William Robert Seymour Vesey-FitzGerald, GCSI, GCIE PC (1818 – 28 June 1885) was a British politician and Member of Parliament for Horsham. FitzGerald was an illegitimate child of William Vesey-FitzGerald, 2nd Baron FitzGerald and Vesey. He studied at both Christ Church, Oxford and Oriol College, Oxford, graduating with a degree in Classics in 1837. FitzGerald was elected member for Horsham in 1848, but was unseated on petition. In 1852 he was once again elected for Horsham and was able to hold the seat until 1865. During this time he served as Under Secretary for Foreign Affairs. In 1866, he was appointed as Governor of Bombay and was elevated to the Privy Council of the United Kingdom and made a Knight Commander of the Order of the Star of India and Knight Grand Commander of the Order of the

Indian Empire. On his return to Britain, he again served Horsham as MP from 1874 to 1875. In 1875 he was appointed Chief Charity Commissioner.
AP: 42. LP: 25.
Ref: **8309**

653. **Vispré Pinxit et Fecit.**

[Print made by François Xavier Vispré] [Published in London, 1760-1765.]
Mezzotint. Plate 330 x 222mm. 13" x 8¾". £160
Woman, traditionally said to be Mrs Vispré, three-quarter length seen in profile seated in a chair with folded arms reading a book.
Ex: Oettingen-Wallerstein collection. Chaloner Smith 3. BM: 1902,1011.6082.
Ref: **9200**



654. **'Eighty Seven Years have I sojourned on this earth, endeavouring to do good.'** John Wesley. 1. James Hamilton M.D. 2. Revd. John Wesley M.A. 3. Revd. Joseph Cole.

Drawn as they were seen walking in the Street at Edinburgh in the year, 1790, by an eminent Artist. Engraved & Published by Chas. Seymour, 74. High Str. Birmingham, & may be had of all Booksellers. Line engraving. 210 x 147mm. 8¼" x 5¾". Margin corners slightly torn. £140
John Wesley, the founder of Methodism, Wesleyan is among the oldest of the numerous originally Methodist institutions of higher education in the United States. The Methodist movement originated in England in the 1720s, and was particularly important for its early emphasis on social service and education. From its inception, Wesleyan offered a liberal arts program rather than theological training. Ties to the Methodist church, which were particularly strong in the earliest years and from the 1870s to the 1890s, waxed and waned throughout the 19th and early 20th centuries. Wesleyan became fully independent of the Methodist church in 1937
Ref: **8286**



655. Williams, Bishop, May. found Guilty of the Murder of the Italian Boy, Decr. 2, 1831.

[n.d. c.1831.]

Line engraving. 202 x 235mm. 8" x 9¼". Trimmed to top of platemark. £140

It was on Saturday, the 5th of November, 1831, that these two men were apprehended for the crime of which they were subsequently found guilty, and for which they were executed. They were immediately conveyed to the station-house of the F division of police, in Covent Garden, and on the same night were taken into custody before Mr Minshull, the sitting magistrate at Bow Street police office. Bishop and Williams, however, were not the only persons then charged: James May and James Shields were also taken into custody, an allegation of suspicion of murder having been made against them all generally. At this period little more than a mere declaration that they were suspected to have been concerned in the murder of a boy about fourteen years of age, whose body they had offered for sale at King's College, was made, and the prisoners were remanded to await the result of the inquest, which was directed to be held upon the body of the deceased. On Friday, the 2nd of December, 1831, the prisoners Bishop, May and Williams were placed at the bar of the Old Bailey to take their trial upon the charge of murder preferred against them. At ten o'clock Chief Justice Tindal, Mr Justice Littledale and Mr Baron Vaughan took their seats upon the bench, the remaining portion of which was instantly occupied by members of the nobility and persons of distinction, amongst whom was his Royal Highness the Duke of Sussex. Evidence having been given, the Chief justice summed up, and the jury returned as their verdict that John Bishop, Thomas Williams and James May were severally guilty of murder. May was acquitted with the fact that the execution of his sentence had been respited during his Majesty's pleasure. Bishop and Williams were executed outside Newgate in the presence of thirty thousand spectators, who set up a shout of exultation that was prolonged for several minutes. The bodies were removed the same night, Bishop to the King's College, and Williams to the Theatre of Anatomy, in Windmill Street, Haymarket, to be dissected. They were publicly exhibited on Tuesday and Wednesday, at both places,

when immense crowds of persons were admitted to see their remains.

Ref: **8287**

656. [Sir Robert Mead Wilmot, Bt of Chaddesden. Co. Derby]

[Engraved by J. R. Smith] [n.d. c.1775]

Mezzotint. 152 x 114mm. 6" x 4½". £110

Sir Robert Mead Wilmot, 2nd Baronet of Chaddesden (1731-1793). Sherriff of Derbyshire.

NPG. Bromley: 352;Frankau:378;CS:176

Ref: **8476**

657. Thomas Banks R.A.

Geo. Dance del. Feby. 1793. Wm. Daniell Fecit.

Published by Willm. Daniell No. 9 Cleveland Street, Fitzroy Square London, Sept. 15, 1809.

Soft-ground etching. 268 x 197mm. 10½" x 7¾". £130

Thomas Banks (1735 - 1805), English sculptor. He was taught drawing by his father, and in 1750 was apprenticed to a woodcarver. In his spare time he worked at sculpture, spending his evenings in the studio of the Flemish émigré sculptor Peter Scheemakers. Before 1772, when he obtained a travelling studentship given by the Royal Academy and proceeded to Rome, he had already exhibited several fine works. Banks was paid 500 guineas for the group which depicts Shakespeare, reclining against a rock, between the Dramatic Muse and the Genius of Painting.

Ref: **8426**

658. Warren Hastings Esqr.

George Stubbs pinxt. Geo: Townley Stubbs Sculpt.

Engraver to His R.H. the Prince of Wales. London, Published April 30, 1795, by G.T.Stubbs, 86 High Street, Mary'bone.

Printed in Colour. Stipple. Mounted. 224 x 173mm.

8¾" x 6¾". £480

Warren Hastings (1732-1818), Governor-General of India. Hastings was the first Governor-General of India (1772 -85). He transformed the East India Company from a trading organisation into a great military and naval power. He established full-scale British civil administration in India, but his methods led to a trial for corruption at which he was acquitted in 1795.

CLB: 98. II of II. NPG.

Ref: **8425**

659. Charles Stanhope, Viscount Mahon.

Prud'homme pinxt. T. Watson Sculpt. Publish'd as the Act directs Novr. 1, 1775, by W. Shropshire, No.158, New Bond Street, London.

Mezzotint. 375 x 278mm. 14¼" x 11". Fine. £260

Charles Stanhope, 3rd Earl Stanhope. The second but eldest surviving son of Philip, 2nd Earl Stanhope, he was styled Viscount, or Lord, Mahon from 1763 to 1786. He was educated at Eton and was a member of the House of Commons from 1780 until his accession to the peerage in 1786. He became chairman of the Revolution Society (founded 1788), which urged the democratization of Parliament. Calling himself Citizen Stanhope, he sympathized with the French republicans

and opposed Great Britain's war with Revolutionary France. Later, he attacked the suspension (1794) of the Habeas Corpus Act, Anglo-Irish parliamentary unification (1800), and the slave trade in British overseas possessions.

An early experimenter with electricity, Stanhope invented two calculating machines; a kind of printing press and a microscope lens, both of which bear his name; a stereotyping machine; a steam carriage; a variety of cement much more durable than ordinary mortar; and an artificial slate, or tile. He projected a canal between the Bristol Channel and his estate at Holsworthy, Devon, and experimented with methods of raising and lowering canal barges. His writings include *Considerations on the Means of Preventing Fraudulent Practices on the Gold Coin* (1775), *Principles of Electricity* (1779), *A Letter to Burke, Containing a Short Answer to His Late Speech on the French Revolution* (1790), and pamphlets supporting Charles James Fox's libel bill (1792) and opposing the union with Ireland (1800).

His eldest daughter, Lady Hester Stanhope, was a traveler and an eccentric who became the de facto ruler of a mountain community in western Syria (modern Lebanon).

National Portrait Gallery.

Ref: **8284**



660. Mary Dutchesse of Ancaster 1757.

Thos. Hudson pinxt. Js. Mc. Ardell fecit. Price 3s. Publish'd according to Act of Parliamt. & Sold at the Golden Head in Covent Garden.

Mezzotint, 508 x 351mm. 20" x 13¾". £480

Mary Panton, illegitimate daughter of Thomas Panton, Master of the King's running horses at Newmarket, married Peregrine Bertie, 3rd Duke of Ancaster in

1750. She was a leader of fashion and in 1761 was appointed Mistress of the Robes to the young Queen Charlotte. The Duchess is shown here dressed as if for a masquerade at Ranelagh wearing a variation of the fashionable 'Van Dyck dress' in which artists had portrayed sitters since the 1730s.

CS:1.iii, Goodwin:62.iv

Ref: **8429**

661. Louize Dutchesse of Portsmouth

P. Lely Eques pinxit. A Blooteling ex. [n.d. c.1690]. Fine mezzotint. 203 x 140mm. 8" x 5½". £160

Louise de Kéroualle, Duchess of Portsmouth (1649-1734), Mistress of Charles II. Louise de Kéroualle came first to England from France in 1670 as a maid of honour to Charles II's sister, the Duchess of Orleans. She returned to become the King's mistress in 1671, with the encouragement of the French government, who hoped she would be a diplomatic asset. Created Duchess in 1673, she bore Charles one son, Charles, Duke of Richmond, and exercised some influence at court, but was generally unpopular for her nationality and religion. Soon after the king's death, the Duchess quickly fell from favour, and retired to France, where, except for one short visit to England during the reign of James II, she remained. Her pensions and an outrageous grant on the Irish revenue given her by Charles II were lost either in the reign of James II or at the Revolution of 1688.

During her last years she lived at Aubigny, and was harassed by debt. The French king, Louis XIV, and after his death the regent Philip II, Duke of Orléans, gave her a pension, and protected her against her creditors. The Duchess died in Paris on 14 November 1734.

Ref: **8415**

662. Maria Countess of Coventry.

[Painted by F. Cotes.] [n.d., c.1755.] Mezzotint, 325 x 225mm. 12¾ x 9". Trimmed to plate. Mounted on album paper at corners. £330

A fantastically rich impression of this portrait of Maria (Gunning), Countess of Coventry (1733 - 1760). A famous beauty, she was the first wife of George Coventry, 6th Earl of Coventry.

After Francis Cotes (1726 - 1770), by an anonymous engraver.

Milne Cooper Collection blindstamp lower left.

Unknown to CS. NPG D2507.

Ref: **9220**

663. The Lady Howard.

G: Kneller Eques pinx: I. Smith fec: & exc: [n.d., c.1693.]

Mezzotint, 255 x 320mm. 10 x 12½". £220

Portrait of an unidentified "Lady Howard" although, probably Annabella Howard, reclining on the ground with one elbow leaning on a rock.

Chaloner Smith: 135. Russell 135,I.Coll:H. P. Horne.

Ref: **8711**

664. **George Sand. From Ths Medallion
By David.**

March 6, 1847.
Lithograph, sheet 245 x 165mm. 9½ x 6½". £30
George Sand (Amandine-Aurore-Lucile Dupin, later
Baroness Dudevant) (1804 - 1876), novelist and
feminist.
From 'The People's Journal' [inscribed above portrait],
numbered 'No.62' lower left.
Ref: **8867**

665. **George Sand. (Salon de 1839.)**

Peint par A. Charpentier. Grave par N. Desmadryl.
Paris, chez Picot, Rue de Coq. St. Honore, 2 [n.d.,
c.1840].
Mezzotint, 270 x 190mm. 10½ x 7½". Tear into plate
(not image) at right. £95
George Sand (Amandine-Aurore-Lucile Dupin, later
Baroness Dudevant) (1804 - 1876), novelist and
feminist.
Ref: **8866**

666. **The Honourable Miss Cholmondeley.**

J. Reynolds Pinx.t. Gi.i.Marchi sculp. Publish'd
According to Act of Parliament August ye 22. 1768 by
Ryland, Bryer & Co. in Cornhill.
Mezzotint, 505 x 305mm. Some toning of paper, title
marked. £420
Ref: **4838**

667. **The Right Honble: Charles, William,
Henry, Earl of Dalkeith. Eldest son of His
Grace Henry, Duke of Buccleugh.**

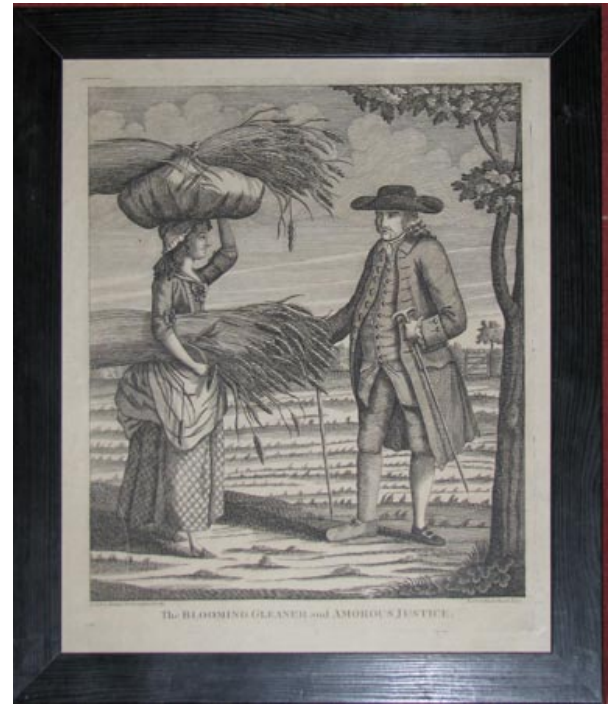
Painted by Sir Joshua Reynolds. Engraved by V.
Green, Engraver to his Majesty, & the Elector Palatine.
Publish'd Jany 1st. 1778, By Wm: Shropshire, No.158,
New Bond Street.
Very Fine mezzotint. 508 x 349mm. 20" x 13¾". £450
Charles William Henry, fourth Duke of Buccleugh and
sixth Duke of Queensberry, K.T. Born 24th May, 1772,
married in 1795 the Hon, Harriet Katherine
Townshend, fourth daughter of Thomas, first Viscount
Sydney - a kindly chief and a prudent proprietor, the
friend and patron of Sir Walter Scott. Charles William
Henry died at Lisbon on 20th April 1819.
CS: 33. From German Collection*
Ref: **8416**

668. **A Bedouin Arab.**

Designed and Sketched on Stone by Rich.d J. Lane,
ARA. London: Published by Engelmann, Graf,
Coindet, & Co. 92 Dean St. Soho, Jan.y 1828. Printed
by Engelmann, Graf, Coindet, & Co.
Lithograph, 210 x 265mm. 10½ x 8¼". Paper worn
around edges. £65
A Bedouin Arab, seated with head turned to the right.
Arab buildings can be seen in the background.
Ref: **8784**

669. **The Artist.**

Pub Aug 30 1812 by T Palser Bridge Road Lambeth,
Coloured etching, 350 x 240mm. 13¾ x 9½". Some
creasing; 1811 watermark. £240
Attributed to William Heath, this print shows an artist
in his studio considering the painting he is working on,
and scratching his head in confusion
Ref: **8768**



670. **The Blooming Gleaner and
Amorous Justice.**

London Printed for Carington Bowles, No. 69 St Pauls
Church Yard.
Engraving. 420 x 350mm, 16½ x 13¾". Framed.
Unexamined out of frame. £330
A middle-aged man with a gout-afflicted leg
approaches a young harvester.
Ref: **8821**

671. **Capt. Calipash. & Mrs. Calipee.**

MD fec [scratched in plate lower left.] Pub by MDarly
120. Bond Street & 39 Strand. Octr. 28. 1777.
Etching, 350 x 250mm. 13¾ x 9¾". £220
A social satire seemingly centred around a lady's huge
bonnet. Calipash is an edible, gelatinous, greenish
substance lying beneath the upper shell of a turtle;
calipee a similar substance lying beneath the lower
shell.
Probably a collaboration between Matthew and Mary
Darly . Mary (1757 - 1776; fl), caricaturist and print
publisher, was the second wife of Matthew. Most
plates signed M.Darly as publisher seem to be hers.
She seems to have acted as publisher/printseller, while
he made the plates.
Not in BM.
Ref: **8593**

672. **A Merry Christmas Day, in the Watch House, for Milling the Charles. No Bail come yet, Sir, you must be locked up till morning now Sir, walk in.**

Designed & Engraved by Theodore Lane. [n.d. c.1820] London, Pubd. by Thos. McLean, 26, Haymarket. Coloured etching. 349 x 254mm. 13¼" x 10". £260 Theodore Lane (1800-1828), was apprenticed to the miniature painter John Barrow, with whom he studied watercolour portraits and miniatures, exhibiting at the Royal Academy from 1819. His real talent, however, lay in his depiction of humorous subjects; a series of thirty-six subjects designed and etched by him, entitled *The Life of an Actor*, was published in 1825. Lane also etched a number of sets of satirical and comic prints of sporting and social life, and he became well-known for his caricatures of George IV and Queen Caroline. He turned to oil painting in 1825, and within two years was exhibiting work at the Royal Academy. Lane died at the young age of twenty-eight when he fell through a skylight.

Ref: 8519

673. **Fashionable Frailty. Or John preferd to his Master, a Specimen of the Vitiated taste in High Life.**

Pub Jan 9 1812 by S W Fores 50 Picadilly. Hand coloured etching, image 220 x 330mm. 8¾ x 13". Lower left corner re-attached. £120 A young man in shirt and night-cap gets out of a bed in which is a pretty young woman, and is thrashed by three men-servants who are directed by their master. She says: "Pray have mercy on my poor John, my poor dear bed Fellow—" Her husband says: "You Filthy Hussey your sex protects you from the same punishment, but if your sence of shame for the sake of your numerous family does not sufficiently affect you, I hope the Public excreation [sic] will follow you for Ever." One of the servants is black. Another servant says: "after Sweet meat comes Sour Sauce" A footman's cocked hat and livery coat are by the bed, which has a tent-like canopy. At the head of the bed is a small clock, and above it the (black) impress of a hand. By William Heath (1794/5 - 1840).

On laid paper watermarked 1803.

BM Satires: 11948.

Ref: 8590

674. **Flying Breakfast, or the Contents of a Night Coach.**

GLS P.J.N. [Publication line largely erased, S.W. Fores 1792.] Etching, 330 x 345mm. 9 x 13½". £130 A coachman stands with hat and whip beside a table, around which is gathered a disparate group. A longcase clock in the background points to 5am. The artist, inscribed as 'GLS', is in fact, Thomas Rowlandson. An early 19th century impression on wove paper watermarked 'John Hall'.

BM Satires: undescribed. For the attribution to Rowlandson from the initials "G. L. S.", see BM 8150.

Ref: 8585



675. **A Merry Christmas & A Happy New Year in London. [&] The Same to you Sir, & Many of E'm.**

M.E. Esqr. del. G.Hunt, sc. London, Pub.d by Pyall & Hunt, 18, Tavistock Street, Covent Garden. [n.d. c.1820.]

Pair of hand-coloured aquatint and etching. 337 x 240mm. 13¼" x 9½". [&] 327 x 228mm. 12¾" x 9".

£1150

A pair of English satirical prints. A man and women, both carrying umbrellas, fighting their way through a blizzard on the streets of London.

Ref: 8663

676. **The Morning Visit DEAN. My Lord I hope your goodness will excuse**

This early Visit, since my only views

Are center'd in the glory of your House,

And now have brought a trifle --- for your

Spouse

Of which I beg her kind acceptance-----

then

Rank me my Lord, amongst the happiest men.

LORD. My rev'rend Dean, I'm glad to see you now,

Early or late; or any time, I vow:

What news abroad, my rev'rend Dean, what news?

Somethings behind - have you no trifling views

In which my Int'rest can the least avail----- --?

DEAN. Indeed, my Lord, there is a flying tale

That my good Lord of B-----h [Bath] declines so fast

With Age, and Gout, this fit will be his last.

LORD. I know he 's old and cannot long be here:

But, revd Dean, you know -- what 'tis a Year:

'Twill gain me Friends-----

DEAN.-----My Lord I know that's true,

And all the Int'rest in my pow'rs your due

**In future times the same shall me control
My Friends-----Estate-----my Body, and
my-----[soul],
LORD. 'Tis well my rev'rend Dean - all's
very right;
On these conditions you're put down to
night,
You shall succeed-----
DEAN.-----All grateful thanks are due;
My gratitude shall shine, my Lord -: my
Lord adieu
[Beneath the design, engraved in two
columns].**

Publish'd as the Act directs June 1773.

Etching, 345 x 225mm. 13½ x 9". Laid on conservation
backing, with repaired tears. £160

'42' inscribed upper right, apparently in some series. It
illustrates a dialogue in verse engraved below the
design between 'Lord' and 'Dean'. The 'lord', writing at
a table, receives the visit of a dean, who bows, hat in
hand, and proffers a money-bag, asking for a
bishopric.. On the floor in the foreground are
documents partly cut and destroyed: "CHARTER
COMMUNIAM Johannes del Gratia" and
"LIBERTATUM give [?sive] MAGNA CHARTA".

From a nearly closed box hang other documents also in
bad repair: "HABE . . CORPUS Rex Magna B" ; "Bill
of Rights"; "nilla [sic] Ransom". In an open chest are
neatly rolled documents, evidently recent patent rolls,
or grants, one of which shows the words "and Grant
beloved". The document on which the Minister is
writing is inscribed "List of persons proper for
Pensions Rever[sions] and Places for life &c.
for his M-----y's private inspection", the first name on
the list being John Stuart, 3rd Earl of Bute.

The Dean here depicted who is promised the 'first
bishoprick', is Josiah Tucker, dean of Gloucester. He
was reputed a ministerial propagandist. The peer
resembles portraits of Lord Rochford, one of the
Secretaries of State.

Ref: **8540**

**677. Nan. Holland & Tristram Savage
Robbing Dr: Trotter in Moorfields. Ann
Holland, alias Andrews....she died without
the least seeming Remorse for her
Wickedness [13 lines of explanatory
letterpress below plate].**

J. Nicholls delin. Parr Sculp. [n.d., c.1740.]

Etching, sheet 410 x 240mm. 16 x 9½". Slight soiling;
the women's faces with a pale watercolour wash. £260

A depiction of a daring robbery of one Dr. Trotter by
two notorious female criminals, Ann Holland and
Tristram Savage. According to the text, Holland was
hanged at the Tyburn gallows in 1705 for several
robberies of wealthy households.

A human skeleton hangs in Dr. Trotter's library along
with the preserved body of a crocodile. Satan appears
at the scene of the crime lower right.

Ref: **8613**

**678. Nero Fiddling, Rome Burning,
Pompaja & Agrippina Smiling.**

Engrav'd for the Oxford Magazine. [n.d., March 14th
1770.]

Engraving. Sheet 170 x 110mm. Trimmed within
plate, laid on album paper. £75

A musical print. George III as Nero, with one foot on
volumes titled 'Laws of Humanity' & 'Laws of
Discretion', watching Rome/London burn. His wife,
Charlotte of Mecklenburg-Strelitz, and mother,
Augusta of Saxe-Gotha, encourage him.

BM: 4381.

Ref: **8249**



679. Noon.

Invented Painted & Engraved by Wm. Hogarth &
Publishe'd March 25. 1738 according to Act of
Parliament.

Copper Engraving. 483 x 401mm. 19" x 15¾". £350

Hogarth's famous satire of London life, 'Noon' is Hog
Lane, Charing Cross Road, with French church-goers
on the right contrasting with the lusty English on the
left.

See Paulson 146-149 for a detailed description of the
plate.

Ref: **8782**

**680. [O qu'el d'Estain] Omne Animal Post
Coitum Triste Praeter Gallum. Tu la
Voulu . CDDin9.**

[n.d. 1779.]

Proof etching 172 x 238mm, 6¾ x 9½ inches. £180

A French satire. Design in a circle inset in an oblong.
Within the circle, on the border of which the title is
inscribed, a tiger or puma is being attacked by a lion, a
serpent and a cock. The cock, which is about the same
size as the lion, is taking the most active part, being on
the tiger's back, and biting furiously. In the corners of
the oblong are the heads of the four animals; in the
upper right. corner the cock, "La France"; in the upper
right. corner the lion, "L'Espagne"; in the lower left.
corner the serpent, "L'Amerique", in the lower right.
corner the tiger, "L'Angleterre", looking up with a
despairing expression. In the final state beneath the

design is engraved "Du Sein de la tyrannie naquit l'Independence. M. A. Voltaire". 1779.

The punning title indicates the one success (in an inglorious command) of d'Estaing (for Destin), the taking of Granada, 4 July 1779, of which there is a print in the Print Department called 'La Valeur Récompensée'. It is evidently after the rupture of relations with Spain 16 June 1779, and probably before news of the failure of d'Estaing before Savannah Oct. 1779, after which he was superseded by de Grasse. The print illustrates the importance attached by France to the destruction of Anglo-American commerce, as well as of English prestige and sea power.

BM:5581

Ref: 8595



681. **[The Oracle - Representing, Britannia, Hibernia, Scotia, & America, as assembled to consult the Oracle, on the present situation of Public Affairs, Time acting as Priest, Dedicated to Concord.]**

[Inv.t Drawn & Engrav'd by J. Dixon.] [Kempes Row Facing Ranelagh Walk Chelsea]. [30 March, 1774.] Mezzotint 590 x 505mm. Very scarce. Trimmed to image two printing creases one effecting the right where the drapery comes down behind the indian figure. Central crease vertically through the circle of light. Nicks and tears and small crease around the outer edges. £620

Important print in terms of American social history. Time, with a magic lantern, throws upon a curtain an allegorical vision of the triumph of Concord over Discord, which he is showing to figures representing Britannia, Hibernia, Scotia, and America. Time (left), his scythe and two books on the ground beside him, supports his lantern on a globe on which he leans his elbow, he points at the vision on the curtain with his left hand, his mouth open as if declaiming. On the globe is a paper inscribed, 'Unite. Britannia', with her shield and spear, sits between Hibernia (left) to whom she turns, and Scotia. Hibernia's left arm is round Britannia's shoulder, her harp is beside her. Scotia stands looking at Time's vision. All are dressed in pseudo-classical draperies in the manner of Reynolds, those of Scotia being of tartan. Opposite them (right) America sits on a bale of goods, another bale behind

her, representing the commerce of the colonies. She is in three-quarter back view, gazing at the vision. She has a feathered head-dress, is partly draped, like an Amazon, with bare arms and legs; in her left hand is a bow, a quiver of arrows is slung on her back.

In the circle of light thrown on the screen Concord is putting Discord to flight. Concord, a crowned figure, a star on her breast, bears a strong resemblance to George III. Concord, holding out a bow reversed and unstrung, advances (left to right) escorted by a winged figure wearing a medallion on her breast which resembles Britannia's shield. Behind walk together Plenty (or Commerce) holding a cornucopia, and Liberty holding up her staff surmounted with the Phrygian cap of liberty. Last walks Truth holding up a mirror, and Justice holding out scales. Cherubs fly above their heads; the foremost holds up a drapery on which is engraved 'Publick Credit'; three are holding up an orrery. Before them flies Fame blowing her trumpet. Before this procession (right) hag-like figures are being put to flight. One has two faces, the fangs of a serpent darting from one of the mouths. Another holds up a serpent in his hand. A large coiled serpent hisses on the extreme right. The circle of light from the lantern falls on a heavily draped curtain.

John Dixon (1740 c. - 1811) mezzotint engraver who had trained as a painter in Dublin then moved to London in 1765 where he married a rich widow in 1775, and henceforth only engraved for amusement.

BM:5225; CS:38

Ref: 9043

682. **Paul Pry among the Bankers. [Pry:] Hope I don't intrude....if you don't find it rather hard to make both ends meet...I dare say you haven't stop'd payment eh? ... [Banker:] ...take your Ballance...and put it in a place of safety, if you can find one!**

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

Coloured lithograph, sheet 235 x 300mm. 9½ x 12".

£140

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

Ref: 8492

683. **A Peep at A Peer _ or the Guildford High Mettled Racer.**

[n.d. c.1820].

Coloured etching, Sheet 234 x 334mm. 9¼" x 13¼".

Cut to image.

£180

Not described in Dorothy George's catalogue. A figure on the left appears to represent Queen Caroline with a child, possibly Bergami's daughter Vittorina. The donkey, wearing a rosette and elaborate saddle, bucks his rider who could be Henry Brougham? or may represent one of the Milan Commissioners?. A servant dressed in oriental costume makes a reference to his master which is more than likely a reference to Bartolomeo Bergami. The grotto behind the servant has a sign "Villa D'Este".

In 1812 Brougham had become one of the chief advisers to Caroline of Brunswick, the estranged wife of George, Prince of Wales, the Prince Regent and future George IV. This was to prove a key development in his life. In April 1820 Caroline, then living abroad, appointed Brougham her Attorney-General.

While abroad in 1815 she purchased Villa del Garrovo on Lake Como. Princess Caroline named the property New Villa D'Este and appointed Bartolomeo Bergami as her secretary. Caroline changed his name to Pergami. The tall dark and handsome 33 year old former Austrian Army officer soon received the gift of an estate in the south of Sicily that came with the title of baron from the 47 year old Caroline. As a nobleman, he could now be appointed the Princess's chamberlain. In November 1815, while the villa was being enlarged, the Princess fitted up a polacca, a three masted trading ship, and sailed to Tunis, Athens, Constantinople, Acre, and the Holy Land with Bergami now referred to as her lover. She returned to the Villa September 16, 1816. By 1817 there were reports of Caroline's scandalous behaviour: sleeping under a tent on the deck of a polacca; posing for a portrait with 'her person much exposed'; driving through Genoa in a gown that had a low-cut bodice and short white skirt, with a pink hat covered in pink feathers (she was fat and 50 by this time). While Princess Caroline lived a life of scandalous and ill advised self indulgence the Regent's Milan Commission gathered evidence against her for divorce proceedings.

Ref: **8650**

684. Phaëtona or Modern Female Taste.

Pub. by MDarley 59 Strand. Nov 6 1776.
Engraving. 250 x 350mm. Slight spotting. £480

A woman with oversized hair, driving an oversized phaeton pulled by undersized horses.

Ref: **1571**

685. Nez de Maitre de Poste à la Vue des Locomotives. «Rien que ça de voyageurs qui nous passent devant le nez !!»

Imp. d'Aubert & C.ie Chez Bauger, R. du Croissant, 16. Chez Aubert, Pl. de la Bourse, 29.

Lithograph, 325 x 225mm. 12¾ x 8¾". Light foxing. £120

Satirical print of a vigilant postmaster, with trains in the background.

Ref: **8809**

686. St. Stephen's Review Presentation Cartoon, Christmas Number, Decr. 25th.

1886. Queen Victoria's Christmas. A Vision.

Coloured lithograph. Sheet 357 x 545mm. 14" x 21½". £75

A Vanity Fair print from the St. Stephen's Review, 1886.

Ref: **8655**



687. A Real Rubber! At Whist. "O Lor' Sir! I've Lost my Honor!" "Then Ma'am You shou'dn't have played the Odd Trick."

M.E del.t G.Hunt sculp.t Pub.d by G.Hunt. 18 Tavistock St.t Cov.t Garden. [n.d., c.1825.]

Etching with hand colouring and aquatint. 290 x 265mm. 11½ x 10½". Some surface damage in title area. £260

A card-playing scene.

BM 15005

Ref: **8573**

688. The Sea Pie Illustrated by Alfred Crowquill. Just Published, Price 1s. "Now, Mass, Sea-Pie ready."

P.Cruik sc. [n.d. c.1842] Published by Simpkin, Marshall & Co., London, and to be had of all Booksellers in Town and Country. W. Eden, Printer, 11, Queen Street, Cheapside.

Engraving. £180

Slavery item. From a periodical of 1842.

Ref: **8448**

689. The Sleepy Shepherd.

Engrav'd for the Oxford Magazine. [n.d., 1769.] Engraving. Sheet 115 x 165mm. Trimmed within plate, laid on album paper. £70

George III asleep leaning on the 'Pillar of too much Security', while he is undermined by, among others, Lord Mansfield, the Duke of Grafton, & Lord Weymouth. Lord Bute flies away on a broomstick with money bags hanging down.

BM: 4320.

Ref: **8323**

690. **Tailor- The Sleeves Curiously Cut - Petruchio. Ay Theres The Villainy. vide shakspeare.**

[Monogram of William Heath lower left - 'Paul Pry', a man holding a walking stick.] Pub June 30 1829 by T. Mc Lean 26 Haymarket Sole Publisher of P-Prys Caricatures None Are Original Without This Publication.

Hand-coloured etching, 260 x 360mm. 10¼ x 14¼".
Tear just into centre of publication line. £160
A satirical look a female fashion, with a reference to Petruchio (also spelled Petruccio), the male romantic lead in the comedy *The Taming of the Shrew* by William Shakespeare. In Act 4 Scene 3 he talks to the Tailor about a doll he has constructed of his wife Katherina.

By William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates. This figure was soon copied by other caricaturists (eg Sharpshooter), and so from 1828 Heath began to sign his plates with his full name. He published regularly with Thomas McLean.

Not in BM.

Ref: 9269

691. **The Three Roads to John Bull's Farm.**

[n.d., November 1762.]

Etching. 175 x 280mm. Some spotting. £180

A satire on the attempts to improve the roads between England and Scotland, which included the building of the Union Bridge over the Tweed in 1763. This is compared to the two 'roads' of the Jacobite Rebellions of 1715 & 1745, which ended at Culloden, on the gibbet and heads on Temple Bar. Featured in the satire are George III, his mother Augusta and Lord Bute. Of interest is the use of the playing card, the Nine of Diamonds, known as the 'Curse of Scotland'.

BM: 3926.

Ref: 8320

692. **Revue Comique. 47 [in top right-hand corner of plate] Oh le vieux grigou de propriétaire! le voila que fait l'oeil à sa domestique! quelle noirceur! si sa femme l'empoigne, elle n'est pas blanche!**

Chez Bauger R. du Croissant, 16, Imp. a Aubert & Co. [n.d. c.1870] Chez Aubert, Pl. de la Bourse Lithograph. Sheet 337 x 267mm. 13¼" x 10½". Some spotting and staining. £75

Slavery Item. The master falls for his servant - but alas she is not white!

Ref: 8446



693. **Vive le roi! - Vive l'Empereur. Vive le Diable.**

[By Thomas Rowlandson.] [Published by Ackermann, 1815.]

Coloured etching, proof before publication line. 300 x 220mm, 11¾ x 8¾". Whatman Watermark 1814. Stain on left edge, small marginal tear. £280

A tall French soldier stands mouth open as if shouting. In his large cocked hat are three large favours, inscribed 'Vive Le Roi', 'Vive Le Empereur' and 'Vive Le Diable'. He holds his musket by the barrel, the butt resting on the ground, in his left hand he holds out a snuff-box. His uniform is neat, but his feet are bare, except for remnants of leather across the instep. By his head in large letters: 'French Constancy' and 'French Integrity'. Behind and on a smaller scale are emblems of fickleness: a windmill (left) represents 'French Stability'; an ape and cat embracing, both on their hind-legs, represents: 'French Union between the National Guard and Troops of the Line'. A satire on the swift change of allegiance from the restored Bourbon king backs to Napoleon in 1815.

Ref: 9082

694. **A. Wicked Subject. Oh! Just take the top off. I say Welling**n this has been burning a long time shall I snuff it short or snuff it out.**

Political Scraps No.1. Pubd. Novr. 10th 1813 by WH Mason 81, Kings Road Brighton, & Ackermann & Co. Strand, Bogue Fleet Street London. Mezzotint and engraving. 205 x 274mm. 8" x 10¾".

£120

Political Irish Satire of the early 1800s.

Ref: 8424



695. **A Yorkshire Mans Coat of Arms.**

[Published by Thomas Tegg, n.d. c.1820.] No 111 Cheapside London.

Coloured etching. 345 x 250mm, 13½ x 9¾". Trimmed to plate. £280

An unflattering satire on Yorkshire men: the features of the armorial include a fly, flea, magpie and a hanging gammon, with a rampant jockey on the left.

Ref: 9266

696. **La Revanche, eller Europæerne i Missouri. "Her see De, mine Herrer og Damer, Ant. le Coreque, 1ste. Livjæger hos Kong Carl X, dette er et Pragt, Stykke af en Eurpæer; ved Siden af ham Jeanette Pauline de Ceour, 1ste. Kammerpige hos Hertuginde af Angoulême; Manden til Venstre er Hertug C. af Bruns-vigs Ven og Gesandt, Baron Bender v: Bienenthal, han er födt i Schweinfurth og opdraget i London. Bagved Jeanette see De Marquis af Queluz, Don Miguels Premier-Minister, forhen Pirez, Strobarbeer af Portugal. Disse Mennesker leve af Kjöd, Fisk, Grönt, Viin, Brændeviin."**

Danchell lith. N.B. Kressing. [n.d. c.1720] Kgl. Steentr. A. Dir.

Etching with hand colour. Sheet 260 x 339mm. 10¼" x 13" 3/8. Some creasing. £140

Red Indians being taught how to behave like whites. Charles X Gustav (8 November 1622 – 13 February 1660) was King of Sweden from 1654 until his death. Ref: 8447

697. **Garrick and Hogarth or the Artist Puzzled. While Garrick sat to Hogarth for his own picture he mischievously altered his countenance, so as to render the portrait perfectly unlike Hogarth blamed the unlucky effort of his art and began a second time, but with the same success, after swearing a little, he began a third time, & did not discover the trick until after many repetitions. He then got into a violent passion and would have thrown his pallet and brushes at Garrick's head, if the wag had not made his escape from the storm of variegated colours that pursued him. This print contains a correct profile of Hogarth and 30 different likenesses of David Garrick from pictures by Sir J. Reynolds Gainsborough Parkinson Roberts, c &c.**

[n.d. c.1840.]

Unfinished chromolithograph. Sheet 278 x 375mm. 11" x 14¾". Some tears to the sheet. £75

Hogarth attempting to draw a portrait of David Garrick.

Ref: 8919

698. **The Mathew orama for 1827 [includes a peep show]. or Cockney Gleanings Ain't that a good un now?**

Augte. Hervieu. A. Ducote's Lithoy. [n.d., c.1835.] Lithograph in sepia, sheet 225 x 295mm. 9 x 11½".

£180

The actor Charles Mathews (1776 - 1835) in 16 of his characters as played for his 1827 'monodrama' entertainment, including a connoiseur looking through a peep show on the right. Each character is captioned below the image, with an accompanying quotation. By Thomas Howell Jones (1824 - 1848; fl.) from a series of 'Mathew-oramas'.

Ref: 8545

699. **Description of a Boxing Match, June 9th 1812. Battle between Ward and Quirk for 100 Guineas aside...**

Rowlandson 1812. Pub.d March 1st 1812 by Th. Rowlandson, N1 James Street, Adelphi.

Coloured etching. Sheet 340 x 230mm, 13½ x 9".

Trimmed to plate. £920

A caricature of the brutal bare-knuckled match between Ward, the better boxer, and Quirk, the stronger man who prevailed. A keen gambler himself, Rowlandson gives as much attention to the braying spectators as to the boxers, and has etched a nine-line account of the fight underneath.

Not listed in the BM.

Ref: 9272

700. **The Resurrection of Christ. [&] Sealing the Sepulchre. From an Original Picture in the Alterpiece of St. Mary Redcliff in the City of Bristol. To His Grace the Duke of Portland High Steward of Bristol, This Plate is (with Permission) Most Humbly Dedicated by His Graces most Devoted & Obliged Humble Servant Isaac Jenner.**

W. Hogarth pinxt. I. Jenner del. et fecit.
 Pair of mezzotints printed in colours, each 570 x 505mm, 22½ x 20" Three small tears extending slightly into image in Resurrection. £1250
 A fine colour-printed impression of this extremely rare private plate. They are on wove paper, Resurrection watermarked FELLOWS 1820.
 Ref: **8620**



701. **[An Emblematical Print of Culloden.] The Sacred Lion conquers every Foe/ ... Victorious, gay, triumphing Unicorn [fifteen lines of verse in central cartouche, speech captions in upper image].**

[n.d., c.1746.]
 Etching and engraving, sheet 380 x 255mm. 15 x 10".
 Flattened creases/tears where previously folded.
 Trimmed to plate. £120
 A quirky satirical broadside celebrating the Hanoverian victory over Charles Edward Stuart, the Young Pretender, at the battle of Culloden on 16th April 1746. The poem praises George II.
 Figures represented include Pope Benedict XI, King George II, Louis XV, King of France, and Prince William Augustus, Duke of Cumberland. Also Satan.
 By an anonymous engraver.
BM Satires: 2789.
 Ref: **8603**

702. **Principal Characters in the New Piece entitled The Man wot Drives the Sovereign.**

J. Catnach, Printer, 2, Monmouth-court, 7 Dials [n.d., 1829].
 Woodcut political broadside glued to scrap sheet at corners, sheet 370 x 330mm. 14 ½ x 13". Letterpress text detached and glued to verso (110 x 330mm, 4¼ x 13"). Some creasing as often. £260
 Twelve woodcut figures, prominent politicians of the day, each set into a decorative border, with a humorous caption beneath. Among the statesmen lampooned are the Duke of Wellington and Robert Peel. As a very cheap (when published) print on poor quality paper, this is a rare survivor. James Catnach (1792 - 1841), popular print publisher, specialised in broadsides and ballads.
BM Satires: 15782.
 Ref: **9116**

703. **The Ministers. The Words By John Luffman. __ Tune, Ally Croker.**

Engrav'd & Publish'd Feby 14. 1800. by J. Luffman Inner Sweetings Alley, Royal Exchange. Price Six Pence Plain, One Shilling Colour'd. Entd. at Stationers Hall.
 Song in six engraved verses with hand coloured etched vignette above, 170 x 115mm. 6¾ x 4½". Slightly soiled and stained. Marginal tear upper right. £130
 A song in praise of the ministry of 'chief of all', William Pitt the Younger (1759 – 1806), who became the youngest Prime Minister in 1783 and left office in 1801. Windham, Spencer, Dundas, and Grenville, as well as 'Johnny Bull' (the British people) are each given a verse of praise also. Above the song is a 'Corona triumphalis' enclosed in an inscribed Garter. Across it is a scroll: 'Liberty and Loyalty' surmounted by a torn bonnet-rouge inscribed 'Defloccatus'.
 Published by John Luffman (1766 - 1820; fl.).
BM Satires: 9518.
 Ref: **9304**

704. **The Chair. 'Gentlemen __ This is the very happiest moment of my life.'" [&] The Vice. "Gentlemen __ Feeling as I do on the present occasion."**

Painted by Alfred Crowquill. Engraved by W.H. Simmons. London Published By S. Knights, Change Alley, 25, March, 1841.
 Pair of mezzotints, sheets each c.355 x 260mm. 14 x 10¼". Trimmed to plate at top and sides. Some light spotting. £250
 Gentle satire on two after-dinner speakers, the 'Vice' (Chairman) being drunk.
 By Alfred Henry Forrester, best known under the name of Alfred Crowquill (1804 - 1872). In 1822 Forrester wrote for the Hive and in 1823 for the Mirror. He next applied himself to the study of drawing and modelling, as well as to wood and steel engraving. He was also the writer of burlesques, drew pantomimic extravaganzas for the pictorial papers, and exhibited pen-and-ink sketches in the miniature room of the

Royal Academy in 1845 and 1846. For a time he contributed sketches to 'Punch,' where his work will be found in vols. ii. iii. and iv., and then went over to the 'Illustrated London News' as a member of the literary and pictorial staff.

As a writer and illustrator of his own writings he was very popular; upwards of twenty works came from his pen, many of them being children's books. For some years the London pantomimes were indebted to him for designs, devices, and effects. In 1851 he modelled a statuette of the Duke of Wellington, which he produced a fortnight before the duke's death and presented to Queen Victoria and the allied sovereigns. At the time when he originally started as an artist there was not much competition, and he consequently found constant work. His works have enjoyed a considerable amount of popularity.

Ref: **8608**

705. **The Mistletoe.---A Christmas Tale.**
by **Laura Maria**. **A Farmer's Wife, both young and gay, And fresh as op'ning morn of May! Had taken to herself a Spouse, And taken many solemn vows, That she, a faithful mate would prove, In meekness, duty, and in love; That she, despising joy and wealth, Would be, in sickness and in health, His only comfort, and his friend__ But mark the sequel, and attend. 'Tis thus, to check a Rival's sway, That women oft themselves betray! While, vanity alone pursuing, They rashly prove their own undoing!** **Laura Maria**

[Cruikshank.] Published 12th Sepr. 1800 by Laurie & Whittle. 53, Fleet Street, London.
Line engraving. 426 x 254mm. 16¾" x 10". £120
A satirical songsheet.

BM Satires: 9661.

Ref: **8653**

706. **The Duumvirate.**

[n.d., August 1766.]

Engraving. Sheet 190 x 115mm. Trimmed and laid on album sheet. £75

Portraits of William Pitt the elder (Earl of Chatham) and the Earl of Bute. When Pitt was raised to the peerage it was believed he had done a deal with Bute to share power. Underneath is a scene of execution on Tower Hill.

Published as the frontispiece to the 'Political Register'.
BM 4155.

Ref: **8325**

707. **East India Reformers or New Ways & Means.**

Pub.d as the act directs Dec.br 81 1783. by T. Wiggins No. 9 Founders Court Lothbury.

Etching. 250 x 350mm. Trimmed to plate, tear in title area. £140

A satire on the take-over of the East India Company by the government of North, Fox, and Burke. Edmund

Burke kicks the directors out of the Committee Room, while Fox excretes on the Company's charter. The boxes of dollars and bags of rupees and 'lacks' (lakhs) suggest the reason behind the coup.

BM: 6279.

Ref: **8334**



708. **The Night Mare or Hag Ridd.n Minister.**

I.B. [monogram of James Boyne] London Publishd as the Act Directs March 4 1783 by R.Rusted No 3 Bridge St.t Ludgate Hill.

Etching. 215 x 275mm. Trimmed to plate, some staining, tear at edge. £220

William Petty, 2nd Earl of Shelburne, asleep on rows of sharp pinnacles, representing the articles of the peace treaty that ended the American Revolutionary War. Charles James Fox, supposedly a supporter, urinates in his face, saying "If he opens his mouth I will be down his Throat". Neither Lord Ashburton nor Lord North are as loyal as they pretend. Soon after Fox left the party and Shelburne had to resign.

BM: 6184.

Ref: **8338**

709. **[Frontispiece to Hints to J.Nollekens, Esq. R.A. on his modelling a bust of Lord G*****le...]**

J.S. f. Published by R.Spencer. 19th July 1808.

Etching. Sheet 260 x 180mm, unfolded. Trimmed within plate and laid on album sheet. £95

The sculptor Joseph Nollekens (1737-1823), a founder member of the Royal Academy, placing a bust of Lord Greville between busts of Pitt and Fox, who look on in disgust. The other busts are either suprised or amused.
BM 11002, "Prints (not folded) were issued separately".

Ref: **8326**

710. **The Political Rat Catcher.**

[Oxford Magazine, 1773.]

Engraving. Sheet 190 x 110mm. Trimmed to plate, mounted on album paper. £70

Caricature of Lord North as a rat-catcher, standing astride texts including ""Description of what quantities of Powder will Catch Ratts of different Species". On top of his staff is a fleur-de-lys symbolising North's

alleged corrupt support of the Bourbons over control of the Falkland Islands.

BM: 5099.

Ref: 8340

711. Political sculpters.

Published by E.Hedges No 92 Cornhill Feb.y 3 1784.

Etching. 230 x 300mm. Slight spotting and creasing. £160

Charles James Fox chisels a bust of the Prince of Wales, while Lord North turns aside to sharpen a chisel on a stone. The inscription on the pedestal reads 'Extremly docile, easy moddel'd into Vice and exceeding soft about the head'.

BM: 6401.

Ref: 8328

712. Pro Bono Publico. The Political Cluster in terrorem.

W.D. [William Dent.] Pub.d as the Act Directs, by J. Brown, Rathbone Place, June 25 1784.

Etching. 360 x 235mm. Wear to edges. £140

Charles James Fox and his supporters, including Lord North and Burke, satirised as a bunch of grapes, all shown with their eyes closed. The stalk has an inscription 'Ripe Fruit for Old Nick'. Underneath are a pile of trophies, including the 'American War' and 'Receipt Tax', an unpopular measure of the Coalition.

BM: 6627.

Ref: 8330



713. The West.r Stallion will cover this Season at one Guinea the Leap and Five shillings the Groom.

J.Brown. Pub as the Act Directs by J.Brown Silver St Golden Sq.re. [n.d., 1784.]

Etching. 185 x 260mm. Printer's crease at top. £240

Charles James Fox satirised as a stud advert. The horse has his face and a fox's brush. The notice on the wall reads 'Discord got by Volpone, and Volpone was got by the Scotch peasant his-----'.

BM: 6646.

Ref: 8331

714. Le Héros de Ferney au Théâtre de Châtelaine. "Ne pretens pas à trop, tu ne scaurais qu'ecrire/ "Tes Vers forcent mes

pleurs, mais tes gestes me font rire."

Anon:

T.O.ft 1772.

Etching, sheet 190 x 140mm. 7½ x 5½". Trimmed to plate and glued to album page at corners. £320

A very rare representation of François Marie Arouet de Voltaire (1694 – 1778), French Philosopher. He strides with much vigour and with theatrical gestures, right arm bent, fingers touching his waistcoat, left arm thrown out. He wears a plumed helmet, and a sword, and is lean and wrinkled. By Thomas Orde Powlett, 1st Baron Bolton (1748 - 1807), amateur caricaturist while a Cambridge undergraduate as Thomas Orde. .

An impression in the British Museum is annotated by the collector, Richard Bull, beneath the print: "Mr. Orde was at Turin in 1772, when Voltaire having Le Cain, and Madlle Clairon with him, wished to have one of his own Pieces represented, and got some Strollers to fill the under parts, but at the Rehearsal, being out of all patience at the performance of one of them, dashed the book on the floor, started up, and threw himself into the above attitude, to show the Fellow what Acting was".

BM Satires: 5071.

Ref: 8586

715. Looking Grave on the New Appointment.

W. Heath. Pub July 6 1830 by T. Mc Lean 26 Haymarket London.

Hand-coloured etching, 370 x 255mm. 14½ x 10". Marginal tears; glued to scrap sheet. Ink spot lower right below image. £140

A caricature of a concerned-looking Ernest Augustus, Duke of Cumberland and King of Hanover (1771 - 1851), fifth son of George III and Queen Charlotte. The accession of William IV put an end to his influence on English politics. He was passed over in favour of his brother the Duke of Sussex for the post of Ranger of St. James's Park and Hyde Park. The 'Grave' in the tile is a reference to Cumberland's affair with Lady Graves (1783 - 1835).

After William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates. This figure was soon copied by other caricaturists (eg Sharpshooter), and so from 1828 Heath began to sign his plates with his full name. He published regularly with Thomas McLean.

BM Satires: 16156.

Ref: 9214

716. Night Amusement.

Printed for Bowles and Carver, Map & Printsellers, No.69 in St. Paul's Church Yard, London [n.d., c.1770].

Mezzotint, 355 x 250mm. 14 x 9¾. Scratch to image lower left. £380

A group of four caricatured men drinking around a music stand with a violin stowed underneath and a cello lower left.

The Lewis & Clark College catalogue of British Mezzotint Satires in North American Collections describes a similar print, or earlier state, in the Library of Congress collection which is lettered 'The Queen's Arms, a Night's Amusement / Maucourt Invt et Fecit / Publish'd according to Act of Parliament Augst 13, 1764'. The catalogue notes that there is also an undated impression published by Carington Bowles at the Art Gallery of Ontario, and a print in the Lewis Walpole Library entitled 'Night Amusement' with the publication line 'Printed for G. Gapper in New Bond Street', dated in pencil '1767'.

Numbered '169' lower left.

BM Satires: 4506. Chaloner Smith: undescribed.

Ref: 9215

717. **A Natural Crop; - alias - A Norfolk dumpling.**

Pubd. Sepr. 21st. 1791. by H. Humphrey N.18 Old Bond Street.

Etching in sepia, 185 x 145mm. 7¼ x 5¾". Uncut sheet. £190

A satirical portrait of the Bernard Edward Howard, twelfth Duke of Norfolk (1765 - 1842), by James Gillray (1756 - 1815). In his left hand is the baton of Earl Marshal. He wears top-boots, a slouched hat, and his hair is closely cropped. The fashion for cropped hair began in 1791. Earlier caricatures show the Duke wearing his own hair without powder, hanging on his neck.

BM Satires: 8000.

Ref: 8920

718. **The Proclamation of Proclamations, or the most glorious and memorable Peace that ever was proclaimed in this or any other Metropolis throughout the World.**

A. Patchpeace, delin et Sculp. Sold by E. Sumpter, at the Bible and Crown near Shoe-Lane, Fleet Street, Price 6 Pence, Where may be had, The British Antidote, in 2 Volumes, Price 5 Shillings [n.d., 1763]. Etching, sheet 235 x 320mm. 9¼ x 12½". Trimmed to plate. £220

A satire on the Peace of Paris. The Treaty of Paris was signed on February 10, 1763, by the kingdoms of Great Britain, France and Spain, with Portugal in agreement. Together with the Treaty of Hubertusburg, it ended the French and Indian War/Seven Years' War. Prime Minister John Stuart, 3rd Earl of Bute (1713 - 1792) is depicted to the left leading the rejoicing. To the right George Whitefield (1714 - 1770) preaches for peace. Lettered with captions in the image and twelve lines of verse below title: 'See here Fellow-Subjects, (so fine and so pretty!) ... Let's hope yet his Lordship won't die in his Bed'.

BM: Satires 4007.

Ref: 9235



719. **[Caricature of a man wrestling with a burglar, with his wife wielding a golf club.]**

Bart Tyron [ink signature.] [n.d.]

Ink and wash on board. Sheet 370 x 265mm, 14½ x 10¼". £320

On verso: 'Husband - Go on Mabel - Slosh him.

Wife - All Right. Why don't you tee him up properly.'

A caricature prepared for publication.

Ref: 9285

720. **Now I Wop You!!**

Standidge & Co. Litho, 77 Cornhill. Sold, by J. Knight, Sweetings Alley, Cornhill [n.d., c.1850].

Rare Lithograph, sheet 235 x 284mm. 9¼" x 11¼".

£150

Two gentlemen enjoy a game of billiards.

Ref: 8696

721. **[Legal Droles.] (1) A Bailiff and an Attorney ___ A Match for the Devil.; (2) A Country Attorney and his Clients. Avocat de la Campagne avec les Clients; (3) A Lawyer and his Agent.; (4) A Flat Between Two Sharps. 'Law is like a new Fashion, folks are bewitched to get into it _ It is also like bad weather, most people are very glad when they get out of it.'; (5) Term Time, or the Lawyers All Alive in Westminster Hall. " _The Law is a sort of Hocus-Pocus Science, that smiles in your Face, while it picks your Pocket." _ Macklin.; (6) A Sharp Between Two Flats. A Pearly Shell for Him and Thee, _ The Oyster is the Lawyer's Fee.; (7) The First Day of Term _ or the Devil among the Lawyers. The Lawyers are met, a terrible shew.; (8) The Triple Plea..Law, Physick, and Divinity,/ Being in dispute, could not agree/ To settle which among them three,/ Shou'd have the Superiority./ Law pleads he does**

preserve men's lands,/ And all their goods
from ravenous hands./ Therefore of right
challenges He,/ To have the Superiority./
Physick prescribes receipts for health,/
Which men prefer before thir wealth:/
Therefore of right challenges He,/ To have
the Superiority./ Then strait speaks up the
Priest demure,/ Who of men's souls takes
care and cure:/ Therefore of right
challenges He,/ To have the Superiority./ If
Judges end this Triple Plea, The Lawyers
shall bear all the sway./ If Emperics their
verdict give,/ Physicians best of all will
thrive./ If Bishops arbitrate the case,/ The
Priests must have the highest place./ If
Honest, Sober, Wise Men judge, Then All
the Three away may trudge./ For let men
live in peace and love,/ The Lawyers tricks
they need not prove./ Let them forbear
excess and riot,/ They need not feed on
Doctor's diet./ Let them attend what God
does teach,/ They need not care what
Parsons preach./ But if men Fools and
Knaves will be,/ They'll be Ass ridden by
All Three.; ;Law is like a new fashion, folks
are bewitched to get into it __ It is also like
bad weather, most people are very glad
when they get out of it.

[After Robert Dighton] except (8): From the Original
Picture by John Collett, in the Possession of Carington
Bowles. Printed for & Sold by Carington Bowles, No.
69 St. Paul's Church Yard, London. Published as the
Act directs, 15 May 1780 (8); 2 March 1785 (2); 14
Feb 1791 (4, 6); 1 Dec.r 1792 (7); 18 April 1793 (1, 3);
12 June 1793 (5).

Eight Coloured mezzotints, 250 x 350mm. 9½ x 13¾".
Unexamined out of frame. £2800

A complete set of eight legal droles in the same
condition. (1) A lawyer at his desk instructs two sullen
bailiffs carrying bundles of writs.; (2) A country
lawyer sits at his desk while his clients offer him dead
animls and produce as payment.; (3) A lawyer sits at
his study, receiving advice from the devil.; (4) A
confused-looking litigant flanked by a lawyer and a
solicitor.; (5) A crowd of lawyers in Westminster Hall.;
(6) A lawyer stands between two litigants, about to eat
an oyster. He shows one half of the empty shell to one
litigant, while the other looks at the other half of the
shell.; (7) The devil distributes briefs among a crowd
of lawyers, whilst in the foreground a layman drops
gold coins into the hand of one of them.; (8) A
clergyman, lawyer and doctor debate who causes most
harm to mankind. A picture of harpies hangs on the
wall..

(1) *BM Satires 3767*; (2) *BM Satires 3766*; (3) *BM
Satires 3765*; (4); *BM Satires 7363*(6) *BM Satires
3763*; (7) *BM Satires 3763*; (8) *BM Satires 3761*

Ref: **9323**

722. **Aeronautical Prints & Drawings
with text by Lt.-Col. W. Lockwood Marsh
O.B.E., M.A., LL.B., A.F.R.Ae.S.,
Secretary of the Royal Aeronautical
Society and Foreword by Major-General
Sir Frederick H. Sykes G.B.E., K.C.B.,
C.M.G., F.R. Ae.S., M.P., Late Chief of the
Air Staff and Controller-General of Civil
Aviation**

London Halton and Truscott Smith, Ltd. 1924
4to, limited edition no 252 of 1000; original blue cloth
gilt, rubbed edges; pp. xx + 36; colour frontis. tipped in
+ 87 plates, of which 80 half-tones, 7 colour tipped in.
Bookplate on front endpaper. £420

The Reference Book on Balloons, Collection of Lord
Kings Norton. A compendium of important
aeronautical prints and drawings with background
information.

Ref: **8269**

723. **Alexander and Philip His Physician.
From the Original Picture Painted by Mr
Benjamin West; In the Collection of
G.Stibbert Esq.r.**

B.West pinxit. Val:Green fecit. Published Jan.y 1st
1772 by John Boydell Engraver, in Cheapside London.
Mezzotint. 445 x 530mm. Some of the margin lost
lower left, some staining. £380

Medical interest. Alexander the Great in his tent,
nursing his head.

Ref: **9086**



724. **The Aerial Man, (passing the
Observatory, Greenwich Park.)**

Rock & Co. London [n.d., c.1843.]
Steel engraving, 1300 x 185mm. 5 x 7½". £120

A fictitious flight past the Royal Observatory of a man
in a top hat employing an ornithopter (flying machine
with wings intended to be flapped like those of a bird.).
Joseph Degan designed an ornithopter in 1808, and
was emulated by several other nineteenth century
inventors, none of them successful.

Ref: **8635**

725. **Bild zur Wiener allgemeinen Zeitung. Wie Zwei der Luft herabkommen, die in Paris mit einem lebendigen Pferde mit dem Luftballon aufgestigen sind.**

Zastera sc. Im Bureau der Wiener allgemeinen Zeitung, Rauhensteingasse N.o. 926. [n.d., c.1820.]

Engraving. 280 x 220mm. £75

An illustration of a balloon flying over Paris, from which is suspended a horse mounted by two men.

Ref: 8229

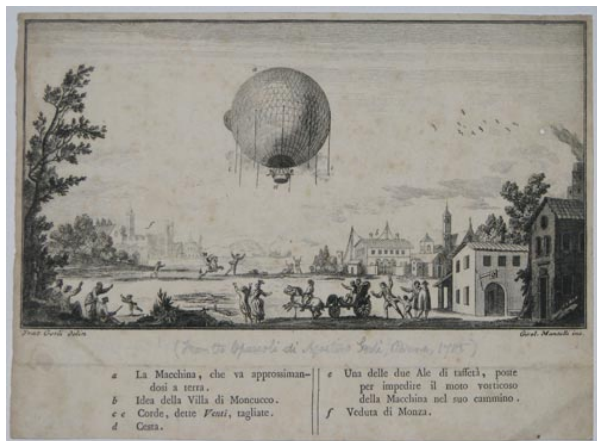
726. **Air-um Scare-um Travelling. [The Comic Almanac, 1843.]**

George Cruikshank.

Etching. 150 x 100mm. Brown marks on image; mounted on blue paper. £40

An image satirising balloon flight, featuring a tower advertising trips to exotic foreign destinations, whilst in the background are seen numerous aircraft, including one which has exploded. Mounted below the etching is an extract from a satirical poem from the same publication.

Ref: 8245



727. **[from the Opuscoli di Agostino Gerli.]**

Frat. Gerli delin. Girol. Mantelli inc. [Parma, dalla Stamperia Reale, 1785.]

Engraving. 160 x 220mm. Trimmed close to image; hole on right side. £190

Early Italian ballooning. Part of the 'Opuscoli di Agostino Gerli', this image documents the first balloon flight in Italy. The balloon depicted was constructed by the Gerli brothers to a design by Paolo Andreani and Andreani and two of the Gerli brothers participated in the flight. This image shows the admiration of the public watching the flight. Includes an explanatory key. The Villa di Moncucco, marked by the letter B, was the location (belonging to Andreani's brother) from which the balloon took off.

Ref: 8262

728. **The Balloon.**

London: Religious Tract Society, Instituted 1799. Sold at the Depository, 56 Paternoster Row; and by the booksellers. Benjamin Pardon, printer, Paternoster Row.

Pamphlet, 105 x 65mm. Printed wrapper, pp. 8, wood-engraved vignette on first page. Mint. £80

A fable in which a balloon flight inspires religious feeling in spectators. Eight pages of text including an engraving of a balloon on the first page.

Ref: 8256

729. **The Balloon at it's Height.**

[n.d., c.1790.]

Coloured engraving. 110 x 190mm. Trimmed around image and mounted on card. £65

An image of a crowd assembled to view a balloon flight, whilst a man in the foreground points at another onlooker.

Ref: 8244

730. **Balloon.**

Printed by J. Arliss, Watling-Street. [n.d., c.1780.]

Original coloured wood engraving, image size 245 x 155mm. Scuffing to edges of paper, slight tears and creases outside of image area. £75

An image of a balloon in mid-flight, whose pilots wave flags.

Ref: 8252

731. **Paul devina par ce gracieux échantillon la nature de l'hospitalité qu'il pourrait recevoir dans un tel pays.**

Bocquin et Eug. Ciceri lith. Imp. Becquet à Paris. [n.d., c.1840.]

Colour lithograph. £70

'Paul guessed from this gracious example the nature of the hospitality he would receive in such a country.' The balloon is under fire from the natives.

Ref: 8227

732. **[Opuscoli di Agostino Gerli.]**

Frat. Gerli. delin. Girol. Mantelli inc. [Parma, dalla Stamperia Reale, 1785.]

Line engraving Foxing, trimmed inside plate. Small worm hole in sky. £220

Early Italian ballooning. The first balloon flight in Italy took place on February 25, 1784, and was carried out by Milanese nobleman Paolo Andreani, and inventor brothers Agostino and Carlo Giuseppe Gerli. In 1785 the flight was documented in the Opuscoli di Agostino Gerli. This image shows the balloon in flight, with a key.

Ref: 8219

733. **A View from Baxters Library, High Street School Hill, Lewes. Sketched on the day of the Ascent of Mr. Green & W. H. Gardiner Esq.r. 29, Sep.r. 1828.**

T. Henwood delt. G. Hullmandel lithog.

Colour lithograph. Printed area 220 x 285mm. Some spotting. £190

A view of the High Street School Hill, Lewes, including many townspeople going about their business and admiring the hot air balloon seen soaring overhead.

Ref: 8189

734. **Jean-Pierre Blanchard**

London, Pub.d. July 1; of 1785 by I. Sewel, Cornhill.
Engraving, 170 x 115mm. Trimmed close to platemark.
Fine impression. £75
Jean-Pierre Blanchard (1753-1809) took part in one of the earliest manned balloon flights, in Paris on March 2nd 1784. After moving to England later that year, he was part of the first balloon flight to cross the English Channel.
Ref: **8204**



735. **The fatal Descent of the Parachute by which Mr Cocking lost his life.**

[n.d., c.1837.]
Lithograph. 230 x 160mm. Cut. £160
Robert Cocking (1776-1837) was a professional watercolour artist who was the first person to be killed in a parachute jump, using a parachute of his own design. The balloon shown in the image is Charles Green's famous Royal Nassau balloon, from which Cocking jumped near Greenwich. His body was found in a field in Lee.
Ref: **8235**

736. **A New Flying Machine upon D.r Musgrave's Plan, that moves with ye same Rapidity as Mr. Moore's machine without Horses.**

[n.d., c.1780.]
Copper engraving, 110 x 180mm, with attached half-page of text, incomplete. Marks in top margin. £65
A satirical engraving of a flying machine. On board are a man saying 'waft me to Bareges, or any where but to Tower Hill', and the Devil, who says 'Now I've got you, Head & all; I was afraid I should have had only the Trunk.'
BM Satire: 4212
Ref: **8243**

737. **The Flying Philosopher.**

[n.d., c.1820]
Engraving. 90 x 95mm. Trimmed close to image. £45
Image of a man in mid-air experimenting with a pair of man-made wings.

Ref: **8261**

738. **An exact Representation of M. Garnerin's Balloons, with an accurate View of The Ascent and Descent of the Parachute.**

G. Fox Delint. H. Merke Sculpt. Published Novr. 30t. 1802. by G. Fox. No. 13 Charlton Street. Fitzroy Square.
Engraving. mark 360 x 245mm. Slight tearing outside platemark. £280
André-Jacques Garnerin (1769-1823) was the inventor of the frameless parachute. This print describes five balloon journeys made in London between June and September 1802, the most notable of which saw Garnerin make the first parachute jump from a balloon seen in Britain. Garnerin jumped from a height of 8000 feet, '& safely descended in a Field between St. Pancras Church, and the Small Pox Hospital London.'
Ref: **8190**

739. **The Great Balloon. From a Sketch by Robert Hollond Esq.re.**

Adlard & Hayes, sc. F. C. Westley, 162 Piccadilly.
Engraving, 240 x 155mm. Laid down on india paper, some discoloration to paper. £140
Illustration of the famous 'Royal Vauxhall' balloon (later renamed the 'Royal Nassau' balloon), in which Charles Green, alongside Robert Hollond and Thomas Monck Mason, travelled a distance of 436 miles from London to Nassau, Germany.
Ref: **8254**

740. **The Balloon Passing Over Coblenz.**

A. Butler Lith. from a sketch by Monck Mason Esq.
[n.d., c.1836.]
Lithograph. 125 x 170mm. £130
On November 7th 1836 the English aeronaut Charles Green, accompanied by the polymath Thomas Monck Mason, made his most famous flight, from London to Nassau in Germany. The flight was at the time the world's longest, covering an estimated 480 miles (770 km) in 18 hours. This image shows the balloon passing over Koblenz, near the end of the flight. The balloon would land at 7:30 in the morning, and one can see the rising sun.
Ref: **8226**

741. **Descent of the Balloon in the Valley of Elbern.**

A. Butler Delt. & Lithog. from a sketch by Monck Mason Esq.
Lithograph. 125 x 175mm. £130
On November 7th 1836 the English aeronaut Charles Green, accompanied by the polymath Thomas Monck Mason, made his most famous flight, from London to Nassau in Germany. The flight was at the time the world's longest, covering an estimated 480 miles (770 km) in 18 hours. This image shows the balloon in Germany, having completed the flight.
Ref: **8225**

742. **Langley's Grand Balloon.**

[n.d., c.1840.]

Coloured wood engraving. 220 x 175mm. Trimmed to edge of image; in a mount. £180

Advertisement for a balloon 'to ascend on the 6th of January to the land of joy'.

Ref: **8239**

743. **Une quinzaine de nègres montés sure des Chameaux passèrent au-dessous du Léviathan.**

[c. 1850.]

Coloured lithograph, image size 225 x 165mm. £70

Colour print with the heading 'fifteen negroes riding camels passed beneath the Léviathan', a reference to the balloon towards the top of the print.

Ref: **8257**



744. **The Three Favourite Aerial Travellers. Vincent Lunardi Esq.r first Aeronaut in England, George Biggin Esq.r and Mrs. Sage first English Female Aerial Traveller.**

Rigaud pinxit F. Bartolozzi sculp. Publish'd May 13th 1785 by E. Wyatt next door to the Pantheon, Oxford Street.

Stipple. 285 x 230mm. Cut, losing title, publication line and edges; paper scuffed along right edges; slight foxing. £160

First state. Due to his balloon proving unable to lift more than two people, Vincent Lunardi did not participate in the flight celebrated here (3rd May 1785), and Biggin and Sage alone took part in the ascent! In the second state, published on the 25th June 1785, Biggins (on the left) is shown wearing a hat. Ref: **8258**

745. **View of the ascent of Mr Lunardi's Celebrated air Balloon from the Artillery Ground Sept.r 15th 1784.**

T Deeble Sc. Published as the Act directs by J. Sewell Oct.r. 1784. for the European Magazine.

Engraving, 230 x 165mm. £130

The Italian Vincenzo Lunardi (1759-1806) made the first hydrogen balloon flight in Britain from the Artillery Ground of the Honourable Artillery Company, in front of a 200,000 strong crowd, accompanied by a dog, cat and caged pigeon. The flight covered 24 miles (including one stop), ending at Standon Green End in Hertfordshire.

Ref: **8195**

746. **Le Moment d'Hilarité Universelle ou le Triomphe de MM.rs Charles et Robert au Jardin des Thuileries le 1er. Xbre. 1783. Présenté à mon Pere pour son 89.me Anniversaire.**

J. HF invenit et delinavit. H.G. Bertaux, Sculp.t Se vend chez M. le Noir au Louvre [n.d., c.1783.]

Engraving. 150 x 180mm. £90

An image documenting the hydrogen balloon flight on December 1st 1783 by Jacques Charles and Marie-Noel Robert from the Tuileries in Paris.

Ref: **8234**

747. **View of Montpellier Spa, Rotunda, &c. the Museum, St. Mary's Church & the Royal Nassau Balloon as it appeared when ascending from Montpellier Gardens, Cheltenham, July 3rd 1837, containing Mess.r.s Gren, Jerrad, Moss, Spinney, Brunsdon & Hughes, the Balloon majestically rose at 5 and safely Landed at Ashton Kemes, 5 Miles below Cirencester about 7 o'Clock.**

[c. 1837]

Aquatint, image size 110 x 130mm. Glued to board.

£95

The 'Royal Nassau' balloon containing Green, Jerrad, Moss, Spinney, Brunsdon and Hughes ascends from the Montpellier Gardens rotunda in Cheltenham, Gloucestershire in this lithograph. This balloon (formerly known as the 'Royal Vauxhall') was used by Green for his famous 1836 voyage from London to Nassau, Germany. At the time this was the world's longest flight, covering an estimated 480 miles (770 km) in 18 hours. This accomplishment provided Green with an endless supply of patrons eager to make an ascent in the balloon.

Ref: **8253**

748. **The Natives of Torneä Lapmark, assembled at Enontekis, to witness the launching the first Balloon within the Arctic Circle.**

E.D. Clarke del.t R. Pollard Sculp.t Published Jan.y 1. 1819 by T. Cadell & W. Davies. Strand. London.

Engraving. Printed area 170 x 200mm. Several marks on print. £75

An image of natives of Torneå in Finland applauding the first balloon flight in the Arctic Circle.

Ref: **8230**

749. **[Untitled view of a stadium, in Milan with a balloon above.]**

[n.d., c.1840.]

Coloured aquatint. 165 x 220mm. Trimmed to image, laid on card. £120

Image of a stadium, possibly in Milan, in which a horse race is taking place, whilst two balloons fly overhead.

Ref: **8268**

750. **[Untitled view of a stadium, with a balloon above.]**

[n.d., c.1840.]

Aquatint. 165 x 220mm. Trimmed to image, laid on card. £60

Image of a stadium, possibly in Milan, in which a horse race is taking place, whilst two balloons fly overhead.

Ref: **8267**

751. **[Unfinished Trade card featuring a balloon.]**

[n.d., c.1840.]

Engraving. 75 x 110mm. Slight foxing. £75

An unlettered proof of a trade card, similar to one used by 'J. Halliday's Juvenile Dress & Hosiery Warehouse', showing children playing games including cricket and archery.

Ref: **8266**



752. **The Vauxhall Royal Balloon Formed of 2000 yards of Silk and capable of ascending with Twenty Eight Persons, beside Ballast and Apparatus. Circumference 151 Feet. _ Height, with Car attached, 80 Feet. First Ascent, with 9 Persons, made from Vauxhall September 9th. 1836.**

F. Alvey lith. 128 London Road. Black del.t London, Published by William Spooner, 311 Strand. [n.d., c.1836.]

Lithograph. 300 x 240mm. Small tears along right hand side repaired. £280

The Royal Vauxhall Balloon was flown by English aeronaut Charles Green from London to Nassau in his famous 1836 flight, at the time the longest ever. The balloon was flown by Mr. Green for several years after the flight, under the name of The Great Nassau Balloon.

Ref: **8232**

753. **Destruction of the Victoria & Albert Balloon. On Monday Evening June 16th 1851. Severely injuring Mr. & Mrs. Graham the Aeronauts and doing damage to the house Colonel North, No. 16 Arlington Street, Piccadilly to the extent of upwards of £300.**

[London published June 18th by Ackerman & co. 96 Strand.]

Lithograph. 195 x 280mm. Trimmed around printed area; foxing; tear left hand side. Very scarce. £110

George Graham and his wife Margaret made several balloon ascents in Britains, many of which ended in disaster. The couple made this ascent in the 'Victoria & Albert' balloon to celebrate the Great Exhibition year of 1851. However, fter narrowly avoiding a collision with Crystal Palace they lost control of the balloon, which crashed into Colonel North's house in Arlington Street, Piccadilly, leaving the building damaged and the aeronauts badly injured.

Ref: **8223**

754. **Mr Blanchard Premiere aeronaute qui a passé les mers.**

gravé P. Thoenert.

Line engraving. 210 x 120mm. Trimmed inside plate on right. £65

Jean-Pierre Blanchard (1753-1809) took part in one of the earliest manned balloon flights, in Paris on March 2nd 1784. After moving to England later that year, he was part of the first balloon flight to cross the English Channel.

Ref: **8221**

755. **Les Frères Montgolfier.**

Pigeot del et sculp. [n.d., c.1835.]

Engraving. 215 x 125mm. Slight stains. £50

Joseph-Michel Montgolfier (1740-1810) and Jacques-Étienne (1745-99) were the inventors of the montgolfière, or airship. Their first balloon was used in the first manned ascent, on November 21st 1783.

Ref: **8260**

756. **'Suskin' banking. 1932.**

Geoffrey Watson. From the Artist with best wishes. [all pencil.]

Etching, signed presentation copy. 300 x 240mm. £280

A biplane with the roundels of the Royal Air Force.

Ref: **8216**

757. **Clerical Sketches, No.1. The Old Conductor. The Regular.**

Augs. Butler, Lith. Stannard & Dixon, Imp. ['WP' monogram in image lower right.] London, Published Novr. 6th. 1857, by Stannard & Dixon, 7, Poland St. Coloured lithograph, sheet 380 x 280mm. 15 x 11".

£45

A politician caricatured as a London coachman.
Ref: **8989**

758. **Clerical Sketches, No.2. The New Conductor. The Opposition.**

Augs. Butler, Lith. Stannard & Dixon, Imp. ['WP' monogram in image lower right.] London, Published Novr. 6th. 1857, by Stannard & Dixon, 7, Poland St. Lithograph, sheet 380 x 280mm. 15 x 11". Horizontal and vertical crease. £60

A politician caricatured as a London coachman.
Ref: **8990**

759. **L'Astrologo.**

Fran.co Maggiotto inv. Gio: Volpato Sculp. apud. Nic: Cavalli Venetiis.

Engraving, 370 x 290mm. 14½ x 11½". Trimmed inside platemark right and bottom. £240

A male fortune-teller, seated upon a chair on a platform, reads the palm of a young woman.

Ref: **8881**

760. **The Grand Twelfth Cake Aerial Machine. Langley's Twelfth-Night Characters. The Grand Aerial Machine, conveying the Twelfth Cakes, to all parts of the World.**

[Printed & Published by E. Langley, 173 High St. Boro' London. n.d., c.1843.]

Coloured woodblock, 185 x 215mm. 7¼ x 8½". Trimmed close. £180

A print combining the contemporary experiments in aviation such as Henson & Stringfellow's Aerial Steam Carriage with the tradition of the Twelfth Night Cake, an often ornate confection containing a bean, coin or tiny figure of the Baby Jesus, consumed as part of the Twelfth Night feast on January 6th. Here an aerial machine distributes enormous cakes to far-flung destinations.

Ref: **8644**

761. **[The Newsmongers.] 'I saw a Smith stand with his Hammer, thus. / The whilst his Iron did on th' Anvil cool, With open mouth swallowing a Taylor's news.'**

Painted by Edw.d Penny, Professor of Painting to the Royal Academy. Engraved by Rich.d Houston. R.Sayer Perfecit. London, Printed for Rob.t Sayer, Map & Printsellers No. 53 Fleet Street, Published as the Act Directs 1.t Jan. 1771.

Mezzotint. 610 x 460mm. Repaired tear just entering image at top. £950

A more modern interpretation of lines from Shakespeare's 'King John'. Later re-issued as 'The English Politicians'.

CS: *Houston 142, state ii of ii.*

Ref: **8212**



762. **View of the London and Croydon Railway, from the great cutting at New Cross Hill, looking towards the Greenwich Railway. To the Directors and Shareholders of the London and Croyden Railway, this Plate is most respectfully dedicated by Thy Humble Obedient Servant E.Duncan.**

Drawn and Engraved by E.Duncan. London. Published for the Proprietor, by R.Ackermann, 191 Regent Street. Coloured aquatint. 430 x 635mm. 17 x 25mm. Framed. Some rubbing of surface, end of dedication filled with pencil. Unexamined out of frame. £650

The London and Croydon Railway was opened in 1839. An extensive earthworks was needed at New Cross, otherwise the gradient of 1 in 100 would have been too steep.

This is the rare aquatint of this view, normally seen in the lithographic version published by Day & Haghe.

Guildhall: Wakefield Collection p5374225.

Ref: **8654**

763. **Irwell Bridge.**

Drawn by H. West. E. Colyer Litho. 17, Fenchurch St. [n.d., c.1830.]

Lithograph, 125 x 215mm. 5 x 8½". Laid on separate sheet of paper. £85

Railway interest with bridge over the river Irwell, which separates the cities of Manchester and Salford.

Ref: **8863**

764. **Knaresborough Viaduct, East & West Yorkshire Junction Railway.**

R.O. Hodgson, C.E. del. J.C. Bourne Litho. Printed by C.F. Cheffins, London.

Lithograph, 215 x 275mm. 8½ x 10¾". Foxing in top half of image £220

Knaresborough Viaduct over the River Nidd. The viaduct opening the East and West Yorkshire Junction Railway was opened in 1851.

Ref: **8880**

765. **[Manchester. & Liverpool] Irwell Bridge. Water Street, Manchester. Park Side. Chat Moss. Worsley Hall & Canal. & Patricroft Tavern. Bent-cliff Snuff Mills. Odsall Lane near Salford. Moorish Arch, Liverpool. Sankey Viaduct. Newton.**

Drawn by H. West [E. Colyer Litho. 17 Fenchurch St.] [n.d., c.1830.]

Pair of Lithographs, 210 x 200mm. 8¼ x 8". 215 x 290mm. 8½ x 11½". Pair of lithographs, 210 x 200mm, 8¼ x 8". 215 x 290mm, 8½ x 11½". £140

Railway interest two sheet panorama showing two landscapes left to right making a panorama including Liverpool's Moorish Arch and Odsall Lane near Salford., and Manchester.

Ref: **8833**

766. **Water Street & Dye-Houses.**

Drawn by H. West. E. Colyer, Litho. 17, Fenchurch St [n.d., c.1830.]

Lithograph, 120 x 215mm. 4¾ x 8½". Cut to edge of image on right; vertical creases. £60

Railway interest. Water Street in Manchester, showing the dye houses nearby.

Ref: **8858**

767. **Newton.**

[Drawn by H. West] [E. Colyer, Litho. 17, Fenchurch St. n.d., c.1830.]

Lithograph, 125 x 215mm. 5 x 8½". Vertical crease; tear extending into image. £40

Railway interest. Probably Newton Heath, a district in the city of Manchester.

Ref: **8861**

768. **Odsall Lane near Salford.**

Drawn by H. West E. Colyer, Litho. 17, Fenchurch St Lithograph, 125 x 215mm. 5 x 8½". £60

Railway interest. Ordsall Lane, near Salford docks.

Ref: **8859**

769. **Park-Side.**

Drawn by H. West. E. Colyer, Litho. 17, Fenchurch St. [n.d., c.1831.]

Lithograph, 125 x 215mm. 5 x 8½". Tear extending to title area. Uncut. £90

Railway interest. Parkside station with a train and passengers. Parkside station was one of the original passenger stations on the Liverpool and Manchester Railway. The station opened in 1831 and was chosen for watering facilities as it was near-equidistant from both Liverpool and Manchester. The original station closed in 1839 and was replaced by a new Parkside station (1839-78.)

Ref: **8860**

770. **Patricroft Tavern.**

[H. West.] [E. Colyer. n.d., c.1830.]

Lithograph, 125 x 215mm. 5 x 8½". Cut to edge of image on right £60

Railway interest. The Patricroft Tavern (in Patricroft, near Eccles, Greater Manchester) was possibly the

world's first railway tavern. It was opened in 1828, but its name was changed to the Queens Arms in 1851 after Queen Victoria got off there on her way to Worsley New Hall.

Ref: **8857**

771. **Rainhill Bridge, Crossing the Railway at an angle of 34 degrees, Span of the skew face 54 feet. Width of the Railway underneath 30 feet.**

[n.d., c.1830.]

Lithograph, 140 x 170mm. 5½ x 6¾". £70

The bridge in Rainhill, Merseyside, designed by George Stephenson and constructed from sandstone in 1830. The bridge is known as the 'skew' bridge because it was the first to cross a railway at an angle.

Ref: **8872**

772. **Sankey Viaduct**

Drawn by H. West. E. Colyer litho 17, Fenchurch St.

Lithograph, 125 x 215mm. 5 x 8½". Rare. £80

The Sankey viaduct, built by George Stephenson between 1828 and 1830 for the Liverpool and Manchester railway. Now a Grade 1 listed building, it is acknowledged as the earliest major railway viaduct in the world. The Sankey canal, which it crosses, was the first canal of the Industrial Revolution, making the site of great significance.

Ref: **8865**

773. **Bent Cliff Snuff Mills.**

Drawn by H. West E. Colyer, Litho. 17, Fenchurch St.

[n.d., c.1830.]

Lithograph, 125 x 215mm. 5 x 8½". Vertical fold on left; paper scuffed. £60

Very rare. Railway interest.

Ref: **8834**



774. **[Wearmouth Railway Bridge.]**

Tom. M. Hemy. Published by Hills & Co, print sellers, Sunderland, September 1st, 1893.

Etching, 430 x 570mm. Scarce. 110 signed proofs.

£350

Limited edition etching of the Wearmouth railway bridge in Sunderland, signed in pencil by the artist.

Ref: **8394**

775. Viaduct Over the Sankey Valley and Canal Height to the canal 70 feet span of each arch 50 ft. See page 51.

[n.d., c.1830.]

Lithograph, 145 x 190mm. 5¾ x 7½". Uncut. £70

The Sankey viaduct, built by George Stephenson between 1828 and 1830 for the Liverpool and Manchester railway. Now a Grade 1 listed building, it is acknowledged as the earliest major railway viaduct in the world. The Sankey canal, which it crosses, was the first canal of the Industrial Revolution, making the site of great significance.

Ref: **8877**

776. Bridge over Water-Street, Manchester, With the Offices and Warehouses of the Railway Company. See page 58.

[n.d., c.1830.]

Lithograph, 5½ x 7". £70

The Water Street railway bridge, with the railway offices. From 1830 to 1844 the Liverpool Road station was open to passengers next to Water Street. The bridge was demolished in 1904 to allow widening of the street.

Ref: **8660**

777. Gourd. 196lb in Weight & 7ft. 3in.s in Circumference. raised in the garden of John Francis Leathes Esq.r Herringfleet Hall, Suffolk, 1846, from seeds from the Horticultural Society.

T.Picken lith. Day & Son Lith.rs to the Queen. [n.d., c.1846.]

Tinted lithograph. Printed area 185 x 195mm. £230

An enormous pumpkin.

Ref: **8434**

778. Le Petit Ballon.

Peint par Jacquand. Regnier lith. Paris chez Dero-Becker éditeur, rue Neuve St. Augustin, 43 Lith de Lemercier, rue de Seine S G 55 [n.d., c.1830]

Lithograph, printed area 290 x 190mm. £65

Two children watching a balloon carrying a small flag. From the publication 'Galerie Pittoresque'.

Ref: **8192**

779. Christ Preaching To The Doctors.

Published by Reeve & Jones No.7 Vere Street, Bond Street, Novr. 1st. 1808.

Mezzotint with etching in sepia, image 460 x 295mm. 18 x 11½". Trimmed within plate. Stain into image upper left. £240

Representation of the first time Christ preached, at around 12 years old, when he preached to the doctors in the temple.

Ref: **8873**

780. Health and Sickness

Painted by W. R. Bigg. A. Engraved by T. Gaugain. London, Pubd. Janry. 1795, by P. Gaugain, No. 4 Little Compton Street, Soho.

Stipple, 615 x 495mm, 24¼ x 19½" £280

A healthy cottager handing a glass of milk to a sick lady.

Ref: **8599**

781. Mr. Blanchard. Citoyen de Calais Pensionaire de S.M.T..C. et Correspondent des plusieurs Accademies.

A.W. Küffner del. et sc. [n.d., c.1800]

Stipple engraving. Printed area 75 x 55mm. Trimmed inside platemark left and right; foxing. £60

Jean-Pierre Blanchard (1753-1809) took part in one of the earliest manned balloon flights, in Paris on March 2nd 1784. After moving to England later that year, he was part of the first balloon flight to cross the English Channel.

Ref: **8222**

782. M. Charles

[n.d., c. 1823.]

Copper engraving, 145 x 90mm. Trimmed close. £45

Jacques Alexander Cesar Charles (1746-1823)

launched

the first hydrogen balloon flight, which flew to an altitude of three kilometres in 1783. Charles himself subsequently took part in the first manned hydrogen balloon flight later that year.

Ref: **8255**



783. The Father of the Turf, Tregonwell Frampton Esq.re of Moreton, in Dorsetshire, _Keeper of the Running Horses at Newmarket, to their Majesties William the Third, Queen Anne, George the First, & George the Second; Died 12th of March 1727 _Aged 86 Years.

Engraved (from an Original Painting by Mr. Wootton) by John Jones Engraver Extraordinary to H.R.H. the Prince of Wales, & Principal Engraver to H.R.H. the Duke of York. Publish'd as the Act directs 7 June 1791, & sold by the Proprietor J. Bodger, Land Surveyor, Stilton, Hunts & at 53 High Holborn. Mr. Weatherby,

Racing Calendar Office No.7 Oxendon Street Haymarket & at. Mess.rs Tattersalls, London. at the Coffee Room, Newmarket: Also at all the Principal Towns in England. See the Seven Companion Prints in Racing Calendar Book 1791, last Page... Coloured mezzotint, 560 x 385mm. 22 x 15¼". Trimmed inside platemark at bottom; collector's stamp bottom right. £750

A portrait of racehorse trainer Tregonwell Frampton (1641-1728), with an anecdote 'supposed to be spoken by the Horse [Dragon] at the Elysium of Beasts and Birds.'

CS: 30

Ref: 8627

784. **Mons.r Garnerin, the Intrepid Aeronaut.**

[n.d., 1800.]

Engraving. 175 x 120mm. £50

André-Jacques Garnerin (1769-1823) was the inventor of the frameless parachute. Following capture by British troops in the Napoleonic wars he was involved in the flight of hot air balloons.

Ref: 8236

785. **[Vincent Lunardi.]**

Kay fec.t 1785

Etching, 115 x 100mm. 4½ x 4". Stains. £70

The Italian aeronaut Vincenzo Lunardi (1759-1806) made the first hydrogen balloon flight in Britain from the Artillery Ground of the Honourable Artillery Company, in front of a 200,000 strong crowd, accompanied by a dog, cat and caged pigeon. The flight covered 24 miles (including one stop), ending at Standon Green End in Hertfordshire.

Ref: 8575

786. **Arrivée à Paris de la Voiture a Vapeur Aérienne dont l'entreprise vient d'être autorisée en Angleterre par Acte du Parlement.**

Lith. de Thierry freres, Paris. Paris, Goupil et Vibert, Boulevard Montmartre, 15. [n.d., c.1843]

Lithograph, 275 x 355mm. 10¾ x 14". Very rare. Paper scuffed and tears, some extending into printed area. £220

A fictitious flight of the Aerial Steam Carriage over Paris. The Aerial Steam Carriage was patented in 1842 (a fact referred to in the text of this print) by William Samuel Henson and John Stringfellow. Henson and Stringfellow only produced scale models, none of which were capable of flying more than a short distance inside a hanger, but the invention marks an important development in the history of powered flying machines. This print describes the parts of the machine, and includes a second illustration of the machine's frame.

Ref: 8642

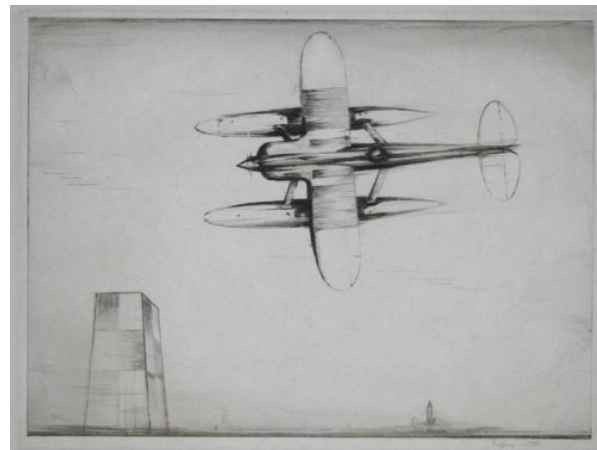
787. **The Aerial Steam Carriage.**

Rock & Co. London [n.d., c.1808.]

Steel engraving, 135 x 185mm. 5 x 7½". £65

A fictitious flight of the Aerial Steam Carriage over the Thames. The Aerial Steam Carriage was patented in 1842 by William Samuel Henson and John Stringfellow. Henson and Stringfellow only produced scale models, none of which were capable of flying more than a short distance inside a hanger, but the invention marks an important development in the history of powered flying machines.

Ref: 8637



788. **[Sea Plane in flight.]**

Geoffrey Watson

Etching, platemark 260 x 340mm. 10¼ x 13¼". Creases in margins. Signed in pencil by the artist. £390

Geoffrey Watson (d.1937).

Ref: 8646

789. **By permission of the Patentees, This Engraving of the First Carriage, the 'Ariel', is respectfully inscribed to the Directors of The Aerial Transit Company, by their Obedient Servants, The Publishers.**

W. Walton lith. Day & Haghe lith.rs to the Queen. London, Pub.d March 28.th 1843 by Ackermann & Co. Strand.

Lithograph, 210 x 245mm. 8¼ x 9¾". Some foxing £160

A fictitious flight of the Aerial Steam Carriage, otherwise known as 'Ariel.' The carriage was patented in 1842 by William Samuel Henson and John Stringfellow. The inventors only produced scale models of the carriage, none of which were capable of flying more than a short distance inside a hanger, but the invention marks an important development in the history of powered flying machines.

Ref: 8639

790. **Le Bouquet. Choui----- !**

.....Put! put! put! ...Pan!!....pan pan, pan! brrrr..pan, papapaw pan! pan!!...pan! pouf! pouf! Patapatapouf !!!!!

Lith. de Delaporte, Seur de Langlumé. Lith par Vatieur d'après Grandville. On s'abonne chez Aubert, galerie Vero dodat.

Lithograph, 340 x 265mm. 13½ x 10½". Foxing around image; stain in top right. £130

Atmospheric print of a firework display and large crowd, complete with onomatopoeic text below.
Ref: **8792**

791. A View of the Mouth of a Coal Pit near Broseley, in Shropshire.

G. Robertson pinxit Francis Chesham Sculpsit
Published Feb.y 1.st 1788 by John & Josiah Boydell
No. 90 Cheapside London
Engraving, 410 x 550mm. 16 x 21½". Stains. £390
A view of the Broseley colliery, one of the largest in Britain in the late 18th century.
Ref: **9282**



792. Dédie a sa Majesté la Reine des Francais, La Comtesse De L. M... Dame de Charité soignant les Cholériques à l'hôpital temporaire de la réserve Grenier d'Abondance, Juin 1832.

Lith. de Benard, rue de l'Abbaye no.4.
Very scarce. Lithograph, 635 x 485mm. 25 x 19".
Foxing, creases and tears outside of printed area. £340
A French countess visiting cholera sufferers. She hands a drink to a patient in the foreground, while in the background a patient receives the anointing of the sick.
Ref: **8616**

793. An exact representation of the first Aerial Ship the Eagle. Now exhibiting publickly at the Grounds of the Aeronautical Society Victoria Road opposite Kensington Gardens at 1s Each.

[n.d., c.1830.]
Coloured lithograph, 210 x 280mm. Image cut.
Trimmed close to image; loss of some text in bottom left corner. £280
The Eagle was designed by the Comte de Lennox in 1834 to provide transport between the capitals of Europe. However, the ship was too heavy to fly and was destroyed by spectators after a failed take-off in August 1834.
Ref: **8238**

794. Entrance of the Tunnels, Taken from the Engine Houses, Edgehill. See page 49.

Lithograph, 145 x 175mm. 5¾ x 7". Uncut. £70

View from the Edgehill engine houses in Liverpool. Rather than a shed for engines, the Liverpool engine house used cables to move stationary engines as the act of Parliament which permitted a railway through Liverpool forbade the use of locomotives in the centre of the city.
Ref: **8871**

795. After an Entomological Sale: Beati possidentes.

E. Armitage Pinx. Gravure Hanfstaengl, Munich. [n.d., c.1890.]
Photogravure on india laid paper, 330 x 480mm. 13 x 19". Tatty extremities/margins. Image good. £280
The proud purchaser and other insect enthusiasts and collectors examine a rare specimen after a sale.
Edward Armitage (1817 - 1896), painter and draughtsman on wood. He trained in Paris under Paul Delaroche and was a Royal Academician and Professor of Painting at the Royal Academy.
Ref: **9075**

796. Leçons et Conseils. Gavarni Viens voir P'ospèr! un Monsieur qui prend la foundre avec du verre frottéla Science qui fait le tonnerre de Dieu! O vicissitudes divines! Franklin a tiré Jupiter en bouteille.

Imp d'Aubert & Co. Chez Bauger R du Croissant 16.
Coloured lithograph, 255 x 170mm. 10 x 6¾". £130
Print satirising contemporary scientific experimentation.
Paul Gavarni was the nom de plume of Sulpice Guillaume Chevalier (c.1801-1866), a popular French caricaturist.
Ref: **8813**

797. An Iron Work, for Casting of Cannon; and a Boreing Mill, Taken from the Madeley side of the River Severn, Shropshire.

G. Robertson pinxit. Wilson Lowry Sculpsit published Feb.y 1.st 1788 by John & Josiah Boydell, No. 90 Cheapside London
Engraving, 410 x 550mm. 16 x 21½". Stains. £420
An industrial scene of ironworks and the boring mill in Madeley, built in 1788.
Ref: **9277**

798. Mill Lane Archway and Excavation at Olive Mount See page 51

[n.d., c. 1830.]
Lithograph, 205 x 115mm. 8 x 4½". Uncut. £70
The Olive Mount Cutting, on the Liverpool & Manchester Railway near Liverpool, was one of the first extensive cuttings on any railway, and one of the most extensive. The sandstone rock blasted out was used to make the Sankey viaduct and other buildings for the LMR.
Ref: **8874**

799. **The paternal House of S.r Isaac Newton in which He was born the 25th. Day of Dec.r 1642 at Woolsthorpe Lincolnshire. Here Newton dawn'd, here lofty Wisdom woke,/ And to a wond'ring World divinely Spoke./ If Tully glow'd when Phoedrus' Steps he trod;/ Or Faney form'd Philosophy a God!/ If Sages still for Homer's Birth contend;/ The Sons of Science at this Dome must bend./ All hail the Shrine! all hail the natal Day!/ Cam boasts his Noon, this Cot his morning Ray.**

T. Tinkler del. 1772 S. Sparrow sculp.
Copper engraving, 155 x 185mm. 6 x 7¼". Tear extending to title area. £160
The birthplace of Isaac Newton (1643-1727).
Ref: **8662**



800. **[Man riding a penny farthing.]**
Frank Allport [signed in ink lower left.] [n.d., c.1880.]
Pen and ink and watercolour, sheet 255 x 205mm. 10 x 8". £320
An original caricature sketch of a man with a demonic beard, moustache and extraordinarily shaped hair with pony tail riding a penny farthing bicycle. The ordinary, high wheel or penny-farthing was the first true bicycle with which actual speed and distance could be achieved in a practical manner. Based on the original French Boneshaker, James Starley and others produced bicycles with front wheels of ever increasing size, starting about 1870.
Ref: **8925**

801. **Phrenological Illustrations.**
by George Cruikshank. London: Published by George Cruikshank, Myddelton Terrace, Pentoville; And Sold By J. Robins And Co. Ivy Lane, Paternoster Row: S. Knights, Sweetings's Alley, Royal Exchange; And G. Humphrey, 24, St. James's Street [n.d., 1826].
Oblong folio, original printed wrapper.; text page, six etched plates, as called for, with contemporary guard leaves. Foxing and staining, with tatty extremities.£250

George Cruikshank's (1792 - 1878) satirical take on the theories of Franz Joseph Gall (1758 - 1828) and Johann Caspar Spurzheim (1776 – 1832). Principal human faculties and emotions are illustrated by five humerous vignette images per plate.
Gall was a neuroanatomist, physiologist, and pioneer in the study of the localization of mental functions in the brain. Spurzheim attended the lectures of Gall and became a disciple, accompanying him on a lecturing tour through Central Europe, and settling with him in 1807 in Paris; in 1813 he separated from Gall, and went to lecture in England with much acceptance. He wrote numerous works bearing on phrenology, education, etc.
All plates inscribed 'Designed Etched & Published by George Cruikshank August 1st. 1826'.
Ref: **9088**

802. **Le Chemin de Fer. Reviens à toi! tendre épouse! . . . Adieu enfans adorés! recevez tous ma bénédiction ! . . . voilà la vapeur ! il faut nous séparer ! je serai de retour dans vingt minutes , mais hélas ! d'ici là ! on ne sait pas ce qui peut arriver !!**
Imp d'Aubert & Co. Ranger R. du Croissant 16 [n.d., c.1830.]
Lithograph, 250 x 355mm. 9 x 14". Trimmed £120
A man ordering his wife a children to leave him to embark on a train journey, in the hope that he will return shortly.
Ref: **8797**

803. **Arabesque Arch.**
[Drawn by H. West.] [E. Colyer Litho. 17, Fenchurch St. n.d., c.1830.]
Lithograph, 125 x 215mm. 5 x 8½". Laid on separate sheet of paper. Small tear at bottom. £85
Railway interest. An arch, with construction work taking place nearby.
Ref: **8862**

804. **Engine Tender & Carriage.**
[Drawn by H. West.] [E. Colyer Litho. 17, Fenchurch St. n.d., c.1830.]
Lithograph, 125 x 215mm. 5 x 8½". Very rare. £120
Railway interest. A steam train entitled 'Caledonian'.
Ref: **8864**

805. **The Duke of Devonshire's Russian Car.**
Orme del. James & Co. Lithography of Ridgefield. Manchester. Pub. & Sold N.J. Hall Bank. Buxton 1823
Lithograph, 195 x 270mm. 7¾ x 10½". Laid on separate sheet of paper; slight foxing and damage to paper.£130
A horse-drawn car in which sits a driver and the Duke of Devonshire.
Ref: **8816**

806. **Dampfmaschinen Pferd vorauf man in einer Stunde von Paris nach Petersburg reiten kann.**

[n.d., c.1820.]

Coloured lithograph, 235 x 325mm. 9¼ x 12¾". Light foxing. £220

A man propelled through the air by a fictional invention. The text translates as 'Steam [-powered] Horse on which one can ride from Paris to Petersburg in one hour.'

Ref: **8822**

807. **Specimen Of Bourne's Sketches On The London And Birmingham Railway. [In image lower left:] Making The Embankment _Woolverton Valley. June 28th. 1837.**

J.C. Bourne del et lith. Day & Haghe lithers. to the Queen. Published by the Proprietor J.C. Bourne 19 Lambs Conduit Street, and Ackermann & Co. Strand [n.d., c.1838].

Sepia tinted lithograph, image 235 x 375mm. 9¼ x 14¾". Very scarce. Some light spotting, some tears to extremities. £90

Advert for his fine book. A railway embankment under construction, with a train approaching from the right. From 'A Series of Lithographed Drawings of the London & Birmingham Railway', first published in four parts by Ackerman in 1838. The publication sets the railway in a global historic context and enthuses about steam power and its many applications. The text is crammed with statistics and the tone is energetic and optimistic. The artist and engraver John Cooke Bourne (1814-96) is best known for his lithographic railway work produced as bookplates for the London & Birmingham Railway, and the Great Western Railway in 1843. However, Bourne did not limit his subject matter to the railways. Other plates depicted 'The History of Steam Navigation' with text by Bennet Woodcroft and 'Illustrations of Cairo' with text by Robert Hay. He also worked on drawings of the road bridge across the Dnieper in Kiev, Ukraine, for the engineer Charles Vignoles.

Ref: **8870**

808. **John Hampton, Aeronaut, Born 29.th. August. 1799.**

Drawn from Nature and Engraved on Steel by N. Whittock.

Engraving. 210 x 165mm. Top border trimmed. £80
John Hampton made over a hundred flights in his balloons 'Albion' and 'Erin-go-bragh' between 1838 and 1852. In 1838 he also became the first Englishman to make a successful parachute jump.

Ref: **8224**

809. **Mr. Edward Spencer. Born May 8th. 1799. Who accompanied Mr. Charles Green, in that fatal Parachute experiment of Mr. Robert Cocking's July 24th. 1837, from Vauxhall Gardens. _ And has made**

Twenty seven ascents with Mr. Green, up to this date, August 24th. 1839.

G. P. Harding F.S.A. del et fecit. Day & Haghe, Lith.rs to the Queen. Published Aug 31st. 1839, by G.P.

Harding, 69, Hercules Buildings, Lambeth.

Lithograph, printed area 180 x 115mm. White marks on Spencer's coat. £160

Robert Cocking, aged 61 at the time, was killed on July 24th 1837, although Spencer and Green survived.

Ref: **8194**



810. **Depart Pour Les Eaux...Poste Francaise. [&] Promenade Au Bois De Boulogne....Attelage A La Daumont.**

De Bonnemaïson pinx. Soulange Tessier lith. Publie et Depose le 15 Avril 1860 [&] Publie et Depose le 25 8bre 1860. Paris, Bulla Freres, 16 rue Tiquetonne. Pair of coloured lithographs, each image c.550 x 795mm. 21½ x 31¼". Evidence of slight water staining and spotting to margins. £950

Bold images of French carriages with strong colour.

Ref: **8515**

811. **The Astrologer.**

Painted by J.W. Wright Engraved by Frederick Bromley London. Published May 1835 for the Proprietor by Edmund Graves. No. 9 King William Street, West Strand.

Mezzotint, 390 x 275mm. 15 x 10¾". Foxing around image. £120

An elderly astrologer sits in a chair whilst a young woman stands beside him with a chart.

Ref: **8888**

812. **[Collecting coal, Newcastle]**

[Amy Jane Goulmin] [n.d., c.1815.]

Watercolour, 430 x 280mm. 17 x 11" on Whatman paper. Tear at top £330

Watercolour in which one woman is breaking down coal brought up from a mineshaft whilst another balances a basket full of coal on her head. In the background a man sits smoking a cigarette and several factories can be seen in the distance. On the reverse the following is written in pen: 'Painted for Adam Lloyd by Amy Jane Goulmin on condition of his giving 5/- to the deaf and dumb.'

On Whatman watermark?

Ref: **8765**

813. **The Dairy.**

Aquatinta by F. Jakes Pub.d July 1. 1794, by T. Simpson St. Paul's Church Yard. amd John P. Simpson Gt. Newport Str.
Coloured aquatint, 175 x 225mm. 7 x 9". Very rare.

£130

A dairy, with cattle in the foreground.

Ref: **8796**



814. **Hot Spice Gingerbread Smoking hot! Du Croquet de Pain d'Epices! Cries of London, Plate 12.**

Painted by F. Wheatley R.A. Engraved by Vendramini. London, Pubd as the Act directs May 1. 1796, by Colnaghi & Co. No. 132 Pall Mall.

Stipple engraving, 425 x 330mm. 16¾ x 13". Trimmed to plate, age toning. £320

Plate 12 from the 'Cries of London' series, a gingerbread seller. He holds his cart, with a young woman and three small children surrounding him.

Ex: Blackburn collection.

Ref: **8745**

815. **Le Marchand de Rois. Ah! voici le marchand de Rois./ Depêchez vous de faire un choix./ La chose est necessaire./ J'en ai de toutes les façona,/ L'ai des bambins j'ai des barbons,/ J'auria bien votre affaire (bis)/ - Voici du Suédois, du Germain:/ Ce noir est un Ultramontain:/ En voilà de fabrique Anglaise:/ J'ai rapportéde Nurenberg,/ Ce beau soldat de Leuchtenberg/ Choisissez à votre aise. (bis)/ - J'ai deux ou trois rois absolus:/ Dont tout le monde ne veut plus./ Je les donne à bon compte; Prenez ce petit Bavaois,/ Ce sera le meilleur des rois,/ Entre les mains du comte. (bis)/ - Non; nous voulons attendre encor/ Tous vos galons sont de faux or/ Et la saison s'avance,/ Où doit venir l'autre marchand./**

Celui-là n'a pas clinquant/ Il arrive de France. (bis)

[n.d., c.1830.]

Lithograph, 330 x 210mm. 13 x 8¼". £130

A street vendor with a stall of miniature models of kings, one of which he holds aloft. The text, a dialogue between vendor and customer, ends with the customer deciding 'No, we want to wait longer/ All your braids are from false gold/ And the time is approaching/ When the other vendor should come.'

Ref: **8885**

816. **Rag Fair.**

[n.d., c.1850.]

Aquatint, 295 x 400mm. 11½ x 15¾". Trimmed around image and laid on separate sheet with collector's stamp bottom left; central vertical crease. Rare. £280

A market scene, with clothing for sale, food stalls and local residents sitting outside and chatting from window to window.

Ref: **8889**

817. **A Rat Catcher.**

H W Bunbury Esq.r del.t J. Baldrey Sculp.t London
Published Jan.ry 26th 1789. by W Dickinson New Bond Street.

Stipple, 380 x 290mm. 15 x 11½". £220

A smiling rat catcher with a cage full of rats and a stick on which are implaed a further three, accompanied by two dogs.

Ref: **8819**

818. **Le Marchand de Bonbons à Constantinople**

Lithog.é en Couleurs par A. Bayot Publié par J. Schranz et A. Percheron, à Constantinople Imp.é en Couleurs par Frick f.res, 20,r. et Passage Sorbonne, Paris. [n.d., c.1850.]

Lithograph printed in coulours, 360 x 240mm. 14¼ x 9½". Foxing around image. £120

Two mothers and their children at a confectioner's stall in Constantinople. Maltese artist.

Ref: **8887**

819. **Vazie's Royal Patent [To left:] Harness without Collar or Breeching. Horses having thus the free use of their Shoulders and Wind, are enabled to draw with greater Power, Speed, and Ease; and without Galling. 10 to 16 Guineas Pr. Pair. [To right:] Diagonal Girths, which, without Breast Plate or Crupper Completely secure the Saddle from removing, render it easy to the Rider, and particularly safe for Ladies. _ 6s to 10s. 6d. Pr. Pair.**

No. 20 Vere Street, Oxford Street.

Etching, sheet 240 x 340mm. 9½ x 13½". Surface soiling. £180

Rare illustrated advertisement for a new type of harness and saddle.

Ref: **8977**

820. **The Wine Shop.**

[n.d., c.1770.]

Etching, 135 x 210mm. 5¼ x 8¼". Slight stains. £45
Etching depicting daily life in a wine shop. The proprietor smokes a pipe whilst a young lady knits and a customer stands drunkenly, either entering or leaving the shop.

Ref: 8783

821. **Ein Frachtwagen. Eigentum des Verlegers.**

J. Höchle del. Gurk sc. Wein bey Tranquillo Mollo.

[n.d. c.1820.]

Very fine coloured aquatint. Plate 336 x 446mm. 13¼" x 17½". £260

A coaching print. Eight working horses and loaded carriage.

Ref: 8970

SPORTS & PASTIMES

822. **To his Royal Highness George, Prince of Wales This Plate representing a Meeting of the The Society of Royal British Archers in Gwersyllt Park, Denbighshire Is by Permission Most respectfully Dedicated by His Royal Highnesses most obedient and devoted humble servant John Emes.~**

The figures drawn by R.Smirke RA The Landscape by J.Emes. The aquatinta by C.Apostool. Published as the Act directs April 1, 1794 by J.Emes No.1 North Street, Upper Charlotte Street, London.

Aquatint and etching, in period gilt frame. Trimmed to image and just under publication line. Far left edge of title and far right edge of title missing, slight spotting in sky area, in antique frame. £750

In the late 18th Century archery became popular with affluent English women who competed on level. This print shows women archers in a head to head competition also demonstrating that archery was a most unusual sport.

Ref: 9074

823. **A Signal of Distress, of the Xmas Visitor. We shall never get thro this, unless they come and dig us out.**

C.B. Newhouse, Delt. and R.G. Reeve, Sculpt. London, Published March 2nd. 1835 by Thos. McLean, 26 Haymarket.

Coloured aquatint. 273 x 375mm. 10¾" x 14¼".

Foxing across image.

£180

Ref: 8641

824. **Le Lunch.**

Peint par Heywood Hardy. Photogravure Goupil & Cie. Imprime & Publie le 1er. Avril 1892 par Boussod, Valadon & Co. Editeurs, Successeurs de Goupil & Cie. Paris_Londres_La Haye. Berlin, Verlag von Boussod, Valadon & Cie. New-York, Published by Valadon & Co.

Photogravure coloured by hand, on india laid paper.

600 x 740mm. 23½ x 29".

£420

Very fine shooting party scene with retrievers.

Ref: 8487

825. **Tournament at Wormsley, Oxfordshire, 6th, August 1840.**

Printed by c. Hullmandel [n.d., c.1840.]

Lithograph, image 170 x 510mm. 6¾ x 20". Trimmed to image and title. Two flattened folds. £160

A jousting tournament in the grounds of the Wormsley Park estate between Stokenchurch and Watlington in the Chiltern Hills of Buckinghamshire.

Ref: 8734

826. **Départ pour la Chasse a l'Oiseau: Dédié à Monsieur le Marquis de Marigny, Conseiller du Roy en ses Conseils, Directeur & Ordonnateur Général des Batimens et Jardins de sa Majesté, Arts, Academies et Manufactures de France Par son très humble et très obeissant Serviteur J. Moyreau Grav. du Roy... 1756.**

P. Wouvernens Pinx. J. Moyreau Sculp. A Paris, Chez Moyreau rue des Mathurines. Avec Priv du Roy.

Engraving. 440 x 65mm, 17¼ x 25½". Fine

impression. Trace of vertical fold through centre of image. Repaired tear into title area lower left. £450

A hunting party leaving a run-down chateau.

From the De Saumarez collection.

Ref: 8365



827. **Les Vélocipéduses. C'est pas plus difficile que ça. Les Bain de Mer.**

Linder pinx. G. Barry Lith. Paris Bulla Frères, 66. Rue Tiquetonne. London Copyright Secured. Imp.

Lemercier & C. ie r, de Seine 57 Paris. [Printed stamp

on the right-hand side of the image] Imprimerie

Lemercier Bonne pour une r.... L. Rancon. [n.d.

c.1870.]

Very rare. Sheet 572 x 375mm. 22½" x 14¾". £320

Two young French ladies on their bicycles pedalling down a steep cliff at high speed with a dog scurrying alongside.

Ref: 8969

828. **The Death of the Elk. Engrav'd from the Original Picture late in the Houghton Collection**

Rubens pinxt. W. Ward sculpt. London, Pubd. June 24 1791 by T. Simpson St. Paul's Church Yard.
Mezzotint, 505 x 605 mm, 20 x 23 ¾". Minor tears and stains. £550

A fine impression of this print of dogs running down an elk.

Ref: **8610**

829. **The Sportsman's Kennel, A Series of Heads of the principal British Sporting Dogs; Fox Hound. Terrier. Blood Hound. Spaniel. Pointer. Setter. Greyhound. Water Spaniel. Harrier. Beagle. Deer Hound. Newfoundland.**

Executed in Lithography by Thos. Fairland, After Pictures Painted From The Life, And Expressly For This Work by Edwin Landseer, R.A. A. Cooper, R.A. And Charles Hancock. London. Published by B.B. King, Monument Yard. Sold Also By Ackermann & Co. Strand, Charles Tilt, Fleet St. & Thos. McLean Haymarket. Printed by Graf & Soret.

Extremely rare. Twelve lithographic plates and frontispiece on india laid paper in original green morocco boards, folio (500 x 350mm, 19¾ x 13¾"). Complete as issued. Boards stamped in gilt on cover: 'The Sportman's Kennel. By Edwin Landseer, R.A. Abraham Cooper, R.A. & Charles Hancock'. Boards scuffed and rubbed; missing spine. Soiling and some spotting to plates, water stain to lower edge of all sheets. Images largely unaffected, good. £1250

A fine set of lithographs of the principal sporting dog breeds. All plates captioned below image and inscribed 'London, Published by Harding & King, 24, Cornhill Novr. 1st. 1833.'

Ref: **8533**

830. **Chasse au Chien D'Arrêt.**

Peint par O.De Penne. Photogravure Goupil & Co. Imprimé & Publié par Goupil & C.ie Editeurs le 1.er Avril 1880.

Photogravure on india paper. 620 x 760mm. A few marginal tears. £470

Ref: **1665**

831. **[Gun dogs at rest.]**

[Painted by James Hardy, Etched by E. G. Hester.] [n.d. c.1880.]

Etching on india, proof before letters. 265 x 375mm. £420

A Gordon Setter and a Pointer at rest, with the day's bag behind. A remarque of 'a drive' lower left.

Ref: **3019**

832. **[In the Marshes.]**

Heywood Hardy [Pencil signature.] Paris, Boussod, Valadon & Co., 1894.

Photogravure. 465 x 690mm. £620

Duck shooting.

Ref: **3005**



833. **Master James Sayer.**

[J. Zoffany] engraved by Lawrence Josset. Copyright 1955 by Frost & Reed [of Bristol] in the United States of America.

Mezzotint, printed in colours. £280

Modern edition of the very famous Zoffany painting painted in 1770 and originally engraved by Richard Houston in 1773 and published by the subjects father Robert Sayer.

Ref: **6779**

834. **Serment du Jeu de Paume à Versailles le 20 Juin 1789. Présenté et Dédié à L'Assemblée Nationale, Le 5 Septemb, 1792 Par Helman.**

Dessiné par C.Monnet, Peintre de l'Académie. Gravé par Helman, de l'Academie des Arts de Lille en Flandre. A Paris chez l'Auteur, Rue St Honoré, vis-à-vis l'Hot. de Noailles la port Cochere à côte du coutellier. Et Chez M.Ponce Graveur, Cloître extérieur du Val-de-Grace No. 238.

Engraving. 380 x 470mm, 15 x 18½". £320

France's violent transition from the ancien regime that had nurtured tennis (le jeu de paume) to the anti-aristocratic revolution began, appropriately enough, with the take-over of a tennis court. In June 1789, following a month-long deadlock in the States-General over constitutional reform at the royal palace of Versailles, the frustrated Third Estate (the commons), which had been locked out from the formal meeting-place by King Louis XVI, declared itself a National Assembly, took over the royal tennis-court, and on June 20th took an oath (serment) not to disperse till their demands were met. Three weeks later, on July 14th, followed the mob attack on the royal prison, the Bastille.

Ref: **8563**

835. **Portrait of Samuel Dumbleton, in his 85th Year. Twenty Years Whipper-in to the Earl of Spencer's hounds under the two Richard Knights. To the Right Honble.. Earl Spenceer. This Drawing is most respectfully (with permission) Dedicated.**

Painted by I. Ferneley. Drawn on Stone by Miss Ferneley. Published by I. Ferneley, Melton, Mowbray, Novr, 1834.
 Stone etching. 381 x 539mm. 15" x 21¼". Some tears into the margin. £230
 Samuel Dumbleton mounted on his horse with a group of hunters and their hounds assembly in the background.
 Ref: **8518**

836. William Howitt, Celebrated as 'Jackson, the American Deer,' Height, 5 Feet, 3 Inches. Born at Norwich, February 15th, 1821.

London: Published Feb. 25th, 1862, by George Newbold, 303, & 304, Strand, - W.C.
 Coloured lithograph. Printed area 410 x 310mm. Fine example. Framed. Very scarce. Some slight spotting. Unexamined out of frame. £950
 Long distance runner. In an attempt to run 10 miles in under an hour he was timed at just under 61 minutes; however he had been obstructed so the judges awarded him the prize.
 Ref: **8400**

837. John Lockley, Esqr. Formerly of Boscobel House, in the Country of Salop, but noe of Amerie Court, Pershore, in the County of Worcester. Father of the Field.

Painted by J. Ramsay. Engraved by Thos. Lupton. London, Published May 10, 1825, by J. Pittman, Warwick Square, & W.B. Cooke, 9. Soho Square.
 Mezzotint. 432 x 318mm. 17" x 12½". Some creasing across the image. £130
 [1750 - March 5, 1829] John Lockley was born at Barton Hall, once the residence of Oliver Cromwell. He occasionally ran horses at the country races; however fox-hunting was his favourite amusement. While hunting with the fox-hounds of T. Boycott, esq. he fell from his horse but re-mounted his horse gallantly to end the chase. He was rather unwell that evening and died the following day.
 Ref: **8514**

838. Philip Payne Huntsman to his Grace the Duke of Beaufort on his favorite Horse (Cherrington) with hounds This Print is dedicated by permission to His Grace by his most Obdt. Humble Servant ['Thos R Davis' signature facsimile.]

Painted by T.R. Davis Esqr. Student of the Royal Academy, London. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty. Published Decr. 8th, 1826 by Mr Ackerman, Strand, London, Mr Thompson & Mr Parker, Oxford - & Duffield & Weller at Cheltenham, & Bath.
 Mezzotint, 550 x 710mm. 21½ x 28". Tatty extremities, with tear into plate (well outside image) lower right corner. Scarce. £520

Philip Payne, huntsman to the Duke of Beaufort in 1826, seated on horseback in parkland surrounded by a pack of hounds.
Whitman: 417.
 Ref: **8850**



839. [John Taylor.]

W.A. Cox [signed in pencil lower right.] Published by The Gainsborough Galleries Liverpool. Copyright 1923.
 Colour printed mezzotint on india laid paper. 440 x 300mm. 17¼ x 11¾". £550
 This portrait of John Taylor (fl. 1807 - 1825) and his caddy is one of the greatest golfing images. It shows Taylor, in his red captain's jacket, about to tee off on the original course of The Honourable Company of Edinburgh Golfers on Leith Links, two miles north-east of the city centre. In 1744 this group (then known as 'the gentlemen golfers') had drawn up the first official rules for a tournament which were to form the basis for the modern game of golf. The club moved to Musselburgh in 1836 and further down the coast to Muirfield at the end of the nineteenth century. This is from an impressive oil painting by Sir John Watson Gordon (1788 - 1864) in the National Galleries of Scotland. Gordon was training to become an army engineer when, encouraged by his uncle, the painter, George Watson, and Raeburn, who was a family friend, he decided to become an artist. His first works were subject pictures but, after Raeburn's death in 1823, he established himself as the leading portrait painter in Scotland. His style was at first closely based on Raeburn but was later more influenced by his admiration for Velázquez. After Raeburn's death in 1823, Watson Gordon became Scotland's leading portrait painter.
National Galleries of Scotland: PGL 342.
 Ref: **8511**

840. Henry Kelley Champion Of The Thames And Yare

London; Geo: Newbold, 303, & 304 Strand, W.C [n.d., c.1858].

Coloured lithograph, image 430 x 685mm. 17 x 27".
Laid to card with repaired vertical tear through centre
of image. Residue from old mount. £1800
Henry Kelley (or Kelly) in his single skull rowing boat
on the Thames in west London, who had won the
Championship
of the Thames in 1857. Kelley lost his title in
September 1859. In the mid-19th century rowing was a
popular sport that drew large crowds to riverbanks
across England and the world to watch contests
between national and local champions. Kelley owned
'The Bell' hotel in Putney. In July 1866 the American
James Hamill lost twice on the Tyne to Kelley, in the
first trans-Atlantic professional rowing contest.
Ref: **8488**

841. **The Oxford and Cambridge Boat
Race.**

London published Jan'y 27, 1871 by S. Lipschit, 84
Brushfield St. Bishopsgate.
Coloured lithograph. 480 x 600mm. Framed.
Unexamined out of frame. £950
A fine view of the Boat Race on the Thames.
Ref: **8380**

842. **[A Sprinter.]**

Frank Hill [signed in pencil lower left.] [n.d., c.1935.]
Etching, edition limited, numbered 14 of 25
impressions, 150 x 210mm. 6 x 8¼". £160
A sprinter running past a cheering crowd.
Ref: **9113**

843. **The Archery Butts.**

Painted by F. Hartwich. Published by F. Silber. Berlin,
Louisen-Str. 53 [n.d., c.1830.]
Coloured lithograph, 480 x 560mm. 19 x 22". £380
Large decorative scene of three women taking part in
an archery contest, with various other personages in the
background.
Ref: **9271**

844. **An exact Representation of the
departure of Mons.r Blanchard and Doct.r
Jefferies, from Dover Castle on Jan.y 7.th
1785 with the Vessels attending them on
the occasion.**

Printed for & Sold by Bowles & Carver, Published as
the Act directs No 69 in St Pauls Church Yard,
London. [n.d., c.1785]
Coloured copper engraving, 180 x 260mm. Cut inside
top of image. Scarce. £260
The Frenchman Jean Blanchard and the American
Doctor John Jefferies completed the first balloon flight
across the English Channel when they travelled from
Dover to Calais on January 7th 1785. In this image
they ascend from Dover, watched by boats full of
onlookers.
Ref: **8237**

845. **Bullington On A Summer's
Afternoon.**

Published By J. Ryman, High St. Oxford [n.d., c.1840].

Lithograph heightened with white and added colour,
image 280 x 380mm. 11 x 15". £350
A sporting scene featuring a cricket match and horse
race. The Bullington Club was founded over 200 years
ago, and by 1875 it was considered "an old Oxford
institution, with many good traditions". Originally it
was a hunting and cricket club. In 1805 cricket at
Oxford University "was confined to the old Bullington
Club, which was expensive and exclusive". This
foundational sporting purpose is attested to in the
Club's crest.
Printed locally by James Ryman (1840 - 1856; fl.),
print publisher.
Ref: **8527**

846. **The Croquet Lawn.**

Painted by F. Hartwich. Published by F. Silber. Berlin,
Louisen-Str. 53 [n.d., c.1830.]
Coloured lithograph, 480 x 560mm. 19 x 22". £280
Large decorative scene of three women playing croquet
in the foreground, and several other spectators.
Ref: **9270**



847. **The Interior of the Fives Court, with
Randall and Turner Sparring. To the
Noblemen, Gentlemen, Patrons & Lovers
of the Art of Self Defence. this print is
inscribed by their obliged & humble
Servant, T. Blake.**

Painted by T. Blake. Engraved by C. Turner. London,
Published Sept.r 1. 1821 by C. Turner, 50 Warren
Street, Fitzroy Square.
Aquatint, 505 x 655mm. 20 x 26". Original frame.
Unexamined out of frame. Extremely scarce. £1950
A large and important depiction of an exhibition
sparring match held in Fives Court in London's Little
St. Martin's Street, a tennis and fives court hired for
such events, the participants, unlike a regular, bare-
knuckle bout, being fitted with gloves ("mittens", or
"mufflers".) The contestants shown were Ned Turner,
"The Out-and-Outer", who had killed a man in the ring,
serving time for manslaughter, and Jack Randall, "The
Prime Irish Lad", unbeaten throughout 12 years of ring
activity. The two had fought an epic fight in 1818,
which Randall won to become the Lightweight
champion. A large number of famous pugilists are
pictured in the audience, not always accurately (Jem

Belcher, the famed champion who became the first real sporting celebrity in the modern sense, is shown, although he was dead), and it is a fair portrait of "The Fancy" as the mix of often raffish sporting professionals, and upscale spectators including nobility, came to be known.

Siltzer 320.

Ref: **8273**

848. **The Game of Porotos.**

G. Bramati inisce. Fumagatti F.A.T. [n.d. c.1827]

Coloured aquatint and etching in mount. 171 x 229mm. 6¾" x 9" £120

Indian natives from Chile playing Porotos. From 'Le Costum Ancien et Moderne', plate 29 by Dr. Jules Ferrario, Milan 1827.

Ref: **8694**



849. **Dr. A. Rueff, Wandtafeln zur Darstellung der Roren, Gangarten und Farben de Pferdes. Tafel II. 1. WEISS-JSABELLE, Glausauge, bläulich oder weiss, Schritt. Act in der gleichseitigen Folge. / 2. DUNKELMAUSFALBE. Schritt. Act in diagonaler Folge. / 3. LEHMFUHS mit Spitzstern und Schippe. Angehen zum Schritt. 4. SCHWEISSFUCHS. Blässenstern und Schnippe, hinten hochgefesselt. Vom Schritt zur Ruhe. / 5. FORELLENSCHIMMEL. Pass der gleichseitigen. Fusspaare. Gleichzeitige Bewegung. / 6. ZIMMTSCHIMMEL. Fliegender Pass. / 7 GLANZRAPPE ohne Abzeichen. Kurzer Trab. / 8. KASTANIENBRAUN. Durchgehende unregelmässige Blässe, Hinterfuss bekrönt. Gestreckter Trab. 9. DUNKELROTHFUHS, schmale durchgehende Blässe. Versammelter Galop rechts. / 10. GELBSCHÄCK mit unregelmässiger Blässe. Natürlicher Galop rechts. / 11. MOHRENKOPF. Bümchen,**

hinten weiss gefesselt. Versammelter Galop links. / 12. AGATSCHÄCKE. Natürlicher Galop link / 13. ROTHSCHIMMEL. Rennlauf Carriere meist in Galop link / 14. FALBE. Extremitäten Schwarz, auf d. Rücken Aalstrich Galop über's Kreuz, falscher Galop. / 15. GELB-JSABELLE oder PERLFALBE, helbraunes Birkauge. Ausschlagen. / 16. SCHWARTZIGER mit Krötenmaul. Steigen.

Gez.u.lith. v. Ch. Votteler. Farbendruck v. J.C.

Henzler, Stuttg. Verlag v. Eugen Ulmer, Ravensburg.

[n.d. c.1875.]

Chromolithograph. Sheet 584 x 743mm. 23" x 29¼".

£480

A fantastic sheet of horses in different movements.

Ref: **8645**

850. **[Untitled school]**

Cas. H. Clark [pencil signature] [n.d. c.1930]

Etching. Sheet 215 x 387mm. x 8½" x 15¼". £240

A view of the facade to a school with footballers playing in the forecourt.

Ref: **8736**

851. **Scene On The River. A Race Night.**

Published By J. Ryman, High St. Oxford [n.d., c.1840].

Lithograph heightened with white and added colour, image 280 x 380mm. 11 x 15". £350

A rowing match, probably between Oxford University students.

Printed locally by James Ryman (1840 - 1856; fl.), print publisher.

Ref: **8529**

852. **Scrub and Boniface or Three Brave Lads against one poor Roscius.**

Newgate Inv.t. Cripplegate Direxit. Hellgate Fecit.

[Isaac Cruikshank.] [London pubd Augt 9 [1790] by Steine Briton.]

Etching. Sheet 230 x 325mm. Trimmed to image, losing publication line at top. £140

A Boxing Print. Lord Barrymore stands above his downed opponent, who is being picked by a on-looker, while the Prince of Wales attempts intervene, watched by the Duke of York.

A fight between Lord Barrymore and the son of the manager (Fox) of the Brighton theatre occurred on the Steine, 27 July 1790. The Prince and Duke of York came up, and the Prince is said to have called out 'Damn me Barrymore, behave like a man!'. On the right here is Henry Cripplegate (indicated by his inturned feet), who says "Bloody Newgate to me if I dont take his fathers Licence"

BM: 7743.

Ref: **8332**

853. **The First of September Morning. [&] The First of September Evening.**

Drawn by H. Walter. Printed by C. Hullmandel. London, Published Sepr. 20th. 1827, by S. Steeds, 207, Regent St.

A pair of lithographs. Laid on paper. Image sheet 304 x 338mm. 12" x 13¼". Very rare. Some creasing and staining on the first of the pair. £320

A hunting pair. Morning: a mounted hunter sets off with his hounds. Evening: in the stable with pheasant and hare.

Ref: 8706

854. **Oh help! Oh help! Will no one come, / Our downward course to stay? / I will not, if I get safe home, / Come here another day! / To get to Paris over land, Myself to this I trusted; / But when above the Goodwin Sand, / Oh dear its gone and busted!**

W.P. [William Parkinson.] [n.d., but 1854.]

Engraving with hand colouring, 210 x 250mm. Tear at top of image, laid on a 19th century linen album sheet; foxing. £220

A satirical print of Charles Green (1785-1870), who in 1836 flew from 480 miles from London to Nassau in Germany.

Ref: 8264

855. **An exact representation of the first Aerial ship The Eagle, now exhibiting at the grounds of The Aeronautical Society, Victoria Road, facing Kensington Gardens.**

Sold by Mess.rs Ackermann & Co. Strand, C. Tilt Fleet St. Reeves & Sons, Cheapside. Riddle & Meynatt, P. N. Row, McLean Haymarket, & T. Bird, 145 Oxford St. [n.d., c.1800.]

Lithograph, 240 x 310mm. Trimmed close to image; vertical crease at centre of image; paper along top edge shows signs of having previously been glued; mounted £260

Illustration of a balloon equipped with paddles, with a description of its functions.

Ref: 8251

856. **Kais. König.l Eilwagen. Eigenthum des Verlegers.**

J. Höchle del. Gurk sc. Wein bey Tranquillo Mollo. [n.d. c.1820.]

Very fine coloured aquatint. Plate 336 x 446mm. 13¼" x 17½". Some tears in the margin. £220

A coaching print. Four fine horses pulling along a travel coach.

Ref: 8971

857. **[Two coach horses.]**

D. Morier, pinxt. T. Burford fecit. Published according to Act of Parliament, March 15, 1756.

Mezzotint, 250 x 350mm. 9¾ x 13¾". Slightly foxed. £280

Two dapple grey horses, bridled and blinkered, with a Dalmatian to the left.

After David Morier (1702 - 1770). Brought to England from his native Switzerland in 1743 by the Duke of Cumberland who appointed him 'Limner' in 1751 with a salary of £100. After the Duke's death in 1765, royal patronage declined and he died in poverty.

Ref: 9068

858. **[Pig Sticking set of four.] [Beating for a Boar. Raising a Boar. Charging the Boar. Wounded Boar Charging.]**

[Engraved by J.Harris after Henry Alken.] [Ackermann & Co, n.d. 1850.]

Set of four coloured aquatints. Sheets sizes 115 x 190mm, 4½ x 7½". Trimmed to image, mounted on board. £360

Boar hunting in India.

Siltzer o.65.

Ref: 9252

859. **Coursing. Going Out. [&] The Game In View. [&] The Game Secured. [&] Returning Home.**

Painted by W.J. Shayer. Engraved by J. Harris.

[Published by R. Ackermann. n.d., c.1855.]

Set of four coloured aquatints. Each image c. 465 x 355mm. Trimmed within plates, and through or just above publication lines. £1200

Plates numbered in Roman numerals upper right.

Siltzer: pg. 249.

Ref: 8353



860. **The Death of the Hog. Dedicated to the Calcutta Tent Club.**

Drawn by William Taylor Esq.re. Engraved by F.C. Lewis Engraver to the Queen & by C.G. Lewis. [n.d., c.1840.]

Coloured mixed method engraving. 490 x 680mm.

Framed. Unexamined out of the frame. £1650

Hog hunters on horsepack with pikes. A rare print. A fantastic scene of members of the club dressed for the hunt.

Ref: 8459



861. Game Keepers. To the Right Hon.ble Lord Viscount Torrington, This plate is respectfully inscribed By his Lordship's obliged and very obedient servant, Benj.n Beale Evans.

Painted by George Stubbs R.A. Landscape by Amos Green Esq. Bath. Engraved by Henry Birche. Published May 25th 1790 by B.B.Evans, Poultry, London. Mezzotint. 445 x 655mm, 18 x 25¾". Framed.

Unexamined out of frame. Some repairs. £620

Stubbs' original painting was commissioned by Lord Torrington for a series of portraits of his outdoor servants. The gamekeeper on the right, carrying the gun, is Joseph Mann, huntsman then gamekeeper to three Earls of Torrington, 1733-77. Another in the series was 'Labourers', published simultaneously. 'Birbe', the engraver, is in fact Robert Laurie & Richard Earlom. Originally published March 25th 1790, this state is dated two months later.

Lennox-Boyd: 88, state iv of iv.

Ref: **9129**

862. A Grand Hart. Killed by H.R.H. The Prince Consort; Balmoral.

[Painted by Sir Edwin Landseer.] London, Published Dec. 1st. 1868; by Henry Graves & Co. the Proprietors, 6 Pall Mall. Copyright Registered.

Etching on india laid paper, proof with Printsellers' Association blindstamp. Image 360 x 510mm. Light spotting to image. £350

A deerhound and staghound examine the dead stag.

Ref: **8337**

863. Hog Hunting. The Find. [&] The Burst. [&] The Charge. [&] The Tired Pig.

Cap.t John Platt Pinxit. Engraved and Published by Mess.rs Fores, at their Sporting and Fine Prints Repository & Frame Manufactory, 41 Piccadilly, London. [n.d., c.1840.]

Set of four coloured aquatints. 640 x 810mm. 25¼ x 32". Framed. Very occasional spotting. Unexamined out of frames. £8750

A fantastic complete set of large aquatints depicting hoh-hunting in India. The colour is extremely bright as issued. The artist, John Platt (1802-57), appears in three of the four scenes.

Siltzer p.335. Provenance F.Daniell.

Ref: **9127**

864. **[Hunting.] "Throw the broad ditch behind you, o'er the hedge."/ "High bound restless."/ "And o'er the lawn"/ "In fancy swallowing up the space between"/ "Pour all your speed into the rapid game"; "For happy he who tops the wheeling chace"/ "Who saw the villain seiz'd, and dying hard"/ "Without complaint, though by an hundred mouths"/ "Relentless torn" _____; "Give ye Britons then"/ "Your sportive fury pitiless to pour"/ "Loose on the nightly robber of the fold:" Thomson**

S Howitt [S.W. Fores, Pub.d 1 Nov. 1784.]

Four coloured aquatints from a set of six (plates 1, 3, 4 and 6), each 245 x 310mm. 9½ x 12¼". Scarce. All four trimmed very close around image; hole in top right of "Throw the broad ditch"; nick along bottom of "Give ye Britons then" £750

Four prints depicting episodes from a hunting excursion.

Siltzer p.163

Ref: **8666**

865. William Selby Lowndes, Esqre.

Painted By Henry Barraud, Esq. Lithd. By Thos. Way. Pubd. By H. Barraud, At 96, Gloucester Place, Portman Square, London, 20th March, 1872.

Coloured lithograph, sheet 480 x 610mm. 19 x 24".

Laid on card. £650

William Selby Lowndes (c. 1767 – 1840) served as a Buckinghamshire M.P. in the House of Commons from 1810 - 1820. The Lowndes family were conservative Anglican landowners in Buckinghamshire. He was known as a High Church Anglican and became a supporter of Viscount Sidmouth's policy of limiting the number of dissenting ministers given official toleration.

Ref: **8502**

866. [On The Moors (Dogging).]

Heywood Hardy [signed in pencil]. [Engraved by Goupil.] Printed in Paris & Published April 1st 1894 by Boussod Valadon & Co. Publishers, Successors to Goupil & Co. Paris_London_The Hague. Berlin Verlad von Boussod, Valadon & Co. New York Published by Boussod, Valadon & Co.

Photogravure, proof before title, signed by the artist.

590 x 745mm. Printsellers Association blind stamp.

£750

Very fine shooting scene with setters.

Ref: **8210**

867. Partridge Shooting. Plate. 4.

H. Alken del.t C.Bentley sculp.t London. Pub.d April 6. 1835 by S & J Fuller, at their Sporting Gallery, 34 Rathbone Place.

Coloured aquatint with etchef outline, 230 x 275mm.

Whatman watermark.

£190

Plate IV of a set of four, all of partridge shooting. The group here consists of a sportsman, a gamekeeper and

three dogs, two of which are pointers, the third a setter, employed in this case as a retriever.

Wilder 166

Ref: **8382**

868. Partridge Shooting. Plate 1.

H. Alken del.t C. Bentley sculp.t London. Pub.d April 6. 1835 by S & J Fuller, at their Sporting Gallery, 34 Rathbone Place.

Coloured aquatint with etched outline, 230 x 275mm.

£190

Plate I of a set of four, all of partridge shooting. The group here consists of a sportsman, a gamekeeper and three dogs, two of which are pointers, the third a setter.

Ref: **8383**



869. Pheasant Shooting.

H. Alken del.t. I. Clarke sculp.t. London, Published by T. McLean, Jan.y 1. 1820.

Coloured aquatint. 275 x 370mm. First issue with fine colour.

£760

Shooting with pointers.

Ref: **8290**

870. [Presentation copies of 'The Sanctuary' & 'Challenge'.] Robert Graves Esq.r A.R.A. with Chas. G. Lewis' best regards. [pencil.]

[Painted by Sir Edwin Landseer, Engraved by Chas. G. Lewis.] [Published 1850 & 1852.]

Pair of presentation proofs limited to 25. 340 x 430mm, 13½ x 17½". Mint.

£320

The dedication is to Robert Graves (1798-1873), an engraver and brother to Henry Graves the publisher.

PSA

Ref: **8562**

871. Snipe Shooting.

Painted by Heywood Hardy, Goupil gravure. Printed in Paris & Published April 1st 1895 by Boussod Valadon & Co. Publishers, Successors to Goupil & Co.

Paris_London_The Hague. Berlin Verlad von Boussod, Valadon & Co. New York Published by Boussod, Valadon & Co.

Photogravure. 590 x 755mm.

£680

Very fine shooting scene with retrievers.

Ref: **3022**

872. Alexander (Cheval de Phaeton.)

Chevaux De Selle & D'Attelage.

Peint par Alfred Dedreux. Lith. Par Emile Lassalle Imp. Lemerrier Paris. Entered according to Act of Congress in the year 1854 by M. Knoedler, in the clerk's Office of the district Court of the United States for the Southern district of New-York.

Tinted lithograph, image 450 x 585mm. Mint. £620

Handsome print of a carriage horse from a series of lithographs representing horses. Inscribed 'No.2..' upper right. Goupil's blindstamp, bottom centre.

Ref: **8336**

873. Cock-Robin (Cheval de Tilbury.)

Chevaux De Selle Et D'Attelage.

Peint par Alfred Dedreux. Lith. Par Emile Lassalle Imp. Lemerrier Paris. Entered according to Act of Congress in the year 1854 by M. Knoedler, in the clerk's Office of the district Court of the United States for the Southern district of New-York.

Tinted lithograph, image 455 x 590mm. Mint. £620

Handsome print of a carriage horse from a series of lithographs representing horses. Inscribed 'No.1.' upper right. Goupil's blindstamp, bottom centre.

Ref: **8335**

874. [The First Jump.]

Heywood Hardy [signed in pencil]. Printed in Paris Copyright 1892 Published by Boussod Valadon & Co. Publishers, Successors to Goupil & Co. Paris London and New York.

Photogravure on india, with Printseller's Association blind stamp. 600 x 740mm. Limited to 100 signed proofs.

£750

Family group, with a woman riding side-saddle. A young boy rides a pony towards a stream while being chased by a rough terrier.

Ref: **8208**

875. The High Mettled Racer. The Foal./ In Training./ The Racer./ The Hunter./ The Post Horse./ The Death.

H. Alken Del. H. Alken & T. Sutherland Sculpt. London, Published March 1. 1821, by S&J Fuller at their Sporting Gallery, 34, Rathbone Place.

Set of six coloured aquatints, each 355 x 430mm. 13¾ x 17". Plate II slightly stained.

£1950

A fine first state set of this famous sporting series, depicting the life story of a race horse, on Whatman paper watermarked 1820.

Siltzer: pg.59.

Ref: **8800**

876. The Mare and Foal. Plate I./ As a Colt in Training. Plate II./ As a Racer after Running. Plate III./ As a Hunter going out with Hounds. Plate IV.

C. Ansell Delint. Walker excudit. F. Jukes Sculpt. London, Publishd March 1st. 1784 [Plate I, subsequent plates at later dates] by J. Walker, Carver & Printseller No.148, Strand, near Somerset House.

Set of four etchings with aquatint (incomplete), each sheet c.300 x 330mm. 11¼ x 13". Trimmed to plates. Fine. £650

Four from a set of six plates illustrating the life story of a sporting horse. After Charles Ansell.

Siltzer: pg.76.

Ref: **8798**

877. The Southern Hounds, or Hunting in its Infancy.

London. Pub. July 31. 1813, by C Turner Warren St, Fitzroy Square.

Coloured aquatint, 260 x 320mm. 10¼ x 12½". £170

A hunting print with figures on horseback and hounds.

A sign on the right reads 'to Coverley Hall.'

Ref: **8553**



878. Fores's National Sports. Steeple Chase Cracks. Salute, Violet, white sleeves, & white cap. Capt.n Powell. ___ Discount, Black, orange cap, T. Oliver. ___ Switcher, Light blue, drab stripe, black cap. Lord Strathmore. ___ Cigar, White, blue stripe, black cap. Capt.n Broadley. ___ Peter Simple, Scarlet, bright blue cap. P.P. Rolt, Esq.re. ___ Brunette, Crimson, black cap. Mr. A. McDonough. ___ Pioneer, Purple, orange cap. Capt.n Peel. ___ Culverthorpe, Scarlet, white cap, Rowlands, Esq. ___ Tramp, Black, white sleeves & cap. J. Bradley. ___ Marengo, Purple, black cap. P. Barker. ___ Lottery, Blue, black cap. James Mason. The original Picture by J.F. Herring Sen.r in the possession of the Publishers.

Painted by J.F. Herring, Snr. Engraved by J. Harris London, Published October 25th 1847, by Messrs. Fores, at their Sporting & Fine Print Repository and Frame Manufactory, 41 Piccadilly, corner of Sackville Street.

Coloured aquatint, 630 x 1140. 24¾ x 45". Colours bright. £1350

Number two in Fores's National Sports series. The field of twelve taking a jump in a point-to-point includes the famous steeplechase riders Jem Mason, Alan McDonough and Tom Oliver.

Siltzer: 151, Lane vol. 2: 60

Ref: **8598**

879. [Two horses and a boy.]

D. Morier pinxt. T. Burford fecit. London Printed for Robert Sayer, Map & Printseller, No.53 Fleet Street [n.d., c.1790].

Mezzotint, 255 x 350mm. 10 x 13¾". £280

Two hunters, one in the centre in profile and saddled, with a groom leaning against him. A fox hunt is in progress in the background.

After David Morier (1702 - 1770). Brought to England from his native Switzerland in 1743 by the Duke of Cumberland who appointed him 'Limner' in 1751 with a salary of £100. After the Duke's death in 1765, royal patronage declined and he died in poverty.

A plate re-issued by Sayer, numbered '249' lower left.

Ref: **9070**

880. A Country Race Course with Horses Preparing to Start. [&] A Country Race Course with Horses Running.

W.Mason Esq.r delin.r. Aquatinta by F.Jukes.

Engraved by F. Jenkins. Publish'd as the Act directs for the Proprietor, by F.Phillips No.164 Piccasilly. [first undated, second:] May 20 1786.

Pair of aquatints. 510 x 680mm, 20 x 27". First plate repaired bottom right, second paper weakened with some damage. £700

Siltzer: P.334. From the Oettingen-Wallerstein Collection. Lugt: 2715A.

Ref: **8556**

881. The Derby Day.

W.P.Frith R.A. Pinx.. Aug.te Blanchard sculp.t London Published March 2.d 1863 by Gambart & Co. 120 Pall Mall. Entered according to Act of Congress in the year 1863 by W. Schaus in the Clerks office of the District Court of the United states for the southern District of New York.

Steel engraving, 590 x 1130mm. With Printsellers' Association blindstamp. Framed. Part of publication line indistinct. Unexamined out of frame. £650

The famous scene of the various characters attending the races on Derby Day: bookies, acrobats, picnics, tricksters and various gamblers are shown in fine detail.

Ref: **9130**

882. Eclipse, the Property of Capt.n O Kelly, was got by Mask when in the Possession of M.r Wildman, he won the Following Prizes, Vizt. in 1769, six Kings Plates of 100 Guinis each at inchester, Canterbury, Newmarket, Salisbury, Lewes & Litchfield most of them he walk'd over the Course alone, No Horse daring to Start against him. At Newmarket 17 April 1770, he beat the famous horse Bucephalus & on the 19th following he won the Kings 100 Guins against some of the most famous Horses & double distanc'd them the Second Heat.

Geo. Stubbs, Pinxt. Publish'd June 4, 1804 by Laurie & Whittle, 53, Fleet Street, London.
 Mezzotint, paper watermarked 'W. King'. 250 x 350mm. Remargined at top with chip in edge. £490
 A reduced version of either the mezzotint by Burke or the stipple by G.T.Stubbs, unlikely to have been authorised by the artist.
 King worked from Alton Mill in Hampshire.
Lennox-Boyd: 144, "Previously unrecorded print".
 Ref: **8308**

883. **[Epsom Derby Day?]**
 [n.d., c.1870.]
 Coloured lithograph. Sheet 415 x 580mm, 16½ x 23".
 Trimmed into image, laid on card. £360
 A crowd scene at the races, with acrobats, musicians including a one-man-band, and children selling flowers.
 Ref: **9267**



884. **The High Mettled Racer. The Foal./ In Training./ The Racer./ The Hunter./ The Post Horse./ The Death.**
 H. Alken Del. H. Alken & T. Sutherland Sculpt.
 London, Published March 1. 1821, by S. & J. Fuller at their Sporting Gallery, 34, Rathbone Place.
 Set of six coloured aquatints, each 355 x 430mm. 13¾ x 17". £1200
 A fine set of this famous sporting series, depicting the life story of a race horse, on Whatman paper watermarked 1864. Matching colour.
Siltzer: pg.59.
 Ref: **8526**

885. **Lurcher by Dungannon. _ June 1792 Lurcher won £50 at Ascot, beating Volante...**
 Published 24th Aug.st 1795 by Laurie & Whittle, No 53, Fleet Street, London.
 Mezzotint. 245 x 350mm. Faint spotting, a few pin holes. £280
 When Lurcher won his first race in 1792 the stud value of his sire Dungannon shot up. Both Dungannon and his sire Eclipse had been painted by George Stubbs.
See CLB: Page 168
 Ref: **8312**

886. **A Race over the Round Course at Newmarket for the King's Plate.**
 F.Sartorius pinxt. R. Houston fecit. London, Printed for R. Sayer No. 53 Fleet Street, Published as the Act directs 20 Aug. 1770.
 Mezzotint, 250 x 350mm. 9¾ x 13¾". £480
 A fine impression on watermarked laid paper.
 Inscribed '496' lower right.
 Ref: **8531**

887. **Newmarket. Training./ Ipswich. Weighing./ Epsom. Running./ Ascot Heath. Preparing To Start.**
 Engraved by Sutherland. London, Pubd, May 29, 1818, by I. Hudson, 85, Cheapside.
 Set of four coloured aquatints, images 215 x 645mm. 8½ x 21½". Trimmed close to/along platemarks. £1950
 Fine first edition set of horse racing prints published by Hudson, before Ackermann acquired and re-issued the plates. Sometimes attributed to the artist Samuel Alken.
 'Preparing To Start' on paper watermarked 1816.
Siltzer: pg.58.
 Ref: **8799**

888. **The Whitehaven Races, Sepr. 7th. 1852. To The Patrons Of The Whitehaven Races, This Print is most respectfully dedicated by Jno. Rook.**
 Jno. Rook, Delt. M.&N. Hanhart, Lith. London; Published By M. & N. Hanhart, 64 Charlotte St, Rathbone Place.
 Very scarce. Lithograph heightened with white, image 260 x 370mm. 10¼ x 14½". Repaired tears to margins. £380

Impressive view of the horse racing at Whitehaven, a town and port on the coast of Cumbria.
 Ref: **8600**

889. **Baronet.**
 G. Stubbs Pinxt. G.T. Stubbs Sculp. Engraver to his Royal Highness the Prince of Wales. London
 Republished June 4th. 1817. by Edwd. Orme Bond Street.
 Coloured stipple, printed in colour, image 190 x 245mm. 7½ x 9½". Trimmed very close to lower platemark. £750
 The Prince of Wales's horse Baronet, being ridden by Samuel Chifney. In 1791 the pair won the Oatland Stakes, winning the Prince over £17,000 from wagers. However controversy over Chifney's riding technique led the Prince to withdraw from the Turf. A fine coloured impression. After George Stubbs (1724 - 1806).
Lennox-Boyd: 101, state III of III.
 Ref: **8921**

890. **Baronet.**
 George Stubbs pinx.t. Geo.e Townly Stubbs Sculp.t. Engraver to his Royal Highness the Prince of Wales.

London, Republished June 4, 1817 by Edw.d Orme,
New Bond Street, corner of Brook Street.
Stipple. 385 x 500mm. Laid on card, a few repairs.

£1250

Baronet belonged to the Prince of Wales (George IV).
In 1791 George won over £17,000 in a single bet on
him in the Oatland Stakes. However the following year
George withdrew from the Turf when his jockey
George Chifney, shown here, was involved in
controversy.

Lennox-Boyd: No 100.III

Ref: **8228**

891. **A Brood Mare belonging to Mr.
Shafto.**

[From the painting by George Stubbs]. Published 1st,
January 1798, by Laurie & Whittle, 53 Fleet Street,
London.

Etching with engraving. Sheet 180 x 155mm. '246'
annotated in ink top left. Trimmed to plate. £150

Published for 'A New Book of Horses', a small drawing
book for artists which showed different types of horses
in different poses. The horse adopts a pose represented
in several of Stubbs' 1760s paintings of brood mares.

Lennox Boyd: 129, only state.

Ref: **5787**



892. **Eclipse.**

G. Stubbs pinx.t. Geo. Townley Stubbs sculp.t.
Engraver to his R.H. the Prince of Wales. London.
Republished June 14th 1817 by Edw.d Orme, Bond
Street..

Stipple with etching. 405 x 400mm. Some damage, laid
on card. £950

Despite the fact that G.T. Stubbs advertised this print
c.1797, no examples of the first state have been found.

Lennox-Boyd: 125, II of 2.

Ref: **5792**

893. **Epsom Races. Now They're Off. [&]
Here They Come.**

J. Pollard, delin. Smart & Hunt, sculpt. London
Published June, 2, 1834, by S & J. Fuller, at their
Sporting Gallery, 34, Rathbone Place.

Pair of coloured aquatints, sheets c. 440 x 645mm.
Slightly faded, slight paper discoloration. £1250

Early issues on watermarked Whatman paper.

Siltzer: pg. 249.

Ref: **8356**

894. **Godolphin Arabian.**

G. Stubbs Pinx.t. G.T. Stubbs sculp. Engraver to his
Royal Highness the Prince of Wales. London.
Published Feb.y 20th 1794 by Mess.rs Stubbs, Turf
Gallery Conduit Street.

Stipple with etching. 200 x 255mm. Some staining in
margins outside platemark. £750

This print was originally presented gratis to subscribers
to 'A Review of the Turf', with the explanation that "no
stallion, before or since his time, has contributed so
much to the improvement of the breed in this country".

Lennox-Boyd: 99, state ii of iii.

Ref: **8544**

895. **Protector.**

G. Stubbs Pinx.t. G.T. Stubbs sculp. Engraver to his
Royal Highness the Prince of Wales. London.

Published Feb.y. 20th, 1794. by Messrs Stubbs, Turf
Gallery, Conduit Street.

Stipple with etching. 200 x 255mm. Some spotting and
toning. £750

The black colt 'Protector', owned by Lord Grosvenor,
shown at his stud farm at Oxcroft in Derbyshire.

Lennox-Boyd: 103, ii of iii.

Ref: **8543**

896. **Protector.**

G. Stubbs Pinx.t. G.T. Stubbs sculp. Engraver to his
Royal Highness the Prince of Wales. London.

Republished June 14th 1817 by Edw.d Orme, Bond
Street..

Stipple with etching. 200 x 255mm. Some spotting and
marginal damage. £250

A late printing.

Lennox-Boyd: 103.

Ref: **5822**

897. **Pumpkin.**

G. Stubbs pinxt. G.T. Stubbs Sculp. Engraver to his
Royal Highness the Prince of Wales. London,
Republished June 4th. 1817, by Edwd. Orme, Bond
Street.

Coloured stipple, printed in colour, image 195 x
250mm. 7¾ x 9¾". Trimmed very close to lower
platemark. £750

George Stubbs (1724 - 1806) is known to have made
three paintings of Pumpkin. The horse was foaled in
1769 and raced from 1772 to 1775 for Thomas Foley,
Charles James Fox's partner. He is here pictured at
Newmarket, where he won 16 out of 24 races. The
jockey is South.

A fine coloured impression.

Lennox-Boyd: 105, state IV of IV.

Ref: **8922**

898. **[Sharke is the Property of Mr Pigot
& was bred by him at Chesterton Hall in
Huntingdonshire...]**

[G.Stubbs pinx.t. G.T. Stubbs Sculp.] [Pub.d Jan 1. 1789, by J.Harris, Sweetis. Alley, & No 8, Broad St. London.]

Mezzotint. Sheet 250 x 355mm. 10 x 14". Some damage. Trimmed to image on all sides, mounted on album paper. £240

A very successful racehorse, retiring to stud in 1779. In 1786 he was sold at Tattersalls and exported to General Spottiswood's Stud in Fredericksburg, Virginia. In 1830 the 'American Turf Register' noted "Shark did as much to enhance the value of the bloodstock of the United States as any horse ever imported".

Lennox-Boyd: 111, state III of 3.

Ref: **8548**

899. **Sweetbrier.**

G.Stubbs pinx.t. Geo.e Townley Stubbs sculp. Engraver to His Royal Highness the Prince of Wales. London Republished June 4, 1817, by Edw.d Orme, New Bond Street, corner of Brook Street. Stipple with etching. 405 x 495mm. Trimmed just within plate on three sides £950

Raced for Lord Grosvenor 1773-5, retiring to stud unbeaten. In the background is Grosvenor's stud farm at Oxcroft, Cambridgeshire.

Lennox-Boyd: 112, state 3 of 3.

Ref: **8206**

900. **This Excellent Horse Tortoise, got by Snap, is the Property of Mr. Wentworth, has won the following Plates & Prizes...**

F.Sartorius pinxt. London. Printed for Robt. Sayer No. 53, Fleet Street London. Published as the Act directs 10 Jany. 1770.

Mezzotint, 250 x 350mm. 9¾ x 13¾". £320

A fine impression. Inscribed '512' lower right.

Ref: **8532**

901. **The Terrible Horse Trentham late the property of Charles Ogilvy Esq.r...**

G.Stubbs pinx.t. G.D.Stubbs sculp.t. 260 Published according to Act of parliament Jan.y 1. 1772 and sold by Rob.t Sayer No 53 in Fleet Street. [c.1800]

Mezzotint. 255 x 350mm. Fine. £790

Trentham was at one time owned by the syndicate of Charles James Fox and Lord Foley.

Lennox-Boyd: 29, state iii of iii, probably issued by Laurie & Whittle c.1800.

Ref: **8555**

FOREIGN TOPOGRAPHY

902. **[Valetta Harbour.] Malta**

W.L. Wyllie [signed in pencil]. [n.d., c.1930.] Drypoint. 175 x 380mm. Framed. Unexamined out of frame. £750

William Lionel Wyllie (1851-1931). In the early 1870s Wyllie became an illustrator for the Graphic. He held several exhibitions at galleries of the Fine Art Society and elsewhere. In 1889 he was elected an associate of the Royal Academy, and exhibited his work their in

1901. He worked for the White Star Shipping Line and served in the Royal Navy during WWI. It was his etchings and watercolours showing working life on the Thames and the Medway that brought him widespread popularity. Later in his life he played an important role in the restoration of the Victory.

Ref: **8461**

903. **Vüe de l'interieur Cour de la maison des Orphelins à Halle en Saxe. Prospect des mern Hoss im Bäusen Hause zu Halle in Sachsen.**

Gründler del. Leizel sculps. Se vend à Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni de vendre les Copies. [n.d., c.1760.] Coloured engraving, 320 x 435mm. 12½ x 17". Some creasing; slight tears, paper scuffing at top. stains at top; hole on right. £240

A view d'optique of the orphanage courtyard at Halle in Saxony, Germany. Vues d'optique are hand-coloured etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscoptes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: **9111**



904. **Inhuldiging Van Willem Den 1sten te Brussel; den 21 September 1815. (Trien.) Inauguration De Guillaume Ier a Bruxelles, le 21 Septembre 1815. (Cortege.)**

Leroy pinxt. Grave par P.L. Debucourt. [&] Grave par Nepomuck Gibebe. J.L. Van Bever, Editeur, a Bruxelles [n.d., c.1815].

Pair of coloured aquatints, each image 470 x 675mm. 18½ x 26½". Centrefold as issued. Stain from mounts.

£2200

William Frederick (William I), born Willem Frederik Prins van Oranje-Nassau (1772 - 1843), was a Prince of Orange and the first King of the Netherlands. Feeling threatened by Napoleon who had escaped from Elba, William proclaimed himself King of the United Kingdom of the Netherlands on 16 March 1815 at the

urging of the powers gathered at the Congress of Vienna. His son, the future king William II, fought as a commander at the Battle of Waterloo.

These are two handsome views of his inauguration procession through the streets of Brussels.

After Sébastien Leroy, painter who worked in Paris.
Ref: **8485**



905. **A View of the Harbour and City of Alexandria from the Pharo's Tower. In Commemoration of the late much lamented General Sir Ralph Abercrombie, K.B.', a dedication from the publisher to 'General Lord Hutchinson and the Officers engaged in the Battle of Alexandria, who so nobly entwined the Laurel of Victory around the British Arms'. by their Devoted humble Servant. Edwd. Orme.**

Wm. Porter =Delin. Edwd. Orme Excudit H. Merke Aquatinta. Published & Sold March 1. 1804, by Edwd. Orme, His Majesty's Printseller, 59 New Bond Street London.

Coloured aquatint with remarque of drums, weapons, crown and flag.. 718 x 535mm. Unexamined out of frame, appears very fine and extremely rare. £780

View of the city at the foot of low hills, on the sea, with a walkway running from the left side to a fortress in the foreground with an octagonal turret, where people are admiring the view and a soldier is standing guard, with ships in the harbour between, and at sea beyond the ring of land in the background. 1804.

Ref: **8246**

906. **[Studies of kangaroos.]**

[Etched by Paul Renouard.] [n.d., 1907.]

Etching. 350 x 250mm, 11 x 8¾". £230

Charles Paul Renouard (1845-1924). While at the Ecole des Beaux-Arts in 1875 he and his instructor were hired to decorate the ceiling of the Paris opera house, which was the inspiration for his most well-known series of etchings, Le Nouvel Opéra. He came to London in the 1890s and started work for the 'Graphic' newspaper, sketching theater-goers and performers at the Theater Royal in Drury Lane, and policemen and defendants at one of London's many police courts.

Ref: **9060**

907. **Petra March 7th, 1839.**

[David Roberts.] [London. Published by F.G. Moon, 20 Threadneedle Street, Aug.t 18th 1842.]

Tinted lithograph with original hand colour. Plate surface 490 x 325mm, 19¼ x 12¾", laid on board as issued. Stains from the original glue around edge of image. £550

Al Khazneh (The Treasury), the famous classical building cut from the sandstone of Petra, Jordan. From the rare subscription edition of Roberts' Holy Land.

Abbey: Travel 385.

Ref: **9077**

908. **A Village House in Sumatra. [&] A Plantation House in Sumatra.**

W. Bell del.t. J.C.Stadler sculp.t. Published by W.Marsden, 1810.

Two aquatint plates on one sheet. Each c. 290 x 240mm. Printed on Whatman paper watermarked 1810. £340

From Marsden's "The History of Sumatra Containing An Account Of The Government, Laws, Customs And Manners Of The Native Inhabitants".

Not in Abbey.

Ref: **8341**

909. **Irish Peasantry Crossing A Brook.**

Painted by Francis Wheatley. Engraved by Richard Earlom. Published 12th. March, 1807, by Robert Laurie & James Whittle, No. 53, Fleet Street, London. Mezzotint with etching, 500 x 635mm. Paper discoloration. £450

A man leads a horse carrying a woman and child across a stream, a young woman holding up her skirts walks beside them. Another peasant stands on the far bank at right with two cattle, while a woman by a cottage in the distance hangs out her washing.

Wessely and Chaloner Smith: undescribed. Ex: Collection of The Hon. C. Lennox-Boyd.

Ref: **8344**

910. **Irish Peasantry Crossing A Brook.**

Painted by Francis Wheatley. Engraved by Richard Earlom. Published 12th. March, 1807, by Robert Laurie & James Whittle, No. 53, Fleet Street, London. Coloured mezzotint with etching, image 445 x 590mm. Staining and paper discoloration. Trimmed to lower platemark, two tears into lower edge of image. £320

A man leads a horse carrying a woman and child across a stream, a young woman holding up her skirts walks beside them. Another peasant stands on the far bank at right with two cattle, while a woman by a cottage in the distance hangs out her washing.

Wessely and Chaloner Smith: undescribed. Ex: Collection of The Hon. C. Lennox-Boyd.

Ref: **8343**

911. **A View of the River Po in Italy. From the Original Picture by Claude le Lorrain, In the Collection of the Right Honourable Lord Trevor; To whom this Plate is Dedicated, by his Lordship's most**

Obliged & most Obedient Servant, John Boydell.

Claude le Lorrain Pinxit. James Mason Sculp.t.
Published Jan. 1st 1769 by J.Boydell Engraver, in
Cheapside London.

Copper engraving. 480 x 605mm, 18¾ x 23¾". Backed
on thick paper. £290

Ref: 9090



912. **Sacred To The Memory Of His Honor Ninian Home Esqr. Lieutenant Governor, &c,&c...[inscribed on central plaque.]**

R. Westmacott Junr. invenit, et in Mamore fecit.
Anthy. Cardon sculp. [n.d., c.1800.]

Stipple engraving with etching, image 325 x 495mm.
12¾ v 19½". Trimmed within plate with some spotting.
£350

An illustration of three commemorative plaques, decorated with classical and military-style reliefs. Dedicated to the British governor, military and naval personnel and colonists who lost their lives during the the 'Fedon Rebellion' on the Caribbean island of Grenada in 1795. They were dedicated in 1799. Sir Richard Westmacott (1775 - 1856) is the sculptor. A Royal Academician and Professor of Sculpture at the Royal Academy, Westmacott was responsible for the design of 'The Progress of Civilization', the sculpture for the British Museum pediment. He received commissions for monuments in all parts of the country, as well as in India and the colonies. British authority in Grenada was challenged and its administration sent into chaos by Julian Fedon, a Mulatto planter. He led the island's slaves into a violent rebellion, and took control of Grenada, freeing the slaves who joined in rebellion. Fighting continued over the year and a half, until the British regained control of the island. Suspected leaders of the rebellion were executed, however Fedon himself was never captured. The British remained in control, but tensions remained high until slavery was abolished in 1834.

Ref: 8884

913. **Russia. _____ Yet there life glows; / Yet cherish'd there, beneath the shining waste, / The furry nations harbour: tipt with jet, / Fair ermines, spotless as the snows they press; / Sables, of glossy: black;**

and dark embrown'd, / Or beauteous freakt with many a mingled hue, / Thousands besides, the costly pride of courts. Vide Thomsons Winter.

C. Ansell delint. W. Nutter sculpt. London Publish'd
Jan. 11. 1791 by C. Tomkins No.2 Rathbone Place.
Stipple. Plate 301 x 246mm. 11⅞" x 9¾". £280

A rustic Russian scene of a fair maiden and father
preparing for the hunt.

Ex: Oettingen-Wallerstein collection.

Ref: 9258

914. **Colony of Victoria. Miner's Right. Issued to Robert [illegible] under the provisions of the Act of the Governor and Council, 18 Victoria, No. 37, to be in force until 16 March 1859 MJ Smith Not Transferable.**

By Authority: John Ferres, Government Printer,
Melbourne [n.d., c.1858].

Licence printed on vellum, with vignettes including
royal coat of arms. Signed by the Commissioner and
completed and dated in ink 17th March 1858. 195 x
220mm. 7¾ x 8½". Folds as normal. £1250

A very rare surviving licence for gold mining issued in
Castlemaine district, Victoria, Australia. Numbered
'No. 38', and priced '£1'.

In 1851 gold was discovered near Ballarat, and
subsequently at Bendigo. Later discoveries occurred at
many sites across Victoria. This triggered one of the
largest gold rushes the world has ever seen. The colony
grew rapidly in both population and economic power.
In ten years the population of Victoria increased
sevenfold from 76,000 to 540,000. All sorts of gold
records were produced including the 'richest shallow
alluvial goldfield in the world' and the largest gold
nugget. Victoria produced in the decade 1851-1860 20
million ounces of gold, perhaps as much as one third of
the world's output. Castlemaine was established during
the gold rush. In September, 1851, three shepherds and
a bullock driver discovered gold in Specimen Gully,
about 5 km northeast of present-day Castlemaine.

Within a month the alluvial bed of Forrest Creek was
being worked with 8,000 miners on the field by the end
of the year, and 25,000 by March 1852.

The gold license system caused considerable unrest on
the diggings. It was regarded as a tax and greatly
resented since it was applied regardless of the success
or failure of the digger. However, the gold
commissioners and Police known as 'traps'
enthusiastically policed the goldfields, checking on
licenses and arresting and fining the unfortunate
diggers who could not produce them.

The Police 'licence hunts' were often brutal, corrupt,
unfair and inefficient. These license hunts came to
symbolise the government's oppression of the diggers
and directly led to major protests on goldfields in
Sofala in 1852, Bendigo in 1853 and the Eureka
Rebellion in 1854. A year after the Eureka Rebellion
the gold license was replaced by a Miner's Right like
this one which cost one pound a year for the right to

dig and also entitled the owner to vote in parliamentary elections.

Ref: 9147

915. **Zusammenkunft Jhrer Majestaten...
Entrevue De Leurs Majestes...[Francis I of
Austria and Nicholas I of Russia]
Munchengratz 10 September 1833.**

F. Wolf lith. Journal pittoresque. Eigentum der
Herausgeber Wolf und Weissenbach [n.d., c.1850].
Fine coloured lithograph, sheet 330 x 440mm. 13 x
17¼". £260

Münchengrätz, now in the Czech Republic, saw
Prussia, Austria and Russia sign the Munchengratz
Agreement in September 1833. This established a
three-power alliance to 'support conservative causes' in
Europe and the wider world. To counter the
Munchengratz Agreement, Britain, France, Spain and
Portugal signed the Quadruple Treaty in April 1834.
This established the idea of two opposing power blocs
in European politics for the first time. The first major
event in which the two sides opposed each other was
the Portuguese throne crisis of 1833-39.

Francis II (1768 – 1835) was the last Holy Roman
Emperor, ruling from 1792 until 6 August 1806, when
he dissolved the Empire after the disastrous defeat of
the Third Coalition by Napoleon at the Battle of
Austerlitz. In 1804 he had founded the Austrian
Empire and became Francis I of Austria (Franz I.), the
first Emperor of Austria, ruling from 1804 to 1835.

Nicholas I (1796 – 1855), was the Emperor of Russia
from 1825 until 1855.

Fine original colour. Publisher's blindstamp lower
centre.

Ref: 9044



916. **Destruction de Missolonghi. Les cris
dechirans de leurs femmes et leurs enfants
pouvaient seuls etonner les intrepides
defenseurs de Missolonghi...**

C. Langlois pinxt. Lith de Engelmann. Marin Lavigne
del.

Lithograph on india paper, 505 x 635 mm, 19¾ x 25"
One large tear extending into image and two smaller
ones in margin £950

Shows the sacking of the Greek town of Missolonghi
by Turkish and Egyptian forces after a long siege in
1825. The event caused the British, French and
Russians to join the war on the Greek side.

Ref: 8607

917. **[A Native American wearing a
headdress.]**

J. Edward Bird [pencil signature]. [n.d., c.1950.]
Signed etching. 80 x 90mm. £180
Ref: 8291

918. **A Description of Algiers, Including
Its Government, Military force, Manners
& Customs of its Inhabitants &c, &c.**

London. Published August 29th 1816 by J. & E.
Wallis, 42 Skinner Street, and J. Wallis Marine
Library, Sidmouth.

Broadsheet with coloured aquatint plate, 310 x
320mm., above letterpress, total printed area 480 x
320mm. Very Scarce. A few small creases and splits,
some staining. £550

A broadsheet published during the build-up of tensions
leading to the English bombardment of Algiers by the
Mediterranean Fleet under Rear Admiral Edward
Pellew.

Pellew had been sent on a diplomatic mission to stop
the attacks of the Barbary pirates against Christian
shipping after which the crews were sold into slavery.
Have reached a deal with the Algerian Dey, Pellew
returned home, but the attacks resumed and Algerian
troops massacred 200 Corsican, Sicilian and Sardinian
fishermen who were under British protection.. Pellew
set out again, leaving Plymouth on July 28th 1816,
with "a company of the Rocket Corps, furnished with a
plentiful supply of Sir W. Congreve's destructive
Weapons". Joined by a Dutch squadron the
bombardment started on August 27th, two days before
publication of this broadsheet.

Ref: 8355

919. **Madagascar And The Malagasy.
With Sketches In The Provinces of
Tamatave, Betanimena, and Ankova.**

By Lieut. S. P. Oliver, Royal Artillery. F.R.G.S.
London: Published By Day And Son, Limited,
Lithographers, Printers, and Publishers, Gate Street,
Lincoln's Inn Fields [n.d., 1866].

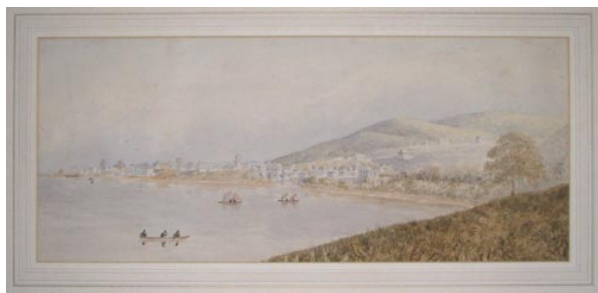
Title page and 24 sepia tinted lithographs (complete)
glued to five scrap sheets. Each image c.110 x 180mm.
4¼ x 7" (two plates in portrait orientation). Plates
trimmed to images top and sides. £380

A complete set of illustrations of the scenery and
inhabitants (called 'Malagasy') of the island of
Madagascar in the Indian Ocean off the southeastern
coast of Africa. From drawings by Samuel Pasfield
Oliver (1838 - 1907), geographer and antiquary. He
accompanied Major-general Johnstone on a mission to
Madagascar in 1862 to congratulate King Radama II on
his accession. He spent some months exploring the
island, and witnessed the king's coronation at
Antananarivo (23 Sept.). A second brief visit to the

island followed in June 1863, when Oliver, on receipt of the news of King Radama's assassination, was again despatched to Madagascar on board H.M.S. Rapid. The history and ethnology of the island interested him, and he devoted himself subsequently to a close study of them. His sympathetic volumes descriptive of Malagasy life remain the standard English authority on the subject. In 1866 he published 'Madagascar and the Malagasy,' a diary of his first visit to the island, which he illustrated with some spirited sketches. This was followed by an ethnological study in French, 'Les Hovas et les autres tribus caractéristiques de Madagascar' (Guernsey, 1869). In 'The True Story of the French Dispute in Madagascar' (1885) Oliver passed adverse criticisms on the treatment of the Malagasy by the French colonial officials. Finally his two volumes on 'Madagascar' (1886), based on authentic native and European sources, give a detailed and comprehensive account of the island, its history, and its inhabitants.

Not in Abbey. British Library: 002705375.

Ref: **9115**



920. [Panoramic view of Freetown harbour, Sierra Leone.]

[1851.]

Pencil and watercolour, 265 x 630mm. 10½ x 24¾".

Tear to sky centre left. £690

A fine original drawing by a British naval officer.

Inscribed on verso in ink: 'Sierra Leone, west C. of Africa 1851 by B.D. White Commander H.M.S.

'Cygnet'.

Ref: **9000**

921. Front View of the British Guiana Public Buildings, Demerara.

Painted by W.S. Hedges Day & Haghe Lith.rs to the Queen, London. [n.d., c.1834.]

Coloured lithograph, 390 x 610mm. 15¼ x 24".

Extremely rare. £950

The Public Buildings (or Parliament Building) in Georgetown, Guyana, near the Demerara river.

Designed by the architect Joseph Hadfield, it was constructed in 1832 and handed over to the British colonial legislature in 1834.

Ref: **8761**

922. Hell Gate.

Painted by J.Shaw. Engraved by J.Hill. Published by M.Carey & Son Philadelphia. [Originally 1819-21, this edition Thomas T. Ash, 1835.]

Aquatint. 300 x 385mm. Loss of paper inside platemark on right.

£480

View of Hell Gate, a narrow tidal strait in the East River in New York City, near Astoria. Originally an Anglicisation of the Dutch word 'Hellegat' the treachery of the waters there made 'Hell Gate' appropriate: hundreds of ships had sunk there by the C19th, prompting the the U.S. Army Corps of Engineers to use 50,000 pounds of explosives to clear the channel of dangerous rocks in 1876.

From Joshua Hill's very scarce 'Picturesque Views of American Scenery'. Originally intended to be a series 36 prints, only 18 were completed because the project was not a financial success, which accounts for the scarcity of examples. This second edition is just as uncommon.

Ref: **8342**

923. Küste von Rio Janeiro (Sonnenuntergang).

Ed. Hildebrandt. Chromofacsimilirt von R. Steinbock nach der Original-Aquarelle aus dem Besitze des Herrn Julius Hildebrandt. Verlag von Raimund Mitscher, Berlin SW. Wilhelmst. 9. [n.d., c.1867.]

Book. Chromolithograph, 360 x 290mm. 14 x 11½".

Laid on card; slight damage to surface particularly bottom left and right corners; publication details on reverse.

£190

View of a sunset from Rio de Janeiro in Brazil. After Eduard Hildebrandt (1818-68).

Ref: **8906**

924. A Portion Of Chaudière Falls, From The North. Ottawa River, Canada. [&] Rideau Falls, Falling Into The Ottawa River, Ottawa City, Canada. [&] Timber Slide. On Hull Side - Ottawa City, Canada. [&] Natural Curiosity, Ottawa River, Canada. Two miles above Chaudière Falls, on the Hull side. [&] Birds eye view of Chaudière Falls. Ottawa river, Canada. [&] Suspension Bridge Over Chaudiere Falls. From Harris's Mill, Victoria Island - Ottawa river Canada. [&] Junction Of The Gatineau with the Ottawa river, Canada. [&] View From The Interior Of Chasm. Chaudiere Falls. Ottawa river, Canada. [&] The Approach To Suspension Bridge. [&] The Chasm, Chaudiere Falls Ottawa river Canada.

Wm. S. Hunter Jr. del. J.H. Bufford's Lith. Boston.

[Published by W.S. Hunter, Ottawa, Canada, 1855.]

Set of ten (of 15) tinted lithographs with colour added by hand. Each sheet c. 260 x 340mm. £1200

A fine series of views in Ottawa in the province of Ontario, Canada, now the capital of Canada and the country's fourth largest municipality. Ottawa lies on the banks of the Ottawa River, a major waterway that forms the boundary between Ontario and Quebec. Ten plates out of 15 for 'Hunter's Ottawa Scenery', Ottawa 1855. Some signed 'J.P. Newell' (the lithographer) in image.

Abbey Travel: 628.
Ref: **9128**

925. The Falls of Niagara Side of the American Fall and Horse shoe Fall in the distance.

Drawn on Stone by W.B. Lucas. Kennedy & Lucas
Lithography. [n.d. c.1825]
Lithograph. 239 x 266mm. 9½" x 10½". Laid on paper.
£130

A view looking from the American side of the
Niagaran Falls towards the Horseshoe fall on the
Canadian side.

Adamson 2: 22.
Ref: **8743**

926. General Wool Rescuing a Mexican Family.

H. Warren, Hon. Mem. Philadelphia Soc. of Fine Arts,
&c. &c. C.H.Jeens. [n.d. c.1856] George Virtue,
London & New York.

Engraving. Sheet 173 x 252mm. 6¾" x 10". Two small
tears, and a crease. One visible stain outside of the
image. £45

General Wool intervenes and rescues a Mexican lady
and her child from being captured by Native Indians.
Ref: **8775**



927. Marina, et autres femmes données a Cortez.

Cochin fillius inv. delin. C. Baquoy Sculp. [n.d.
c.1750]
Line engraving. 203 x 287mm. 8" x 11¼". £260

Hernan Cortés (1485-1547), the Spanish conqueror of
Mexico, and some of his soldiers are being presented
with the gift of several native virgins somewhere on
the Mexican coast.

Ref: **8779**

928. A View of the Bay of All-Saints a Portuguese Settlement in America.

[n.d., c.1760.]
Etching, image 95 x 160mm. 3¾ x 6¼". Glued to card
at corners. Some margin missing upper right corner.
£70

Baía de Todos os Santos (All Saints' Bay, in archaic
Portuguese) is the main and biggest bay of the state of
Bahia, on the northeast coast of Brazil, where the city
of São Salvador da Bahia de Todos os Santos came to

be built. The bay was discovered and named in 1501
by Amerigo Vespucci, who arrived there on November
1, the day the Catholic Church celebrates All Saints
Day (hence the name).

An illustration from an 18th century journal.
Ref: **9121**

929. Habits of the Patgonians in 1764.

[n.d., c.1764.]
Coloured engraving, 225 x 185mm. 8¾ x 7¼". Laid
down on paper, backing sheet only has tears and
foxing. £50
Patagonians in local costume with animals and a
gentleman in European dress beside.
Ref: **8772**

930. The Pedro de Parahybuna. | Organ Peaks from Theresopolis. | Harbour of Rio Janeiro from the Alto do Imperador.

T. Picken, lith. [n.n. c.1863] Day & Son, Lithrs. to the
Queen.

Three coloured lithographs laid on scrap. Plate: 100 x
150mm. 4" x 6". [&] 145 x 94mm. 5¾" x 3¾". [&] 100
x 150mm. 4" x 6". Cut. £230

Three views of rural Brazil.

Not in Abbey.
Ref: **8918**

931. A North View of Fort Johnson drawn on the spot by Mr. Guy Johnson Sir Wm. Johnson's Son.

Engraved for the Royal Magazine. [n.d., c.1759.]
Engraving, 180 x 230mm. 7 x 9". Vertical folds as
issued. Some spots of foxing. £180

Fort Johnson, New York State, published in the Royal
Magazine in October 1759. From a drawing by the son
of Sir William Johnson, 1st Baronet (1715 – 1774), the
founder of Johnstown, New York. Sir William was an
army officer in colonial New York, and the British
Superintendent of Indian Affairs from 1755 to 1774.
He served on the Governor's Council in New York, and
earned the rank of Major General in the British forces
during the French and Indian War.

Ref: **8981**

932. Free Natives of Dominica.

A. Brunias, pinxt. et sculpt. Pubd. April, 20. 1810. by
T. Palser, Surry Side Westmr. Bridge.

Partly printed in colours. Hand coloured stipple and
etching, 315 x 230mm. 12½ x 9". Uncut sheet. £520
A black man and two black women, fashionably
dressed, on the Carribean island of Dominica.

On paper watermarked 1809, a re-issue of the original
plate by Thomas Palser (1803 - 1843; fl). After
Agostino Brunias (1730 - 1796). Born and trained in
Rome, he spent much of his career from 1764 onwards
in the Caribbean working for British patrons.

Ref: **8842**

933. **A Negroes Dance in the Island of Dominica.**

A. Brunias Pinxt. et Sculpt. Published April 20, 1810, by Thos. Palser, Surry Side Westmr. Bridge. Partly printed in colours. Hand coloured stipple and etching, 300 x 380mm. 11½ x 15". Uncut sheet. £550
A dance on the Carribean island of Dominica, with drums and tambourines.
On paper watermarked 1809, a re-issue of the original plate by Thomas Palser (1803 - 1843; fl). After Agostino Brunias (1730 - 1796). Born and trained in Rome, he spent much of his career from 1764 onwards in the Caribbean working for British patrons.
Ref: **8843**

934. **Parti af St. Thomas.**

After H. Hansens Daguerrotyp lith af A.Nay. Em Bærentzen & co lith.Inst. Em. Bærentzen & Cos. Forlag, eneberettiget. [Copenhagen, 1856.] Tinted lithograph. Printed areas 240 x 270mm. Some spotting. Tear in margin. £280
Early view of St Thomas in the US Virgin Islands, after a daguerrotype by Hansen. Published in Baerentsen's extremely rare tour of the Danish Empire, 'Danmark' (OCLC could only locate three complete examples).
OCLC: 40745391.
Ref: **8939**

935. **St. Thomas. (Parti af Byen og Havnen.)**

After H. Hansens Daguerrotyp lith af A.Nay. Em Bærentzen & co lith.Inst. Em. Bærentzen & Cos. Forlag, eneberettiget. [Copenhagen, 1856.] Tinted lithograph. Printed areas 240 x 270mm. Some spotting. £280
Early view of St Thomas in the US Virgin Islands, after a daguerrotype by Hansen. Published in Baerentsen's extremely rare tour of the Danish Empire, 'Danmark' (OCLC could only locate three complete examples).
OCLC: 40745391.
Ref: **8938**

936. **Parti af St. Thomas.**

After H. Hansens Daguerrotyp lith af A.Nay. Em Bærentzen & co lith.Inst. Em. Bærentzen & Cos. Forlag, eneberettiget. [Copenhagen, 1856.] Tinted lithograph. Printed areas 240 x 270mm. Some spotting. £280
Early view of St Thomas in the US Virgin Islands, after a daguerrotype by Hansen. Published in Baerentsen's extremely rare tour of the Danish Empire, 'Danmark' (OCLC could only locate three complete examples).
OCLC: 40745391.
Ref: **8937**

937. **The West India Flower Girl.**

A. Brunias, pinxt. et sculpt. Pubd. April, 20. 1810. by T. Palser, Surry Side Westmr. Bridge. Partly printed in colours. Hand coloured stipple and etching, 320 x 240mm. 12½ x 9½". Uncut sheet. £520

Carribean street scene with a black woman holding a bowl of flowers from which a European woman takes a bloom to smell, her companion beside her. A man rolling a barrel in the background is watched by a European gentleman from a doorway.
On paper watermarked 1809, a re-issue of the original plate by Thomas Palser (1803 - 1843; fl). After Agostino Brunias (1730 - 1796). Born and trained in Rome, he spent much of his career from 1764 onwards in the Caribbean working for British patrons.
Ref: **8841**

938. **Facsimilies of original Chinese drawings found in the House of Kwan the Commander in Chief of the Anunghoy Batteries, Bocca Tigris China, after their capture by the English Feb.y 26.th 1841 and representing the Batteries and expected attack by the English.**

[n.d., c.1850.]
Set of three lithographs. Sheet 225 x 330mm. Trimmed to image, one with small split into image, a few spots. Title on labels on reverse of each plate. Extremely rare and scarce item. £650
A Chinese view of the batteries at Anung-Hoy (Lady's Shoe) at the 'tiger gate' on the approach to Canton.
Ref: **8293**



939. **The Approach of the Emperor of China to his Tent in Tartary, to receive the British Ambassador.**

W.Alexander del.t. J.Fittler sculp. London Published April 12, 1796, by G.Nicol. Engraving. 360 x 500mm. £280
From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.
Ref: **8306**

940. **Singapore, from the Esplanade.**

Drawn by Captn. Bethune, R.N. C.B. on Stone by J.W. Giles [London, Thomas McLean, 1847]. Coloured lithograph. 257 x 354mm. Few spots. With JANE ZAGEL £490

Plate from a 'Views of the Eastern Archipelago: Borneo, Sarawak, Labuan, &c &c &c from drawings made on the spot by Capt. Drinkwater Bethune, R.N. C.B., Commander L.G. Heath, R.N., and others.' *Abbey, Travel 548.*
Ref: **8197**

941. **[Panoramic View at Moulmein, Burma.]**

[M. Carthew.] [1853.]
Pencil and watercolour on two conjoined sheets, 250 x 700mm. 9¼ x 27½". £680
An impressive view at Mawlamyine or Mawlamyaing (formerly Moulmein), the third largest city of Burma (Myanmar). It is the main trading centre and seaport in south-eastern Burma. By a British officer stationed in Burma, Lt. Colonel M. Carthew.
Ref: **9004**

942. **General View of Calcutta, from the Entrance to the Water Gate of Fort William.**

Sir C.D'Oyly Del. Dickinson & Co., Lith. [London: Dickinson & Co., 1848.]
Tinted lithograph, printed area 330 x 540mm. £450
Sir Charles.D'Oyly, Bart (1781-1845), an amateur artist who had books on indian customs, field sports and ornothology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.
Ref: **8443**

943. **Town and Port of Calcutta.**

Sir C.D'Oyly Del. Dickinson & Co., Lith. [London: Dickinson & Co., 1848.]
Tinted lithograph, printed area 360 x 550mm. £480
Sir Charles.D'Oyly, Bart (1781-1845), an amateur artist who had books on indian customs, field sports and ornothology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.
Ref: **8440**

944. **Menagerie at Baruckpore. Entrance to Baruckpore Park.**

Sir C.D'Oyly Del. Dickinson & Co., Lith. [London: Dickinson & Co., 1848.]
Two tinted lithographs on one sheet, total printed area 480 x 300mm. £290
Sir Charles.D'Oyly, Bart (1781-1845), an amateur artist who had books on indian customs, field sports and ornothology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.
Ref: **8442**



945. **Garden Reach.**

Sir C.D'Oyly Del. Dickinson & Co., Lith. [London: Dickinson & Co., 1848.]
Tinted lithograph, printed area 320 x 440mm. £480
Sir Charles.D'Oyly, Bart (1781-1845), an amateur artist who had books on indian customs, field sports and ornothology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.
Ref: **8441**

946. **A View of St. John's Cathedral.**

Drawn by James B. Fraser Engraved by F.C. Lewis. London. Published March 1826 by Smith Elder & Co. 65 Cornhill London..
Coloured aquatint. 475 x 345mm. Some damage to edges of extremely large margins. £380

From a series of views showing Calcutta life in the early 19th century, Views of Calcutta, by James Baillie Fraser (1783-1856).

Fraser, an amateur artist, banker and merchant was based in Calcutta from 1813 to 1820. His famous series of views of Calcutta record the topography of this metropolis during the most dynamic period of its history. He was influenced by other artists working in Calcutta including George Chinnery and William Havell. The publication of these views was begun by Rodwell and Martin in 1824, publishers of his Views in the Himalaya Mountains in 1820, but completed and extended by Smith, Elder by 1826.

Abbey: 494.

Ref: **8213**

947. **The Port of Canton in China.**

Published June 1st. 1810, by Sherwood, Neely & Jones, Paternoster Row.

Copper engraving. 140 x 222mm. 5½" x 8¾". Cut to plate. £45

Early view of Cantoon now called Guangzhou.

Ref: **8756**

948. **Chief Executioner and Assistant, of His Majesty the Late Shah. [&] Mahomed Naid Shurreef. A Celebrated Kuzzilbach Chief of Caubul, and his Pehkhidmut, or Head Attendant. 14. 15. [inscribed top right-hand corner of each image.]**

[Lt. James Rattray] R. Carrick, lith. Day & Son, lithrs. to the Queen. London, Published by Hering & Remington, 137 Regent Street. [1847-8.]

Coloured lithograph. 368 x 521mm. 14½" x 20½". £320

These lithographs are plates 14 & 15 of Lt. James Rattray's 'Scenery, Inhabitants, & Costumes, of Afghaunistan from Drawings made on the Spot'. Rattray was part of a combined force known as the Army of the Indus. He helped man the rear-guard during the army's march from Kabul to Peshawar. The wild mountain scenery of Afghanistan suddenly surrounded them on entering the Khyber Pass from Jamrud. Their mission was to take the fortress of Ali Masjid, popularly known as the Key of the Pass, which dominated the road and was garrisoned by Dost Mohammed's troops.

Abbey: Travel 513.

Ref: **8959**

949. **Der Kaysers Hoff zu Pecking in China. Le Cour imperiale chinois a Peckin.**

Gravé par F.X. Habermann. [Se vend a Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies.] [n.d., c.1770.]

Coloured engraving. 305 x 410mm, 12 x 16". Trimmed into printed area at bottom, losing publication line. £260

A vue d'optique of the centre of Beijing, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing.

Ref: **9279**



950. **Old and New Factories, Canton, China 1847.**

Geo. Rob.t West, Del.t. A.Maclure Lith. Maclure, MacDonald & Macgregor lith. London. [n.d., c.1847.] Tinted lithographs. Printed areas 270 x 400mm, 10½ x 15¾". Some spotting. Uncut sheet. £950

A very rare view of Canton. Little is known about West: only three printed views were found by Chater or the National Library of Australia.

Chater Collection, Section VI-27. Not listed in Abbey. See ref. 9146 and 9196 for others in set.

Ref: **9195**

951. **Die Haupt Strasse nebst einen chinesischen Triumpff=bogen in Canton (oder besser Quantung.) La Ruë capital avec un Arc triumpnale chinoise a Canton, (ou meilleur Quantun.)**

Gravé par Francois Xav. Habermann. Se vend a Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]

Coloured engraving. 305 x 410mm, 12 x 16". Narrow margins, laid on card. £260

A vue d'optique of the main street of Canton, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing.

Ref: **9278**

952. **Victoria, from a point about two miles to the Westward, 1847.**

Geo. Rob.t West, Del.t. A.Maclure Lith. Maclure, MacDonald & Macgregor lith. London. [n.d., c.1847.] Tinted lithographs. Printed areas 270 x 400mm, 10½ x 15¾". Uncut sheet. Some spotting. A fine view of Hong Kong. £950

A very rare view of Hong Kong. Little is known about West: only three printed views were found by Chater or the National Library of Australia.

Chater Collection, Section VIII-35, illustrated in colour. Not listed in Abbey. See ref. 9195 and 9196 for others in set.

Ref: **9146**



953. **Macao, 1847.**

Geo. Rob.t West, Del.t. A.Maclure Lith. Maclure, MacDonald & Macgregor lith. London. [n.d., c.1847.] Tinted lithographs. Printed areas 270 x 400mm, 10½ x 15¾". Some spotting. Uncut sheet £950
A very rare view of Macao, the Portuguese colony in China. Little is known about West: only three printed views were found by Chater or the National Library of Australia.

Chater Collection, Section VII-42, illustrated in colour. Not listed in Abbey. See ref. 9146 and 9195 for others in set.

Ref: **9196**

954. **Vuë de la Ruë des Marchants Chinoises a Nankin.**

Gravé par F.X.Habermann apres Neuhoff. Se vend a Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.] Coloured engraving. 330 x 425mm, 13 x 16¾". Tear in margin, laid on album paper. £360

A vue d'optique of a shopping street in Nanjing, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing.

Ref: **9274**

955. **[Chinese Imperial Procession.]**

I.T. 96/72. [n.d., c.1860.] Lithograph. Sheet 495 x 700mm, 19½ x 27½". Trimmed to image, laid on canvas, some damage. £480
A rare view of an emperor's entourage of soldiers and musicians.

Ref: **9284**

956. **Chinese Barges of the Embassy preparing to pass under a Bridge.**

W.Alexander del.t. W.Byrne sculp.t. London Published April 12, 1796, by G.Nicol. Engraving. 340 x 480mm. Watermark J. Whatman 1794 £280
From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.

Ref: **8303**

957. **Fortress of Alimusjid, and the Khybur Pass. 13 [inscribed top right-hand corner.]**

[Lt. James Rattray] W.L.Walton, lith: Day & Son, lithrs. to the Queen. London, Published by Hering & Remington, 137 Regent Street. [1847-8.] Coloured lithograph. 406 x 526mm. 16" x 20¾". £350
This lithograph is plate 13 of Lt. James Rattray's 'Scenery, Inhabitants, & Costumes, of Afghaunistan from Drawings made on the Spot'. Rattray was part of a combined force known as the Army of the Indus. He helped man the rear-guard during the army's march from Kabul to Peshawar. The wild mountain scenery of Afghanistan suddenly surrounded them on entering the Khyber Pass from Jamrud. Their mission was to take the fortress of Ali Masjid, popularly known as the Key of the Pass, which dominated the road and was garrisoned by Dost Mohammed's troops.

Abbey: Travel 513.

Ref: **8958**

958. **View, looking over George Town, to the Queeda Coast.**

I.Wathen del.t. I.Clark direx.t. London Pub.d by Black, Parry & Co, 1814.

Coloured aquatint. 180 x 240mm, 7 x 9½". £130
From James Wathen's 'Voyage to Madras and China'.

Ref: **8944**

959. **[The Great Wall of China.]**

Sands Sculpt. [n.d., c.1843.] Steel engraving, 230 x 295mm. Very scarce proof before all letters. Uncut sheet. £150
Wealthy Chinese in sedan chairs are carried along the Great Wall.

Ref: **8386**

960. **The Great Wall of China. La Grande Maraille de la Chine. Die grosse Mauer in China.**

Drawn by T. Allom. Engraved by J. Sands. The London Printing and Publishing Company _Limited [n.d., c.1843] Steel engraving, 160 x 200mm. £30
Wealthy Chinese in Sedan chairs are carried along the Great Wall.

Ref: **8385**

961. **View of the Great Wall of China, called Van-Lee-Tching, or Wall of Ten Thousand Lee taken near the Pass of Cou-Pe-Koo.**

Drawn by W.Alexander from a sketch by H.W.Parish. Medland sculp. London Published April 12, 1796, by G.Nicol. Engraving. 370 x 505mm. Watermark J. Whatman 1794 £380

From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord

Macartney (1737 - 1806) as the first British ambassador to China.
Ref: 8301

962. **The Return From Hog-Hunting. Le Retour De La Chasse Au Sanglier.**

Saml. Howett del. from the original design of Captn. Thos. Williamson. Edwd. Orme Excudit. H. Merke sculpt. Published & Sold Novr. 1. 1805, by Edwd. Orme Printseller to His Majesty, 59, Bond Street London.
Hand coloured etching and aquatint, 375 x 485mm. 14¾ x 19". £420
Plate to Edward Orme's 'Oriental Field Sports' folio, totalling 41 plates.
Numbered 'No VII'. A very fine 1st edition impression with full margins, on Whatman paper watermarked 1804 Collectors mark.
Abbey Travel: 427, 12.
Ref: 9247



963. [Set of twelve views of Hong Kong in 1846.] **View of Hong Kong and the Harbour looking West from Murray's Battery. 29th November 1846. [&] View of Victoria. looking west from the Garden of The Honorable John Walter Hulme, CHief Justice, Hong Kong. 30th August 1846. [&] View on the Queen's Road looking east from the Canton Bazaar. 20th August 1846. [&] View of Spring Gardens. 20th August 1846. [&] View of Lyndhurst Terrace, Wellington Street and Cochrane Street, looking west from the Roman Catholic Chapel. 20th August 1846 [&] The Officer's Quarters looking towards Victoria. 28th Sept.r 1846. [&] Aberdeen Street, looking North. 28th September 1846. View of Jardine Mathison's, looking North West from Causeway Bay. 28th September 1846. [&] The Residence of Lieut Governor the Hon.ble Major-General D'Auguian. 28th September 1846. [&] View of Wyndham Street, from the Post Office. 29th November 1846. [&]**

South side of Chuck-pye-wan bay looking east. 29th Nov.r 1846. [&] View of Sai-Wau looking East. 29th November 1846.

M.Bruce Arch.t. Del. On Stone by A.Maclure. Maclure, Macdonald & Macgregor Lith. London. [n.d., c.1847.]
Set of twelve tinted lithographs (complete), Printed areas c.280 x 350mm, 11 x 13¾", large paper, uncut. Some spotting and marginal tears. £9500
An extremely rare set (the third we have seen in 30 years) showing the British colony of Hong Kong when it had been established for less than five years.
Murdoch Bruce (1815-c.1848) was a civil servant, as architect and engineer, during the development of the colony.
Not listed in Abbey or Chater.
Ref: 9133

964. **Macassar (Iles Celèbes) Familles Chinoises jouant au Tchonka. Voyage autour du Monde et naufrages célèbres.**

[n.d., c.1840.]
Coloured etching, 160 x 245mm. 6¼ x 9¾". Slight foxing and paper wearing towards edges. £65
A scene from Makassar, now the largest city in Indonesia's Sulawesi island. The game played is a variant of Congkak, in which the objective is to capture more 'seeds' (playing pieces) than one's opponent.
Ref: 8774

965. **Church of St Lazarus near Macoa.**

I.Wathen del.t. I.Clark direx.t. London Pub.d by Black, Parry & Co, 1814.
Coloured aquatint. 180 x 240mm, 7 x 9½". £120
From James Wathen's 'Voyage to Madras and China'.
Ref: 8946

966. **Macoa, with the Church of St Antonio, from Camoen's Garden.**

I.Wathen del.t. I.Clark direx.t. London Pub.d by Black, Parry & Co, 1814.
Coloured aquatint. 180 x 240mm, 7 x 9½". £120
From James Wathen's 'Voyage to Madras and China'.
Ref: 8943

967. **Mallacca, with the Hope at Anchor in the Roads.**

I.Wathen del.t. I.Clark direx.t. London Pub.d by Black, Parry & Co, 1814.
Coloured aquatint. 180 x 240mm, 7 x 9½". £130
From James Wathen's 'Voyage to Madras and China'.
Ref: 8942

968. **Ancient Gateway, looking to the Water, at Malacca.**

I.Wathen del.t. I.Clark direx.t. London Pub.d by Black, Parry & Co, 1814.
Coloured aquatint. 180 x 240mm, 7 x 9½". £60
From James Wathen's 'Voyage to Madras and China'.
Ref: 8945

969. **Old ruin at Masulipatam [inscribed in ink below].**

J L Matheson(?) [signed in pencil lower right.] [n.d., c.1850.]

Watercolour, sheet 210 x 260mm. 8¼ x 10¼". £95

Masulipatam in southern India was the first British trading settlement (1611) on the Bay of Bengal. From 1686 to 1759 the city was held by the French and Dutch, until it was finally ceded to the British, who captured the city and fort from the French in 1759. The ruined fort is still a point of interest.

Ref: **8983**

970. **Porcelain Tower. Nanking. Tour de Porcelaine à Nanking. Porcelain Thurm, Nankin.**

Drawn by T. Allom. From a sketch on the spot by Lieut White, Royal Marines. Engraved by H. Adlard. Fisher, Son & Co. London & Paris. [n.d., c.1843]. Engraving, 170 x 195mm. Some foxing around image. £20

A procession of people passing the tower in Nanking (Nanjing).

Ref: **8387**

971. **[Porcelain Tower, Nanking.]**

. [n.d., c.1843].

Engraving, 230 x 295mm. Very fine matching pair of colour prints. Some foxing around image. £120

a procession of people passing the tower in Nanking (Nanjing).

Ref: **8388**



972. **View of a Pai-Loo, improperly called a Triumphal Arch, and of a Chinese Fortress.**

W.Alexander del.t. J.Chapman sculp.t. London Published April 12, 1796, by G.Nicol.

Engraving. 380 x 510mm. Cracks in paper surface, some faint spotting. Watermark J. Whatman 1794.

£240

Underneath the arch criminals are being punished. From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.

Ref: **8304**

973. **Sulochenum Moodliar's Bridge Across The Tambreepoorny River At Palamcottah.**

W. Orton Lith. For I.B. Pharoah. [n.d., c.1825.] Lithograph, sheet 180 x 260mm. 7 x 10¼". Trimmed, glued at corners to scrap sheet. Vertical centre crease.

£160

A column of British troops marching over a bridge at Palamcottah, now Palayamkottai, in south India.

Ref: **8982**

974. **View of Lake Pao-Yng where it is separated from the Grand Canal by an embankment of Earth.**

W.Alexander del. W.m & Eliz. Ellis sculp.t. London Published April 12, 1796, by G.Nicol.

Engraving. 360 x 510mm. Watermark J. Whatman 1794

£280

From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China. The British Embassy having the masts to their vessel replaced, watched by the locals. The expedition noted the Chinese using pelicans to catch fish on the lake.

Ref: **8302**

975. **[The Ruins of Mandoo] (1) View of the modern Village of Mandoo, and of the ancient Mosque, the 'Jumah Musjid'; (2) Front View of the ruined Mosque the 'Jumah Musjid'; (3) The 'Jahaz Mahal', or 'Water Palace'; (4) The Palace of Sultan Baz Bahadoor, and Pavilion of Roop Muttee, his Queen.; (5) The marble Mausoleum of the Sultan, Hoossain Shah Ghuree.; (6) The Delhi Gate.**

Lieu.t Claudius Harris del. Day & Son, Lith.rs to the Queen London, Published March 15.th 1859 by Day & Son, Lithographers to The Queen, Gate St., Lincoln's Inn Fields.

Six Colour tinted lithographs, each 260 x 365mm. 10¼ x 14½". £950

Complete set of six plates from 'The Ruins of Mandoo, the ancient Mahomedan Capital of Malwah, in Central India. By J. Guiand of Nice, from the original sketches of Captain Claudius Harris, 8th Madras Light Cavalry. With Descriptive and Historical Notices, and an Appendix.' 159 copies were subscribed.

Abbey 490.

Ref: **9148**

976. **[Gorabunda. Island of Salsette.]**

[n.d., c.1825.]

Watercolour, 110 x 180mm. 4¼ x 7". Glued to scrap sheet at corners. £150

A competently executed drawing on Salsette, an island on India's west coast. The metropolis of Mumbai (formerly Bombay) and the city of Thane lie on this

island, making it now the 14th most populous island in the world.

Ascribed by an unknown collector below to Reginald Heber (1783 - 1826), bishop of Calcutta. He completed the erection and full establishment of Bishop's College, Calcutta.

Ref: **8980**

977. Siamesische Familie auf dem Wasser.

Ed. Hildebrandt. Chromofacsimilirt von R. Steinbock nach der Original-Aquarelle aus dem Sammlung des Herrn Richard Goehde. Verlag von R. Wagner, Berlin, Mauerstrasse 36. [n.d., c.1867.]

Book. Chromolithograph, 180 x 275mm. 7 x 10³/₄".

Laid on card. Publication details on reverse. £230

A Thai family on a raft, with a parasol. After Eduard Hildebrandt (1818-68).

Ref: **8907**

978. Port de Sincapour.

Pâris del. Himely sc. Finot imp. de Sainson Edit. [n.d., 1835.]

Coloured aquatint. 290 x 380mm, 11½ x 15". £480

An view of the warehouse at the port of Singapore.

Published in "Voyage autour du monde par les mers de l'Inde et de la Chine de la corvette de sa Majeste La Favorite."

Ref: **9336**

979. View of the Tower of the Thundering Winds on the borders of the Lake See-Hoo, taken from the Vale of Tombs.

W.Alexander del.t. J.Landseer & T.Shirt sculp.t.

London Published April 12, 1796, by G.Nicol.

Engraving. 360 x 490mm. Watermark J. Whatman 1794 £280

From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China. Staunton believed the Tower dated to the time of Confucius, and observed that it made the buildings nearby makes the houses nearby 'look like so many Lilliputian villages'.

Ref: **8305**



980. A View in Pulo Condore.

Drawn & Etch'd by J.Webber. Aqua tinta by M.C.

Prestel. London Pub.d Feb.y 1 1787 by J.Webber No 312 Oxford Street.

Soft ground etching with aquatint. 305 x 430mm. Very slight spotting. £480

Côn Son Island (Poulo Condore in Malay), off the coast of southern Vietnam, visited by Captain Cook on his Third Voyage. John Webber served as official artist aboard HMS Resolution: in 1787 he undertook to publish twenty of his views now included in the Official Account of 1784. It is likely that Webber's death in 1793 accounts for the lack of explanatory text. Sometimes these plates are found bound in with the Official Account.

Forbes: Hawaiian National Bibliography, 140.2.

Abbey 595, but earlier from the very scarce 1st Issue.

Ref: **8345**

981. A Prospect of Aix Chappelle from the German Side. Humbly Dedicated to the R.t Hon.ble ye Earl of Sandwich, First Minister to his Britannic Majesty at the late Congress.

Drawn on the Spot, by his Excell most Obe.t Hum.

Serv.t Jo.s Winder. According to Act of Parliament 1748.

Engraving. 200 x 325mm, 8 x 13". £140

A scarce prospect of Aachen, known by the English as Aix-la-Chapelle. This print was published to commemorate the Congress of Aix-la-Chapelle (1748), which brought the War of the Austrian Succession to an end.

Ref: **8557**

982. Veduta di Porzione degli avanzi dell'Ambularco del piano terra nel Colloseo.

Rossini Dis & Inc. Roma 1820.

Engraving. 464 x 393mm. £150

This plate shows a view of the Colosseum with the Floor of the arena uncovered so one can see the wild beasts cells and the storage and places for the 'props' machinery. Note to the extreme right the detail shown in the previous plate.

Ref: **5088**

983. Veduta dell' Interno dell'Araco du Giano.

Rossini Dis & Inc. Roma 1820.

Engraving. 475 x 375mm. £220

The arch here frames a view of S.Georgio in Velabro a pleasant little church of early but uncertain date.

Ref: **5124**

984. Prospect von dem Platz in Spa worauf die mineralische Brunnen Pouhon befindlich. Vuë de la Place de Spa et de la Fontaine minerale du Pouhon.

Bergmüller Sculspit. Se vend à Augsbourg au Negoce

comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies.

[n.d., c.1770.]

Coloured engraving, 295 x 410mm, 11½ x 16". Some spotting, slight printer's crease. £380
Vue d'optique of Spa in Belgium.
Ref: 9276

985. **Prospectus Ecclesiae Cathedralis et Loci ad Stationes mutandas destinati Berolini Vista de la Yglesia Cathedral, y de la Parada a Berlin.**
[Raimondini. n.d., c.1760.]
Coloured engraving, 320 x 430mm. 12½ x 17".
Staining in corners. £280
A view d'optique of a procession beginning outside Berlin cathedral. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.
Ref: 9120

986. **Prospectus Armamentarii Regii Versus Arcem Principis Regis Haereditarii Berolini Vista de l'Arsenal Real hazia el Palacio del Principe Hereditario a Berlin**
[Raimondini. n.d., c.1760.]
Engraving, 320 x 430mm. 12½ x 17". Staining in corners; central vertical crease; hole on right. £280
A view d'optique of the Royal Artillery in Berlin. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.
Ref: 9139

987. **Invalidorum Militum Hospitium Regium Berolini Hospital Real por los Soldados invalidos a Berlin.**
[Raimondini. n.d., c. 1760.]
Coloured engraving, 325 x 430mm. 12¾ x 17". Stains; central vertical crease.; hole on lower right. £180
A vue d'optique of the Royal hospital for injured soldiers in Berlin. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.
Ref: 9122

988. **Prospectus Domus Regiae Concentibus Musicus Berolini Consecratae Versus Ecclesiam Chatolicam S. Heduigi Vista de la Casa Real de l'Opera hazia la Yglesia Catolica de S. Heduvige a Berlin**
[Raimondini. n.d., c.1760.]
Coloured Engraving, 325 x 430mm. 12¾ x 17".
Creasing in top right and centre, stains top left and bottom right; hole on right. £280
A vue d'optique of the Royal Opera House in Berlin. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.
Ref: 9125



989. **Prospectus Domus Regiae Concentibus Musicus Berolini Consecratae e Regione Palatii Regii. Vista de la Casa Real de l'Opera, hazia el Palacio Real a Berlin.**
[Raimondini. n.d., c.1760.]
Engraving, 320 x 430mm. 12½ x 17". Creasing and stains. £240
A view d'optique of the Royal Opera House in Berlin. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.
Ref: 9144

990. **Prospectus Arci Regiae Versus Locum ad Stationes Mutandas Destinatum Berolini Vista del Palacio Real cerca de la Parada a Berlin**
[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12½ x 17". Staining in corners; foxing at top £240

A view d'optique of the Royal Palace in Berlin. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zogscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: **9141**

991. **Der Marktplatz zu Bremen mit dem Schutting.**

N.d Natur gez. v. F.W. Kohl. Lith. v. Carl Kopper. Farbendruck von Winkelmann & Sohne in Berlin unter Leitung von J. Storch [n.d., c.1860]. Coloured lithograph, image 285 x 395mm. Age toned. £330

The market place at Bremen, is a port city situated along the river Weser, in northwestern Germany.

Ref: **9103**



992. **The Seige of Copenhagen. Respectfully dedicated by Boydell & Co. to Lord Cathcart, Admiral Gambier, the Officers, Soldiers and Seamen employed in this undertaking, This View represents the Castles of Cronborg and Elsimborg, the entrance into the Sound, with the British Fleet & Transports.**

Drawn by Captain Cockburn of the Royal Artillery. Engraved by R.Pollard & J.C.Stadler. Pub.d Nov.r 1807, by Boydell & Co., No.90 Cheapside, London. Coloured aquatint. 440 x 550mm, 17¼ x 21½". Very scarce. £650

From a series of views about the 'Second Battle of Copenhagen', (16 August - 5 September 1807), a preemptive attack on Copenhagen by the British to seize the Danish fleet and stop the Danish from barring British access to the Baltic under pressure from Napoleon.

Crookshank: Section 36, no.22, "A fine and very rare set of aquatints; the only others known to the author are in the British Museum".

Ref: **8568**

993. **Cosack.**

Published & Sold Jan.y 1. 1807, by Edw.d Orme, 59 Bond Street, London.

Coloured engraving, 320 x 240mm.12½ x 9½". Creases in corners; paper discoloration £140

A cossack riding a horse.

Ref: **8787**

994. **Famille Russe Attaquee Par Des Loups.**

Peint par Schopin. Grave par Jazet. Imprimerie de Goupil et Vibert. Goupil & Vibert, Editeurs. Berlin, Verlag von L. Sachse & Cie. Paris _15, Boulevard Montmartre, & 7, Rue de Lancry. London_25, Berners St. Oxford St. _Publd. 9ber 1st./44 [n.d., c.1850].

Aquatint, 530 x 650mm. 20¾ x 25½". £490

Dramatic image showing a pack of wolves attacking a terrified mother and two children in horse-drawn sleigh. One horse in the background of this wintry composition has fallen and is about to be engulfed by the ravenous pack.

Ref: **8516**

995. **Vue de Flesk Castle et des Lacs de Killarney.**

Par F.k Dandiran de Paris. Imp. Lith. de Roger, r. Richer 7

Lithograph, 295 x 395mm. 11½ x 15½". £160

Flesk Castle, with the river Flesk running beside.

Ref: **9268**

996. **Diverses Veues de la Maison Royale de Fontainebleau Dessinées Sur le Lieux. Veüe generale de fontainebleau prise du haut de la montagne oposée du Coté du Parterre.**

et gravées par J. Rigaud en 1738. avec Privilege du Roy. Chez l'auteur rüe St. Jacques vis à vis Le Plessy. Copper Engraving. 228 x 458mm. 9" x 18". Some staining. £160

The Palace of Fontainebleau, is one of the largest French royal châteaux. The palace introduced to France the Italian Mannerist style in interior decoration and in gardens, and transformed them in the translation. The French Mannerist style of interior decoration of the 16th century is known as the "Fontainebleau style": it combined sculpture, metalwork, painting, stucco and woodwork, and outdoors introduced the patterned garden parterre.

Ref: **8634**

997. **Prospectus Collegii quatuor Noationum Parisiis. Veüe et Perspective du College des quatres Nations, de Paris.**

[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12¾ x 17". Staining on left and top right. £220

A view d'optique of the Collège des Quatres Nations (now the Institut de France) in Paris. Vues d'optique

are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscope, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9123

998. [Geneva.] **Hotel des Bergues. Isle J.J. Rousseau. Hotel de la Couronne. Hotel de l'Ecu de Genève. Hotel du Lemman. Hotel du Rhone. Pont des Berges à Genève. Grand quai du Rhone.**

J. Du Bois. [n.d., c. 1850.]

Lithograph, 110 x 285mm. 4¼ x 11¼". Foxing around image and in upper half. £140

A view of Geneva, with several landmarks labelled.

Ref: 8724

999. **Geneve. Le Porte d'Isle J.J. Rousseau.**

Imp. Lemerrier, Paris. S. Morel, editeur a Geneve [n.d., c.1850].

Lithograph in sepia, image 90 x 285mm. 3½ x 11¼".

Some foxing, outside image. £160

Attractive view in Geneva, Switzerland.

Ref: 9105

1000. **Geneve Et Le Mont Blanc Vus de Morillon.**

Imp. Lemerrier, a Paris. S. Morel, Md. d'estampes a Geneve [n.d., c.1850].

Lithograph in sepia, image 90 x 285mm. 3½ x 11¼".

Some foxing. £140

Attractive view of Geneva and Mont Blanc beyond.

Ref: 9106

1001. **Prospectus Ponti Gibraltariæ. 75.e Vue d'Optique Représentant Le Port de Gibraltar.**

A Paris chez Daumont rue St Martin. [n.d., c.1780.]

Coloured engraving. 285 x 400mm, 11¼ x 15¾".

Trimmed to plate. £260

A view of Gibraltar from the port of Algeciras.

Because the print was designed to be looked at through an optical viewer called a zograscope the image is reversed.

Ref: 9280

1002. **'T Gesicht van de Kneuter Dyk Siende na de Klooster Kerk. Vue du Kneuter Dyk regardant vers l'Eglise du Cloître.**

[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12½ x 17". Creasing. £220

A view d'optique of the Hague. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscope, optiques, optical machines

and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9142



1003. **Perspectivischer Auffzug des König. Pallasts mit allen seiten Gebäuden, und einem theil des Gartens. 2.**

P. Decker archit. inv. et del. Ionas Heinrich Ostertag Sculpsit. Cum Privileg. Sac. Coes. Majest. Ieremias Wolff excud. Aug. Vind. [n.d. c.1720]

Copper engraving. 406 x 540mm. 16" x 21¼". Very fine. £420

The King's palace. Probably imaginary.

Ref: 8701

1004. **Plate 17. 1. Nice. ~Villa Franca Light-house. 2. The Light house of Villa Franca ~Entrance of Monaco. 3. The Island of St. Marguerite, opposite to Cannes in Provence. ~ Cannes Light-house.**

Engraved for I.T.Serres's Little Sea Torch, & Publish'd by him, London 1801.

Colour aquatint. Sheet 272 x 432mm. 10¾" x 17". Fine impression. £260

This plate comes from "The Little Sea Torch or True Guide for Coasting Pilots".

Abbey: *Life in England* 344. NMM: 218. Pastoureau.

Phillips & LeGear 2852.

Ref: 8513

1005. **Pont de la Guillotière. Album Lyonnais.**

Dessiné d'après nature et lith. Par Ed. Hostein. Imp. Lemerrier à Paris. [n.d. c.1839.]

Embossed stamp: "Société des Amis des Arts de Lyon.". Lithograph. Sheet 437 x 546mm. 17¼" x 21½". £150

From 'Album lyonnais. Vues pittoresques de Lyon et de ses environs, publiées par la Société des Amis des Arts de Lyon, dessinées et lithographiées par MM. Champin, J. Coignet, Dauzats, Desjardins, Hostein, Villeneuve et Cie'.

Collection Bibliothèque municipale de Lyon, Boîte Album lyonnais n° 16.

Ref: 8962

1006. **Veüe et Perspective de Salon de Menagerie de Versailles, que l'on voit icy par derriere au milieu de Sept Cours remplies d'Oiseaux rares et d'autres animaux de divers Pays éloignés.**

[Antoine Aveline] [n.d. 1720] à Paris chés Daumont
Copper engraving. Cut to plate and laid on paper. 343 x 508mm. 13½" x 20". £270

A perspective view of the Menagerie at Versailles.

Ref: 8699

1007. **A Perspective View of the City of Naples.**

London. Printed for Rob.t Sayer, Map and Print Seller, at No 53 in Fleet Street.

Coloured engraving. 265 x 400mm. 10½ x 15¾". Laid on board, mount stuck down, surface rubbed. £280

A vue d'Optique, designed to be viewed through an optical viewer, so the image is transposed. Thus Vesuvius is on the left.

Ref: 9091

1008. **Panorama de Naples.**

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

Engraving. 315 x 430mm, 12½ x 17". Creased. £350

A rare key sheet for a panoramic painting of Naples, shown as a disc, with Vesuvius on the horizon.

Ref: 9050



1009. **Plan of the Position of the Allied Squadrons and Turkish Fleet, In the Action of the 20th Oct.r 1827. at Navarino. From a Sketch by an Officer of the Dartmouth.**

J.C. del from the Original Sketch. London, Printed & Published by Engelman, Graf, Coindet & Co., Dean St, Soho, Nov.r 20, 1827.

Coloured lithograph. Very scarce. Printed areas 245 x 340mm. £360

Greek Interest.

Ref: 8438

1010. **A General View of Paris, taken from Chaillot.**

Drawn & Etch'd by Tho.s Girtin. Aquatinted by W.Pickett. Pub. Feb.y 4, 1803, by Jn.o Girtin, No.8, Charles Street, Middlesex Hospital.

Etching with aquatint. 275 x 640mm. Trimmed to plate on left, well outside image. £280

After the Treaty of Amiens was signed on March 25, 1802, in which Britain recognised the French Republic, Paris became a magnet for English tourists and artists, including J.M.W. Turner and Girtin. Girtin executed a beautiful series of twenty drawings of Paris for the Earl of Essex, which were published by his brother. He also turned two of the views into painted scenes for Covent Garden Theatre. He died in November that year.

War resumed on 18 May 1803 and on 22 May Napoleon suddenly ordered the imprisonment of all British males between the ages of eighteen and sixty in France, trapping many traveling civilians. It was not until the abdication of Napoleon in 1814 that the last of these imprisoned British civilians were allowed to return home.

Ref: 8217

1011. **View of the Louvre & Bridge of the Theilleries taken from Pont Neuf.**

Drawn & Etch'd by Tho.s Girtin. Aquatinted by Harraden. London: Pub.d Dec.r 16 1802, by T. & J. Girtin, No.8, Charles Street, Middlesex Hospital.

Etching with aquatint. 250 x 520mm. £360

After the Treaty of Amiens was signed on March 25, 1802, in which Britain recognised the French Republic, Paris became a magnet for English tourists and artists, including J.M.W. Turner and Girtin. Girtin executed a beautiful series of twenty drawings of Paris for the Earl of Essex, which were published by his brother. He also turned two of the views into painted scenes for Covent Garden Theatre. He died in November that year.

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Ref: 8218

1012. **Prospectus Pontis novi, versus Palatium Regii Parisiensis. Vüe du Pont Neuf, vers le Louvre a Paris. || Prospettiva del Ponte nuovo, verso del Palazzo Reale a Parigi. Die Neue Bruck sehende gegen dem König: Palast, zu Paris. 35. [top right-hand corner.]**

Med: Folo. No.22. C.P. S.C.M. Georg Balthasar Probst excud A.V. [Augsburg, n.d. 1760.]

Hand coloured engraving. 324 x 431mm. 12¾" x 17".

Laid on board. £180

A view from the Seine looking towards the Pont Neuf and the Grand Palais.

Ref: 8702

1013. **Prospectus Pontis Beatae Virginis Parisiis. Vue du Pont Notre Dame a Paris. || Gesicht der Brucke U.L.F. zu Paris. 1. L'Hotell de Ville 2. St. Jacques de la Bucherie 3. St. Germain. 4. Louvre 5. Pont N.D. 6. L'Orologe du Palais. 7. St. Denis de la Chartre. 8. Pont Loue. 9. Quai Pelletier 10. Port au Vin. Pari.**

[n.d. c.1720]

Hand-coloured engraving. Cut and laid on board. Sheet 349 x 482mm. 13¾ x 19". Some creasing through the sky. £220

The Pont Notre-Dame bridge is notable for being the "most ancient" in Paris. The bridge once was lined with structures, including approximately sixty houses. The weight of these buildings caused the Pont Notre-Dame to collapse in the late 15th century, however the structure is known for its repeated rebuildings.

Ref: **8703**

1014. **Veduta dei quattro rinomati Edifizi della Città di Pisa. 1 - Duomo - 2 S.Giovanni - 3 Campanile - 4 Campo Santo.**

Allesan.ro Marrona deli. Ferd. Fambrini inci. [n.d., c.1760.]

Engraving. 270 x 410mm. Trimmed to plate on three sides, a few small creases and spots. £380

Four of the important buildings of Pisa, including the famous 'Leaning Tower'.

Ref: **8295**



1015. **[Prague.]**

[n.d., c.1835.]

Coloured engraving. 195 x 620mm. Framed in maple. Trimmed to image. £420

The capital city of the Czech Republic, from across the Vltava river.

Ref: **8823**

1016. **Views of the villa at Pratolino. Plate III**

S.D.Bella in image.

Etching 253 x 380mm. Watermark in paper trimmed to plate with false margin. £220

Plate 3 from a set of six 'Views of the Villa of Pratolino' Etched by Stephano Della Bella in 1650-56. The villa at centre, flanked by four obelisks, and with a great double staircase leading up to the villa, under which there is a statue within a grotto; in foreground an open space with several men and dogs, and trees on either side and behind. c.1653.

De Vesme/Massar:840 ii.

Ref: **9037**

1017. **To John Crawford Esqr. Colonel to His Majesty's Third Regt. of Foot, Majr. Genl. on the Expedition against Belleisle, His Majesty's Governor of that Island; This Plate representing the Town and Harbour of Sauzon, as they appear from the Sea, Representation de la Ville de Sauzon, et de son Port, du Coté de la Mer. Is humbly Inscribed, by His most devoted, & Obliged Humble Servant, _ R. Short. / 1. Genl. Crawford's Seat. 2. The General's Quarters. 3. St. Michael's Church. 4. St. Nicholas. 5 Careening Place. || 1. Le Chateau du Crawford. 2. Le Quartier General. 3. L'Eglise St. Michel. 4.St. Nicolas. 5. Le Chantier a Carêner.**

Serres pinxit R. Short delin. Elliott Sculpsit. Published April 25th. 1777, by John Boydell Engraver, in Cheapside London.

Hand-coloured engraving. Plate 368 x 521mm. 14½" x 21½". Pen mark in the margin. £380

A view of the Port and Town of Sauzon, is a French commune on Belle Île, off the coast of Brittany. Belle Île was held by English troops from 1761 to 1763 when the French got it in exchange for Nova Scotia.

Ref: **8967**

1018. **[St Raphael.]**

Fred. A. Farrell [signed in pencil] [n.d. c.1930]

Etching. 216 x 311mm. 8½" x 12¼". £230

b.1882. Scotland. Official Artist with the 51st Highlanders 1914-1918.

Ref: **8689**

1019. **Encien Magistrat Suisse.**

de Jean Weigel A Paris chez Duflos rue St. Victor.

A.D.P.R [n.d. c.1787]

Engraving with hand colour, with gold leaf border. 274 x 166mm. £90

Extremely fine hand colour.

Ref: **8567**

1020. **Valley of the Tiber, Assisi.**

Albany E. Howarth.

Etching, 370 x 275mm. 14½" x 10¾". £140

A View of the Tiber Valley at Assisi. Albany E. Howarth (1872-1936), a watercolourist who also produced many etchings in editions of 150.

Ref: **8738**

1021. **Traineau Russe ['Russian Sleigh'].**

Ph. Ledieu 1835 [signed and dated in plate lower left.]

Ledieu pinxt. Hurliman sculpt. Paris, publie par Rittner & Goupil, Boulevard Montmartre 15.

Aquatint, 680 x 865mm. 26¾ x 34". Light spotting.

Water stain encroaching on lower left corner of image. £550

Dramatic image showing a pack of wolves attacking a horse-drawn sleigh in a wintry Russian landscape. The male passenger shoots one of the wolves with his pistol.

Ref: **8521**

1022. Ponte del Paradiso. 29 July 1920[?]

Watercolour. Sheet 350 x 245mm, 13¾ x 9½". £160

A gothic arch of Istrian stone above the entrance to Culle del Paradiso, at the end of the Ponte del Paradiso, Venice. The frieze depicts the Virgin Mary with a figure kneeling at her feet, flanked by the Foscari coat of arms.

Ref: **9286**



1023. Veduta dei Magnifici Sepolcri degli Scaligeri Signori di Verona. Alla Nobil Donna Contessa Camilla Grimani nata Nobil Marioni Bennassuti D.r Giuseppe umilia e dedica.

C.Bissol dis. A.Biasiole inc. Verona dalla Calcografia Bennassuti. [n.d., c.1826.]

Aquatint. 330 x 370mm. Tear in sky, edges knocked. £180

The tombs of the Scaligeri family (rulers of Verona from 1226 to 1404, after which Venice took over), regarded as one of the most outstanding examples of Gothic art

Ref: **8297**

1024. Externo dell'anfiteatro detto l'Arena di Verona.

[n.d., c.1750.]

Engraving. 250 x 380mm. Tears in margin. £230

The Verona Arena, one of the best preserved Roman amphitheatres. Built AD 30 it was capable of holding 30,000 spectators. Although partially destroyed by an earthquake in 1117, it was revived as a theatre during the Renaissance and in the C20th opera stars like Maria Callas performed there, as well as rock bands like The Who. The acoustics are still so good that many live performances are recorded there.

Ref: **8298**

1025. Versailles [in banner] Veüe générale de la Ville et du Chateau de Versailles du côté des Jardins. [Numbers 1 - 40; outligning specific locations within the place grounds.]

Aveline fecit et excudit C.P.R. [n.d. 1720]

Copper Engraving. Some tears in the margin and little wormholes. £360

A broad perspective view of the Palace, Gardens and town of Versailles.

Ref: **8697**

1026. Templum S. Petri Versus Domum Custodiarum Viennae La Yglesia de S. Pedro hazia la Guarda de Vienna.

[Raimondini. n.d., c.1760.]

Coloured engraving, 315 x 425mm. 12½ x 16¾".

Stains top and bottom; trimmed at bottom. £240

A view d'optique of Peterskirche (St. Peter's Church) in Vienna. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: **9117**

1027. Prospectus Primarii Telonii Caesarei Prope Turrim Rubram Viennae Prospetiva de l'Aduana Imper. Cabe de la Torre Colorada de Viena

[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12½ x 17". Vertical creasing. £280

A view d'optique of the custom house in Vienna. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: **9134**

1028. Platea, et Templum Scotorium Viennae La Plaza, y la Iglesia de los Escoces a Vienna

[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12½ x 17". Staining bottom left and right; some foxing at top; creasing. £220

A view d'optique of the plaza and Schottenkirche (Scottish church) in Vienna. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late

18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: **9137**

1029. Prospect des Wilhelmsbades nebst Brunen Sudziergängen, und Lufthäuseren ohnfern Hessen Cassel. Vue du Bain de Wilhelmsbad avec la Fontaine l'Arcade et les Pavillons.

A.W. Fischbein del. G. Thelott Sculp. Se vend à Augsbourg dans le Negoce commun de l'Academie Imperiale, sous son Privilège et avec defense, de ni en faire ni rendre des Copies.

Coloured engraving, 315 x 435mm. 12½ x 17".

Published by Probst. Vertical crease in centre, trimmed inside plate at top; stains top right. £220

A view d'optique of the Wilhelmsbad spa in Germany. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscope, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d'optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: **9114**

1030. Convict Tramway.

On Stone by W.L. Walton. From a Sketch by Coll. Mundy. Printed by Hullmandel & Walton. London: Richard Bentley, New Burlington Street, 1852.

Tinted lithograph, 110 x 180mm. 4¼ x 7". £130

A scene in Tasmania, where convicts seem to be employed in pushing passengers in carriages along rail tracks.

Plate to Volume III of 'Our Antipodes', published in three vols. in 1852.

Abbey Travel: 562, pl.12.

Ref: **9119**

1031. General View Of Sydney, New South Wales. -See Supplement, Page 224.

The Illustrated London News August 31, 1861.

Wood engraving, sheet 285 x 400mm. 11¼ x 15¾".

£95

Sydney, Australia, a view across Darling Harbour with Glebe and the University in the distance.

For The Illustrated London News 1861. The Illustrated London News was a magazine founded by Herbert Ingram and his friend Mark Lemon, the editor of Punch. With Lemon as chief adviser, the first edition of the Illustrated London News appeared on 14 May 1842. The magazine was published weekly until 1971, when it became a monthly. From 1989, it was bi-monthly, then quarterly. The magazine is no longer published.

Page numbered '218' upper left.

Ref: **9118**

1032. Sydney. From Botanic Gardens.

[n.d., c.1860.]

Pencil sketch. 150 x 250mm, 6 x 9¾".

£420

A view of Sydney from the Botanic Gardens, looking towards Cremorne.

Ref: **9332**



1033. [Three watercolours of Sydney.] The North Head. "Wot a nell of a ned!" exclaimed an admiring cockney.[&] South Headland, Sydney. "Shew a Light". [&] Port Jackson, Sydney.

["South Headland" dated "March 12 - 42." on verso.]

Three watercolours on card, each c.140 x 220mm, 5½ x 8¼".

£1850

Three detailed views around Sydney Harbour, executed the year the municipal council of Sydney was incorporated and the town was declared the first city in Australia. Points of interest include the lighthouse on the South Headland, the houses around Port Jackson belonging to Mr Berry & Captain Browne, and the Landing Place at Billy Blues.

Ref: **9331**

1034. [The Reception of the Rev. J. Williams, at Tanna, in the South Seas, the day before he was massacred.]

[pub. 1841.]

Baxter print, 220 x 325mm. 8½ x 12¾". Trimmed to image; slight loss of paper bottom right; foxing

towards top.

£190

John Williams [1796 – 1839], missionary active in the South Pacific. One of several prints published by Baxter George Baxter (1804 - 1867) is regarded as the 'inventor' of colour printing. The Baxter process, which he patented in 1835, involved an initial metal keyplate and up to 20 wood or metal blocks to apply each individual colour. Baxter had published quite a few prints of Williams including his massacre on the island of Erromanga a few days after landing.

Ref: **9066**

UK TOPOGRAPHY

1035. **To the Rev.d C.Wordsworth Head Master of Harrow School, This View of the Ruins caused by the late Fire on Monday Oct 22nd 1838 which totally destroyed his House - Is most respectfully dedicated by Permission by his most Obedient and Humble Servants, I.C.Oldmeadow & I.Warren.**

From the Spot & son Stone by J.C.Oldmeadow. Printed by W.Clerk, 202 High Holborn. Published by J.Warren, Harrow. [n.d., c.1828.]

Coloured lithograph. Printed area 265 x 315mm, 10½ x 12½". £260

Ref: 9069

1036. **St. Paul's College 1847-1947 Cheltenham**

J. Marchbank Salmon

Etching, 185 x 250mm. 7¼ x 9¾". Mount burn around image; hole in bottom right outside of image. £50

A view of St. Paul's college. In the top right corner is a crest with the motto 'disce ut doceas' (learn in order to teach). Signed in pencil by the artist and numbered 22/100.

Ref: 8605



1037. **A Prospect of the Inside of Westminster Hall, Shewing how the King and Queen, with the Nobility and Others, did Sit at Dinner on the day of the Coronation, 23 Apr. 1685. With the manner of Serving up the First Course of Hot Meat to their Majesties Table.**

S. Moore fecit. [n.d. c.1690.]

Rare engraving. 394 x 513mm. 15½" x 20¼". Folded and restored. £380

Ref: 8474

1038. **Zoological Gardens. Regent's Park.**

G. Scharf del et lithog. Printed by C. Hullmandel.

London, Published by the Artist, 14, Francis St, Tottenham Court Road, 1835.

Lithograph, image 200 x 310mm. 7¾ x 12¼". Repaired tear into image upper right. £160

People feeding an elephant and observing a rhino in an early view of London Zoo, the first scientific zoo, opened 1828 in Regent's Park.

Ref: 8767

1039. **[Eton St. Andrew's Day]**

Tom. M. Hemy 1887. G.Wooliscroft Rhead sc.

London, Published Jan.y 1st 1888 by Mess.rs Dickensons, Publishers to the Queen, 114 New Bond Street W. Copyright Registered.

Etching, proof limited.edition on vellum, signed by the engraver. 400 x 570mm, 15½ x 22½mm. £380

Having been commissioned to do a series of pictures of public schools, Hemy (1852-1937) spoke to the pupils to discover what interested them. Thus at Eton he chose to draw the Wall Game. He wrote: "Everyone has heard of the Wall Game at Eton; it is played nowhere else, and I think is the most exciting of games, but difficult to understand, very. I thought on St. Andrews Day, which is the match day of the year, when the game is played between the Oppidans and the Collegians, that I had some chance of getting some information from an outsider, as I saw a man who appeared to be busy reporting this game; and I immediately interrogated him as to what it all meant. His reply was, although he had been reporting it for quite a number of years, he knew nothing about the points of the game; so I suppose he did with his notes as I with my pictures - handed them over to the players themselves for revision". The image shows the college and the Eton Wall Game.

PSA 235 Limited. Edition

Ref: 8560

1040. **A View of the Grammar School at Tonbridge in Kent. From a Picture painted & presented to the Worshipful Company of Skinners, London, (Governors of the School) by Jonah Smith Wells Jun.r, Esq.r Master, 1831.**

Drawn on Stone by J.Hakewell. Printed by C.Hullmandel. [Published March 1st 1832 by James Hakewill, 9 Manchester S.t, Manchester Sq.re.]

Lithograph. Sheet 300 x 425mm. Trimmed to printed border, losing publication line, laid on card. £250

A grand scene showing coaches of the wealthy arriving.

Ref: 8299

1041. **Lambeth Bridge - London Original Etching [titled in pencil by the artist lower left edge of sheet].**

Marcel Schuette, 1928 [signed and dated in pencil lower left.]

Etching, 175 x 125mm. 7 x 5". Annotated Proof. £130

A tugboat on the Thames with Lambeth Bridge behind. Dedicated by the artist in pencil lower left "To Mr. Webb With all sincerity & best wishes M. Scuette

25.12-28'

Ref: 8625

1042. **[The Law Courts.]**

Fred. G. Farrell {pencil signature.] [n.d., c.1930.]
Etching. 360 x 260mm, 14 x 10¼". £280
Ref: **9095**

1043. **St. Clement Danes - and the Law Courts.**

Dorothy Sweet. [n.d. c.1925.]
Etching, signed and titled in pencil. 165 x 250mm, 6½ x 9¾mm. Slight mount burn around image. £130
Ref: **9038**

1044. **[St Paul's Cathedral from the River Thames.]**

S. M. Litten [pencil signature] [n.d., c.1940.]
Etching. 180 x 250mm, 7 x 9¾". £180
Sidney Mackenzie Litten (1887 - 1949) was a British etcher and engraver who studied at the RCS. His Thames scenes are amongst some of his finest works.
Ref: **9094**

1045. **[St. Paul's Cathedral.]**

Marcel Schuette, 1928 [signed and dated in pencil lower left.]
Etching, 175 x 250mm. 7 x 9¾". Slight age toning. £140
The dome of St. Paul's towers above the surrounding roof tops.
Ref: **8624**

1046. **[Trafalgar Square looking north.]**

Sidney R. Jones. [n.d., c.1940.]
Etching, signed in pencil by the Artist. 195 x 385mm, 7¾ x 15¼". £260
Showing the National Gallery and St Martins in the Fields.
Sydney Robert Jones (1881-1961) - A notable watercolourist and etcher, particularly of architectural views, he also wrote several books on the English countryside. Studied at the Birmingham School of Fine Art.
Ref: **9093**

1047. **Inscription on the Pedestal of the Statue, erected at the West India Docks. To Perpetuate on this Spot The Memory of Robert Milligan, a Merchant of London, To whose Genius, Perserverance and Guardian Care, The surrounding Great Work principally owes It's Design, Accomplishment and Regulation; The Directors and Proprietors, Deprived by his Death on the 21st May 1809, of the continuance of his invaluable services, By their unanimous vote Have caused His Statue to be erected.**

[n.d., c.1820.]
Etching. 285 x 210mm. £130
Robert Milligan (1746 -1809), a prominent English merchant and ship-owner, was the driving force behind

the construction of the West India Docks in London. Outraged at losses due to theft and delay at London's riverside wharves, Milligan promoted the creation of a wet dock circled by a high wall. His group planned and built the Docks, lobbying parliament to allow the creation of a West India Dock Company, of which Milligan served as both Deputy Chairman (the first) and Chairman.
Ref: **8432**

1048. **Derby From Chester Close near St. Marys Bridge. [&] Derby From the Foot-path near Breadsall.**

Drawn by Henry Moore. Engraved by R.Reeve. [n.d., 1807.]
Pair of aquatints, printed in colours. 350 x 470mm. Trimmed to plate, losing publication line, laid on board, some time-staining. £900
Two prospects of the city.
Ref: **8310**

1049. **The City of Ely.**

Newman & Co. Litho: 48, Watling St. London. [n.d. c.1850] Published by Jarrold & Sons, Norwich.
Tinted lithograph. Sheet 298 x 439mm. 11¾ x 17¼". £120
A view of the City of Ely with the Cathedral in the background.
Ref: **8754**



1050. **Ely.**

R. Harraden. Delin & Excud. Engraved by T. Cartwright. Published July 1st. 1799 by R. Harraden, at No.98 Pall Mall London, & at Great St. Mary's, Cambridge.
Aquatint. 210 x 286mm. 8¼" x 11¼". £130
A view of Ely Cathedral.
Ref: **8753**

1051. **[Eastern entrance to Newcastle.]**

J.M. Richardson del.t S. Humble sculpt. [n.d., c.1815.]
Engraving, 305 x 370mm. Proof before title. Uncut sheet. £220
The eastern entrance to Newcastle on Tyne, with a horse-drawn cart in the foreground.
Ref: **8390**

1052. **[The Assembly Rooms at Newcastle on Tyne.]**

J.M. Richardson Del.t. S. Humble Sculpt. [n.d., c.1815.]

Engraving, 305 x 370mm. Proof before title. Uncut sheet. £220

Open to both men and women, Assembly Rooms held concerts, balls and other entertainments for the upper classes. The Newcastle Assembly Rooms were built in 1776 in the city's historic Grainger Town district.

Ref: **8395**

1053. **The Assembly Rooms at Newcastle on Tyne Dedicated by permission to Cuthbert Ellison, Esq.r M.P. for the Town, by his obliged obedient Servant, S. Humble.**

J.M. Richardson Del.t. S. Humble Sculpt. London, Pub. Aug. 21 1815 by S. Humbl, 34 Horleyford Place, Kennington Common.

Engraving, 305 x 370mm. Uncut sheet. £220

Open to both men and women, Assembly Rooms held concerts, balls and other entertainments for the upper classes. The Newcastle Assembly Rooms were built in 1776 in the city's historic Grainger Town district.

Ref: **8389**

1054. **South East View of Southwold, Suffolk. Taken from the sea expressly for Mr. Wake's History of Southwold and its Vicinity.**

On stone by G. Hawkins, Jun.r from a drawing by J.B. Crome. Day & Haghe Lith.rs to the Queen. [n.d., c.1839.]

Lithograph. Printed area 210 x 360mm. Tears left and right outside of image. Rare. £160

Southwold in Suffolk.

Ref: **8274**

1055. **Miscellaneous British Scenery. No. 2nd Plate 4th St. Davids Head S.W. Paises Anglaises No. 2nde Planche 4.me Vue de la Pointe de St. David.**

Walmesley Pinx. R. & D. Havell sculp. London Published May 10 1810 by James Daniell Engraver 480 Strand. Se vend à Londres chez James Daniell Graveur 480 Strand.

Coloured aquatint with etching, 475 x 595mm. Tear extending 35mm into image on left; stains outside image on right £390

St Davids head, a headland in Pembrokeshire, South Wales. As Sir Richard Cold Hoare wrote in his "Journal of a Tour of South Wales" in 1793: "No place could ever be more suited to retirement, contemplation or Druidical mysteries, surrounded by inaccessible rock and open to a wide expanse of ocean. Nothing seems wanting but the thick impenetrable groves of oaks which have been thought concomitant to places of Druidical worship and which, from the exposed nature of this situation, would never, I think, have existed here even in former days."

Ref: **8392**

1056. **Interior of Surry Chapel. Dedicated by Permission to the Rev.d Rowland Hill, A.M. by his obliged humble Servant, Wm. J. White.**

A. Pugin & W.J. White del.t T. Bluck sc. Published May 10, 1812, by R. Ackermann, 101 Strand for W.J. White, 21 Upper Pratt Street, Camden Town.

Aquatint with etching, 400 x 455mm. Tears extending inside platemark on right. £180

The Surrey Chapel on Blackfriars Road in London.

The chapel was built for the non-conformist preacher Rowland Hill in 1783 using an inheritance from his father. The chapel was destroyed during the Blitz.

Ref: **8398**



1057. **Wigmore Castle, Herefordshire.**

Painted by W. Hodges. Engraved by V. Green, & J. Jukes. Published Oct. 16th. 1778 by V. Green, Mezzotint Engraver to his Majesty &c. No. 29

Newman Street, Oxford Street, and at No. 52, Strand. Se vend à Londres, chez les Freres Torre, Marchands d'Estampes.

Aquatint, 410 x 550mm. Some foxing throughout image; hand inscription '(from Strawberry Hill)' in title area. £360

Wigmore Castle was first founded after the Norman Conquest, around 1070, but following the English Civil War was left in a state of ruin.

Ref: **8396**

1058. **In Commemoration of the Grand Procession, (As it appeared passing over the drawbridge, and along St. Augustine's-Parade), On the memorable Colston's Day, the 13th November, 1848, In honour of the restoration of the port and harbour to the city of Bristol, and the adoption of free port principles by the mayor and corporation, This Engraving Is Presented to the Subscribers of the Bristol Mirror and Free Port Advocate for the 6th of January 1849; and is respectfully inscribed to the United Trades of Bristol, Who organised and conducted the Procession throughout in the most admirable manner.**

Drawn by S.G. Tovey. Engraved by J.L. Marcke. 1849.
Engraving, 440 x 290mm. Hole in bottom right,
outside printed area. £260

Image commemorating a procession in 1848
advocating the restoration of a free port to Bristol.
Ref: **8423**



1059. **The South Front of the Senate House and West end of St. Mary's Church in the University of Cambridge.**

Drawn & Engraved by Tho.s Malton. Published, July
12th 1799, by D. Hood, Cambridge & S.W. Fores No.
50 Piccadilly.

Aquatint, 410 x 550mm. 16 x 21½". Scarce. Uncut
sheet; some foxing. £620

The Senate House in Cambridge University, where the
university's governing body assembled until 1926,
when the Regent House assumed that function. St.
Mary's Church is on the right. Thomas Malton (1748-
1804), from his Views of Cambridge (1798-1800.)
Ref: **9164**

1060. **Castle Acre Priory [Yorkshire]**

Published Augt. 8. 1811. by J. Deeley, Berwick St.
Soho.

Coloured aquatint, watermarked 1817. 311 x 412mm.
12¼" x 16¼". Watermark of 1817. £220

Castle Acre Priory, in the village of Castle Acre,
Norfolk, England, is thought to have been founded in
1089 by William de Warenne the son the 1st. Earl of
Surrey who had founded England's first Cluniac priory
at Lewes in 1077.

Ref: **8908**

1061. **Cheam School, From an Original Drawing by T. Maisey.**

Drawn & Printed by W. Gauci 9 North Crescent
Bedford Square. [n.d. c.1840]

Very rare lithograph. Sheet 254 x 323mm. 10" x 12¾".
Some spotting. £220

A view of Cheam School in Surrey.
Ref: **8994**

1062. **Cheltenham. From Prestbury Hill.**

J.F. del. Printed by C. Hullmandel. [n.d. c.1830]
Lithograph. 185 x 273mm. 7¼" x 10¾". Cut and laid
on paper. Some spotting. £80

View looking towards Cheltenham.
Ref: **8760**

1063. **The Original Chapel at Christian-Malford, Wilts, in which the Rev.d Cornelius Winter was ordained, Oct.r 2nd 1767. and in which the late Rev.d W.m Jay commenced his Ministerial Career.**

H.E. H. litho. Hollway & Son. Bath. [n.d., c.1830.]
Lithograph, image 125 x 165mm. 5 x 6½". Rare. £95
Cornelius Winter (1741 or 1742 - 1808) served both as
Congregationalist minister and factotum to John
Wesley and George Whitefield. Having been inspired
by Wesley's preaching, he followed Wesley to
Savannah, Georgia, where they hoped to convert the
Indians and the black slaves.

Ref: **8381**

1064. **[Eleven views of churches.]**

Drawn & Etch'd by J.T. Smith, & Pubd: Novr. 20.
1792 by Nathl. Smith, Rembrandts Head, Great Mays
Buildings St. Martins Lane, London. Where may be
seen one of the finest Collections of Ancient Prints
particularly Etchings by the Italian, Dutch, and Flemish
Masters, perhaps ever offered the Public.

Etching in sepia, eleven images on one plate, 370 x
485mm. 14½ x 19". Crease through lower left corner.

£260

The parish churches depicted include St. Pancras,
London, Gillingham, Kent, and Wormley,
Hertfordshire, each from both the east and west.

Steyning, Sussex, is the largest image at the centre. A
rare uncut sheet, with full margins.

Nathaniel Smith (1740/1741 - 1809) was a sculptor
who became a print dealer and publisher. He began as
assistant to Nollekens, then a drawing master, before
becoming a major print dealer and minor publisher. He
was the father of J.T. Smith, who drew and etched
these views.

Ref: **9305**

1065. **Claremont. The Seat of the Prince Leopold of Saxe Coburg, Is with permission Dedicated to His Serene Highness Prince Leopold. by His Serene Highness's most Obliged & Humble Servants, Robt. Havell & Son.**

The Drawing taken from the spot by R. Havell Junr.
Engraved by R.H. & Son. London, Pubd. Feby. 5,
1818, by Messrs. Colnaghi & Co. 23, Cockspur Street,
& R. Havell, 3, Chapel Street, Tottenham Court Road.
Fine coloured aquatint, 275 x 360mm. 10¾ x 14¼".

£360

A fine view of Claremont, an 18th century Palladian
mansion situated less than a mile south of Esher in
Surrey. Its landscape garden, with follies including the
Belvedere Tower, a turf amphitheatre and grottoes, was
redesigned by Lancelot 'Capability' Brown in the
1770s.

Ref: **9174**

1066. **The Clifton Suspension Bridge. Height from High Water mark 230 feet. Distance between Piers 630 feet. Height of**

the Piers 80 feet. Estimated Cost £57,000. To I.K. Brunel, Esq. re C. E. & F. R. S. This View of one of those magnificent works of art designed by him and now in course of erection, is most respectfully dedicated by The Publisher.

Drawn by Rowbotham. On Stone by [illegible.]
 Published by George Dvey, Broad St. Bristol.
 Lithograph, 220 x 300mm. 8½ x 12". £140
 The Clifton Suspension Bridge, spanning the beautiful Avon Gorge, is the symbol of the city of Bristol. For almost 150 years this Grade I listed structure has attracted visitors from all over the world. Its story began in 1754 with the dream of a Bristol wine merchant who left a legacy to build a bridge over the Gorge. The first competition in 1829 was judged by Thomas Telford, the leading civil engineer of the day. Telford rejected all the designs and submitted his own but the decision to declare him the winner was unpopular and a second competition was held in 1830. 24 year old Isambard Kingdom Brunel was eventually declared the winner and appointed project engineer – his first major commission.
 The foundation stone was laid in 1831 but the project was dogged with political and financial difficulties and by 1843, with only the towers completed, the project was abandoned.
 Brunel died prematurely aged 53 yrs in 1859 but the Bridge was completed as his memorial and finally opened in 1864.
 Ref: **9300**

1067. The Clifton Suspension Bridge.
 From a drawing by T.L. Rowbotham. Day & Haghe Lithrs. to the King. Published by George Davey, Bookseller, Broad St. Bristol [n.d., c.1830].
 Lithograph on india laid paper, image 185 x 300mm. 7¼ x 11¾". Laid on scrap sheet. £140
 The Clifton Suspension Bridge, spanning the beautiful Avon Gorge, is the symbol of the city of Bristol. For almost 150 years this Grade I listed structure has attracted visitors from all over the world. Its story began in 1754 with the dream of a Bristol wine merchant who left a legacy to build a bridge over the Gorge. The first competition in 1829 was judged by Thomas Telford, the leading civil engineer of the day. Telford rejected all the designs and submitted his own but the decision to declare him the winner was unpopular and a second competition was held in 1830. 24 year old Isambard Kingdom Brunel was eventually declared the winner and appointed project engineer – his first major commission.
 The foundation stone was laid in 1831 but the project was dogged with political and financial difficulties and by 1843, with only the towers completed, the project was abandoned.
 Brunel died prematurely aged 53 yrs in 1859 but the Bridge was completed as his memorial and finally opened in 1864. Designed in the early 19th century for light horse drawn traffic it still meets the demands of 21st century commuter traffic with 11-12,000 motor vehicles crossing it every day.

Lettered with dimensions and 'estimated cost £57, 000' under title.
 Ref: **9033**

1068. [A Grand House, Newcastle.]
 J.M. Richardson del.t S. Humble Sculp.t [n.d., c.1815.]
 Proof before letters. 305 x 370mm. 12 x 14½". Uncut sheet. £220
 A country house.
 Ref: **8612**



1069. A View in Craven Yorkshire, of a Beautiful & Romantic Natural Cascade in Bolton Park, belonging to the Rt. Honble. the Earl of Burlington. To Whom this Plate is most humbly Inscrib'd by his Lordships most Dutiful & most Obedt. Servt., F. Vivares.
 F. Vivares Delin et Sculp. Publish'd by F. Vivares Jan. 4th. 1753, according to Act of Parliament.
 Copper engraving, 410 x 530mm. 16 x 20¾". Age toned. £420
 View in Yorkshire of a waterfall. Men clamber over the rocks surrounding it, one helping his fellow on the left, another addressing a friend who stands on a higher boulder to right in riding dress.
 Numbered 'No 8' lower left.
Ex Oettinger-Wallenstein collection.
 Ref: **9181**

1070. [HMS Britannia at Dartmouth.]
 D Law [in image lower left]. David Law [signed in pencil lower left.] [n.d., c.1890.]
 Very large Drypoint etching, signed artist's proof, 475 x 705mm. 18¾ x 27¾". Creases, through upper left and lower right corners of plate. £420
 An evocative view on the River Dart, Devon. This HMS Britannia to the right of the composition started life as HMS Prince of Wales. She was a 121-gun screw-propelled first-rate ship of the line of the Royal Navy, launched on January 25, 1860. The advent of ironclads had made her obsolete before launch, so she was placed in reserve and never fitted for sea. In 1869 she was renamed Britannia and began service as a cadet training ship at Dartmouth, replacing the previous Britannia in that role. She was hulked in

September 1909, sold in September 1914, and broken up at Blyth in July 1916.

David Law (1831 - 1901), etcher and landscape painter, born in Edinburgh; moved to London in 1850s, one of the founder of the Royal Society of Painters, Etchers, Engravers in 1881. Died in Sussex.
Ref: **9100**

1071. Deddington Church. This Print is Respectfully Dedicated to the Benefactor & Subscribers to the Deddington National Schools, established July 26th. 1814, (to whose funds the profits arising from the sale of it will be appropriated;) by their humble Serv.t, C. Faulkner.

Drawn & Engraved by N. Whittock Oxford. Printed by D. Redman, London. C. Faulkner [1814 - 1828.]
Lithograph. Sheet 348 x 490mm. 13¾" x 19¼". £95
A view of Deddington Church in Oxfordshire. There is no decisive date, however Whittocks print pre-dates the Clock installed in 1833, and his move to London in 1828.

The Sir Henry Dryden Collection

Ref: **8972**

1072. The Devon and Exeter Hospital. See where you sacred pile its front uprears, / Where pain finds refuge, _ Mis'ry dries her tears; / Where heaven-born Charity its aid bestows.../...No! Devonians glory in those works of love / Which find their recompense in realms above. R.

On stone by O. Angel. Printed by Owen Angel, on the occasion of the Fancy Bazaar in aid of the Funds of the Devon & Exeter Hospital, held on Northernhay, Exeter, on 31st. July And 1st. of August. 1849.
Lithograph. Sheet 248 x 355mm. 9¾" x 14". Very rare.
The Royal Devon and Exeter Hospital was founded on 27 August 1741. The old hospital building can be seen in Southernhay and is a fine example of early Georgian architecture.

Ref: **8905**

1073. A view from Durdham-down near Bristol, Looking down the Avon to Kings-Road, & the Welch Mountains.

T. Smith pin. Chatelain & Vivares sculp. Printed for John Bowles at No.13 in Cornhill, London [n.d., c.1770].

Copper engraving with fine original hand colour, 380 x 545mm. 15 x 21½". Laid on board. £450

Durdham Down has an impressive view of the winding River Avon and the Welsh mountains in the distance. Along with Clifton Down, it formed 400 acres of grassland on the edge of Bristol up to the Avon Gorge. Whereas Clifton had been bought by the Society of Merchant Venturers in 1686, Durdham was still part of the manorial estate of Henbury in the late 18th century. This was until 1861 when it was purchased for the use of the citizens of Bristol.

After and from the plate first published in 1756 by Thomas Smith of Derby (c.1720 - 1767), father of J.R. Smith.

Ref: **9182**

1074. The South-East Prospect of the City of Ely. Ely is situated on the River Ouse, and was by the Saxons call'd Elig Ethelred or St. Audrey, from the Wife of Egfrid King of Northumberland; who founded a Monastery here for both Sexes, and became the first Abbess A.D. 673. [...]

Sam.l & Nath.l Buck del. et Sculp. Publish'd according to Act of Parliament March 25th. 1743 Garden Court No.1 Middle Temple London
Engraving, 315 x 815mm. 12½ x 32". Central vertical fold £360

A view of Ely, with text on the history of the city and a key identifying prominent buildings. The fields in the foreground are filled with shooting, horseriding, cattle and other activity.

Ref: **9194**



1075. Emanuel College in the University of Cambridge.

Drawn & Engraved by Tho.s Malton. Published, July 12th 1799, by D. Hood, Cambridge & S.W. Fores No. 50 Piccadilly.

Fine aquatint, 410 x 550mm. 16 x 21½". Scarce. Uncut sheet; some foxing. £860

A view of Emmanuel College in Cambridge, by Thomas Malton (1748-1804), from his Views of Cambridge (1798-1800.)

Ref: **9162**

1076. A View of Foots-Cray Place in Kent, the Seat of Bourchier Cleeve, Esqr. [Translated into French below.]

W. Woollett del. et sculp. Printed for J. Boydell Engraver the Corner of Queen Street in Cheapside, T. Bowles in St. Pauls Church Yard, John Bowles & Son, at the Black Horse in Cornhill, Robt. Sayer at the Golden Buck in Fleet Street, & Hen. Parker & Eliz. Bakewell in Cornhill.

Hand coloured etching and engraving, 335 x 510mm. 13¼ x 20". Trimmed to plate. £360

A view of the park with the house to left. In the foreground, a group of four gentlemen and two ladies

look through a telescope. In the right foreground, a gentleman and a lady walk; he carries a flute, a stringed instrument and a score, while she carries a posy of flowers. There is coach and horses in the distance, and a herd of deer.

Ref: **9218**

1077. A View of Hagley-Park, belonging to S.r Tho.s Lyttelton Bar.t to whom this Plate is inscrib'd by his most obed.t Serv.t. T.Smith.

T. Smith Pin. F.Vivares Sculp. Publish'd Oct. 1764. Engraving. 395 x 550mm, 15½ x 21¾". Trimmed to plate on three sides. £360

View of Hagley Park in Staffordshire by the artist known as Thomas Smith of Derby.

Ex: Oettingen-Wallerstein collection.

Ref: **9175**

1078. A View Of Halifax From The S.E.

Drawn on Stone by John Horner. Printed by C. Hullmandel. Published by N: Whitley, Halifax. 1822.

Lithograph, image 305 x 465mm, 12 x 18¼". Waterstain upper right corner of sheet. £190

A locally published prospect of Halifax, in West Yorkshire. A folio of 20 lithographs by J. Horner 'Buildings in Halifax' was published in 1835.

Abbey: 148.

Ref: **8941**



1079. To His most Sacred Majesty King George the II.d, This Perspective View of the Magnificent Gothick Hall at Hampton Court, Built by K. Henry VIII.th AN.o 1532, for the Purpose of receiving Foreign Ambassadors, in the Manner here Expressed, From a Design of Mr. Kent, Is will all Humility Dedicated, by his Majesty's most Faithful and Devoted Subject and Servant, John Vardy.

J.Vardy delin: et Sculp.t. According to Act of Parliam.t 1749.

Copper Engraving. 52 x 345mm. 20½ x 13¾". Mint large margins. £380

A study of the wooden ceiling of the Great Hall, the last one built for the Crown, by James Nedeham.

Vardy was also an architect: designing Spencer House in Green Park (1756–65).

Ref: **8558**

1080. The South East Prospect of Harleyford. The Seat of William Clayton Esqr. near Great Marlow, Bucks.

Zucarelli pinxt. T. Major sculpt. dirt. Sold by T. Major Engraver, in St. Martins Lane London [n.d., c.1760].

Copper engraving, image 350 x 590mm. 13¾ x 23¼". Trimmed to plate left and right. £480

Impressive view of the Harleyford Estate on the river Thames, with its parkland partly landscaped by Capability Brown.

Ref: **8802**

1081. A View of Darwentwater &c. from Crow.Park.

Painted and Engraved by Tho.s Smith. Publish'd according to Act of Parliam.t 1767.

Engraving. 395 x 550mm, 15½ x 21¾". £420

View of the Derwentwater in the Lake District by the artist known as Thomas Smith of Derby.

Ref: **9149**

1082. A View of Derwent-water, Towards Borrodale. A Lake near Keswick in Cumberland, To Edward Stephenson Esq.r of Cumberland This Plate is inscribed by his most Obliged humble Servant Will.m Bellers.

Painted after Nature by William Bellers. Engrav'd by Mess.rs Chatelin & Ravenot. Published Jan 17th 1774 by John Boydell Engraver in Cheapside, & Rob.t Sayer, Map & Printseller in Fleet Street.

Engraving. 400 x 540mm, 15¾ x 21½". £420

View of Derwentwater in the Lake District.

William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.

Ref: **9154**

1083. A View of Derwent-water, from Vicars Island. towards Skiddaw. To the most Noble the Marquiss of Rockingham This Plate is inscrib'd by his most dutiful and obedient Servant Will.m Bellers.

Painted after Nature by Will.m Bellers. Engrav'd by Mess.rs Chatelin & Grignion. Published Jan 17th 1774 by Rob.t Sayer, Map & Printseller in Fleet Street, & John Boydell Engraver in Cheapside.

Engraving. 400 x 540mm, 15¾ x 21½". £420

View of Derwentwater in the Lake District.

William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.
Ref: **9156**

1084. A View of Ennerdale Broadwater, &c.

Painted and Engraved by Tho.s Smith. Publish'd according to Act of Parliam.t 1767.
Engraving. 395 x 550mm, 15½ x 21¾". £420
View of Ennerdale in the Lake District by the artist known as Thomas Smith of Derby.
Ref: **9151**

1085. A View of Haws-Water, a Lake near Banton in Westmoreland. To S.r James Lowther, Baronet, of Lowther, This Plate is inscrib'd by his most oblig'd humble Servant Will.m Bellers.

Painted after Nature by Will.m Bellers. Etch'd & Engraved by Mess.rs Chatelin & Müller. Published Jan 17th 1774 by John Boydell Engraver in Cheapside, & Rob.t Sayer, Map & Printseller in Fleet Street.
Etching & engraving. 400 x 540mm, 15¾ x 21½".
£420

View of Haweswater in the Lake District.
William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.
Ref: **9158**

1086. A View of Thirlmeer, &c.

Painted and Engraved by Tho.s Smith. Publish'd according to Act of Parliam.t 1767.
Engraving. 395 x 550mm, 15½ x 21¾". £420
View of Thirlmere in the Lake District by the artist known as Thomas Smith of Derby.
Ref: **9150**

1087. A View of the Head of Ulswater toward Patterdale. To Charles Howard Esq.r of Grenstock in Cumberland, This Plate is inscrib'd by his most Oblig'd humble Servant Will.m Bellers.

Painted after Nature by Will.m Bellers. Etch'd & Engraved by Mess.rs Chatelin & Mason. Published Jan 17th 1774 by John Boydell Engraver in Cheapside, & Rob.t Sayer, Map & Printseller in Fleet Street.
Etching & engraving. 400 x 540mm, 15¾ x 21½".
£420

View of Ullswater in the Lake District.
William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth

century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.
Ref: **9161**

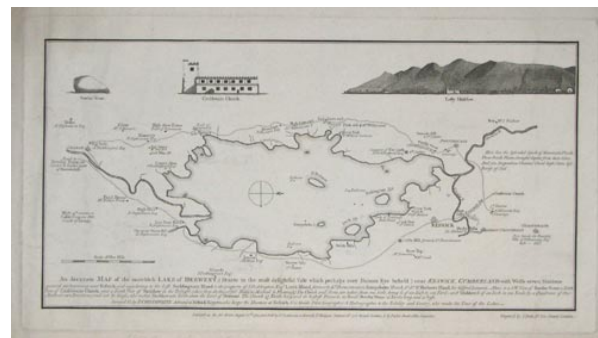
1088. A View of Uls-Water towards Poola Bridge. A Lake between Cumberland, and Westmoreland. To Charles Howard Esq.r of Grenstock in Cumberland, This Plate is inscrib'd by his most oblig'd humble Servant Will.m Bellers.

Painted after Nature by Will.m Bellers. Etch'd & Engraved by Mess.rs Chatelin & Canot. Published Jan 17th 1774 by Rob.t Sayer, Map & Printseller in Fleet Street, & John Boydell Engraver in Cheapside.
Etching & engraving. 400 x 540mm, 15¾ x 21½".
£420

View of Ullswater in the Lake District.
William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.
Ref: **9160**

1089. A View of Windermere.

Painted and Engraved by Tho.s Smith. Publish'd according to Act of Parliam.t 1767.
Engraving. 395 x 550mm, 15½ x 21¾". £420
View of Lake Windermere in the Lake District by the artist known as Thomas Smith of Derby.
Ref: **9152**



1090. An Accurate Map of the matchless Lake of Derwent, (situate in the most delightful Vale which perhaps ever Human Eye beheld) near Keswick, Cumberland, with West's seven Stations pointed out, beginning near Keswick, and numbering to the Left...[details of some notable topographical features follow].

Engrav'd by S. Neele, No.352 Strand London.
Publish'd as the Act directs, August 20th. 1784, and Sold by P Crosthwaite at Keswick, T. Hodgson Stationer, No.425 Strand London, & R. Parker Book-seller Lancaster.

Engraved map with topographical vignettes, 240 x 445mm. 9½ x 17½". £280

Derwent Water in the Lake District, Cumbria. The lake occupies part of Borrowdale and lies immediately south of the town of Keswick.

A first edition, from a series of maps of the lakes of the Lake District by Peter Crosthwaite, founder of the Museum of Keswick.

See 8987.

Ref: **8987**



1091. An Accurate Map of the beautiful Lake of Ulls-water, situate in Cumberland and Westmorland.

P. Crosthwaite, Admiral at Keswick Regatta, Keeper of the Museum at Keswick, Guide, Pilot, Geographer and Hydrographer To Tourists; Surveyed Ulls-water in April 1783, & constructed this Map accordingly.

London, Publish'd as the Act directs June 16th. 1783, and Sold by P Crosthwaite at Keswick, J. Stockdale Bookseller, Piccadilly, J. Harrop Printer, Manchester, and R. Parker Bookseller, Lancaster.

Engraved map with topographical vignettes, 230 x 535mm. 9 x 21". Vertical crease to left edge of image. Pin hole to lower centre inscription. £420

Ullswater, the second largest lake in the Lake District, Cumbria. Lettered below with three verses of poetry.

A first edition, from a series of maps of the lakes of the Lake District by Peter Crosthwaite, founder of the Museum of Keswick.

See 8987.

Ref: **8985**

1092. The Return of the Life-Boat. Off Whitby.

Painted by Edward Duncan. Engraved by Arthur Willmore. Published by the Art Union of London, 44 West Strand. 1876. Art-Union of London 1878.

Mezzotint. 485 x 660mm. Framed. Unexamined out of frame. £290

The Lifeboat Station at Whitby was one of the first, founded 1802.

Ref: **8406**

1093. Louth Market Place

On Stone by T.W. Wallis, Louth Printed by W. Monkhouse, York

Lithograph, 250 x 390mm. 15¼ x 11½". Foxing around image and in title area. Rare. £160

The market place in Louth, Lincolnshire.

Ref: **8794**

1094. This View of the High Street, Lymington, Hants. is with permission

respectfully dedicated to Admiral Sir Harry Neale, Bart. by R. A. Grove.

Drawn on Stone by L. Haghe. Sketched by B. Ferrey. [n.d. c.1840.]

Coloured lithograph. Mounted. Sheet 355 x 475mm. 14" x 18¾". Crease vertically down the middle of the image. £320

A Street scene of Lymington High Street.

Ref: **8964**

1095. A View of Magdalen College, in the University of Oxford. [Translated into French to right.]

I. Donowell Arch. del. Published according to Act of Parliament Feb. 1755 & Sold by John Tinney at the Golden Lion in Fleetstreet, London.

Etching, 295 x 440mm. 11½ x 17¼". £250

After John Donowell (1753 - 1786; fl.), architect and topographical draughtsman working in London. A fine impression of this attractive view.

Ref: **9223**

1096. A View of the Market Place & Church of Newark. [&] A North West View of the Town and Castle of Newark.

Painted and Aquatinted by J.Digby Curtis. Published as the Act directs July 1795, by J.D.Curtis.

Pair of sepia aquatints. Each 400 x 535mm, 15¾ x 21". One plate watermarked 'J.Whatman 1794'. Some faint creasing. £650

Two rare view of Newark-on-Trent in Nottinghamshire.

Ref: **9294**

1097. St. Nicholas' Church. Newcastle upon Tyne.

Painted by T.M. Richardson. Engraved by T. Hodgetts. Published, Dec 15, 1828 by M.A. Richardson, Newcastle and by Moon, Boys & Greaves, Printsellers to His Majesty Pall Mall London. Proof [lower right].

Mezzotint with etching on india laid paper, 500 x 370mm. 19¾ x 14½". Two horizontal creases through image. £350

A very rare view in Newcastle. After Thomas Miles Richardson (1784 - 1848), locally published.

Ref: **9176**

1098. A View of Newstead Park, belonging to the R.t Hon.ble the Lord Byron; to whom this Plate is inscrib'd by his Lordship's most obed.t Serv.t T.Smith.

T.Smith Pin. J.Mason Sculp. Publish'd Oct.r 1749.

Engraving. 395 x 550mm, 15½ x 21¾". £480

View of Newstead Park in Nottinghamshire, by the artist known as Thomas Smith of Derby.

Ref: **9153**

1099. Newton Bridge On the Turnpike Road and Brook. Height 71 Feet Span of each arch 40 Feet.

[n.d., c.1830.]

Lithograph, 155 x 190mm. 6 x 7½". £70
Newton Bridge, built over the Wigan-Warrington
turnpike by George Stephenson for the Liverpool &
Manchester railway.
Ref: **8661**

**1100. A View of Northfleet, in the County
of Kent.**

Printed for Carington Bowles, Map & Printseller,
No.69 in St. Pauls Church Yard, London. ___ Published
2d. March, 1773.

Copper engraving, 175 x 275mm. 7 x 10¾". Tipped
into album page. £120

View of the River Thames near Northfleet in Kent,
with boats and ships on the water.

Numbered '6' upper right.

Ref: **9159**



**1101. Chateau et Parc d'Ofterley,
appartenant a M.me Child. dans le Comté
de Middlesex.**

W. Watts del. Guyot sculp. A Paris chez Guyot,
Graveur et M.d d'Estampes, rue St. Jacques, no. 10.

No. 9 des Jardins Anglais.

Fine coloured aquatint, 195 x 225mm. 9 x 7¾". £420

Osterley park and house, in Isleworth, Middlesex. At
the time of this print, the house belonged to Sarah
Child, widow of the banker Robert Child. She owned
the house from 1782 until her death in 1793.

Ref: **8623**

**1102. Hortus Botanicus. The Physick
Garden in Oxon.**

[Oxford, David Loggan, 1675.]

Engraved plan surrounded by architectural vignettes
and two banner cartouches supported by putti. 420 x
500mm. 16½ x 19¾". Centrefold as issued. £220

The Oxford Physic Garden, renamed the Oxford
Botanic Garden in 1840, was founded in 1621 by
Henry Danvers, Earl of Danby, who is commemorated
in Latin text in a cartouche upper left. Its purpose was
the study of medicinal plants. The Garden cost the
enormous sum of £5000 when it was first built on the
site of the former medieval Jewish cemetery. Much of
that sum went on the walls which enclosed the original
garden, and comparatively little was left for plants!

Plate to David Loggan's (1635 - 1700?) 'Oxonia
Illustrata' (Oxford, 1675). The volume contained an
engraved titlepage, three plates of preliminaries, and
forty unnumbered engraved plates, many double-page,
of views of Oxford colleges.

Ref: **9178**

**1103. The Park Building at Wimble,
Cambridge-Shire, the Seat of the Earl of
Hardwicke. At segura quies, et nescia
fallere vita ~ / Dives opum variorum, at
latis otia fundis / Mugitusq.[ue] boum,
mollesq.[ue] sub arbore somni Non absunt,**

~

Stuart Architect. Lerpiniere sculp. 1778. [1778.]

A very fine copper engraving. Plate 438 x 591mm.

17¼" x 23¼". £450

Wimpole Hall, the most splendid mansion in the
county, and the seat of the Right Hon. the Earl of
Hardwicke, lord lieutenant of the county, was built by
Sir Thomas Chicheley about the year 1632.

Ex: *Oettingen-Wallerstein collection.*

Ref: **9210**

**1104. A View of Penshurst Place in the
County of Kent. This House was granted
by King Edward VI. to Sr. William Sidney
Banneret, Steward & Chamberlain of his
Household, & continued many Generations
in his Descendents ye Earls of Leicester, &
doth still remain in his Posterity, 1747.
Inscrib'd to William Perry Esq. by his
obedient humble Servant G. Vertue.**

Drawn by Benj. Dry Esqr: 1744.

Etching and engraving, 440 x 560mm. 17¼ x 22".

Vertical centrefold as normal. Tatty margins, two tears
into plate from above. £280

Bird's eye view of Penshurst Place near Tonbridge in
Kent, the ancestral home of the Sidney family (their
etched crest at centre of inscription).

Ref: **9265**

**1105. A View of Purfleet, in the County of
Essex.**

Printed for Carington Bowles, Map & Printseller,
No.69 in St. Pauls Church Yard, London. Published 2d.
March, 1773.

Engraving, 175 x 280mm. 7 x 11". Tipped into album
page. £110

Purfleet on the north, Essex, bank of the River Thames.
Numbered '5' upper right.

Ref: **9157**

**1106. Queens College in the University of
Cambridge.**

Drawn & Engraved by Tho.s Malton. Published Jan.y
1. 1800, by D. Hood Cambridge, & S.W. Fores, No.50
Piccadilly.

Fine aquatint, 410 x 550mm. 16 x 21½". Uncut sheet;
some foxing. £820

Queens College, Cambridge, with the famous 'mathematical bridge' designed by William Etheridge spanning the River Cam. From Thomas Malton's Views of Cambridge (1798-1800.)

Ref: **9171**



1107. **Selwood Park, in the County of Berks, the Seat of James Sibbald Esqr, towards the Pleasure Grounds [Translation into French follows.]**

Robt. Mitchell Archt. Publish'd March 25, 1801.
Etching and aquatint, image 255 x 455mm. 10 x 18".
Trimmed within plate. £160
Plate 3 to Mitchell's 'Plans and views in perspective, with descriptions of buildings erected in England and Scotland'.
Ref: **8538**

1108. **[Sheerness Dockyard.]**

R. Paton pinxt. 1778. C Canot aqua fortis. W. Watts sculp. London Published 1 March 1803 by B. B. Evans in the Poultry.
Etching and engraving, scratched letter proof before title, 510 x 690mm. 20 x 27¼". Laid on card; two vertical creases through centre. £480
Sheerness, beside the mouth of the River Medway on the northwest corner of the Isle of Sheppey in north Kent. Sheerness began as a fort built in the 16th century to protect the River Medway from naval invasion. In 1665, plans were first laid by the Navy Board for a Royal Navy dockyard where warships might be provisioned and repaired, a site favored by Samuel Pepys, then Clerk of the Acts of the navy, for shipbuilding over Chatham. After the raid on the Medway in 1667, the older fortification was strengthened; in 1669 the Royal Navy dockyard was established, where warships were stocked and repaired until its closure in 1960.
An impressive scene after Richard Paton (1717 - 1791), painter of marine subjects.
With an etched crest below image.
Ref: **9085**

1109. **Rustic Seat Shrublands. (Sir W F F Middleton Bt) [captioned in ink lower left.]**

[E. Adveno Brooke.] [n.d., 1856.]
Hand coloured lithograph, 1st state laid on publisher's card with ink ruled border. Image 290 x 425mm, 11½ x 16¾". Faint staining/spotting. £380
A fine view in the magnificent Italianate gardens at Shrubland Hall. Sir William F F Middleton, Baronet

(1837; fl.) owned the estate, near Ipswich, Suffolk (now a health farm).

From Brooke's 'Gardens of England'.

Provenance: De Saumarez collection, former owner of Shrubland Hall.

Ref: **8869**

1110. **View at Shrublands. Sir W F F Middleton Bart [captioned in ink lower left.]**

[E. Adveno Brooke.] [n.d., 1856.]

Hand coloured lithograph, 1st state laid on publisher's card with thin gold leaf border. Image 330 x 450mm, 13 x 17¾". Some spotting. £380

Shrubland Hall across its magnificent Italianate gardens. Sir William F F Middleton, Baronet (1837; fl.) owned the estate, near Ipswich, Suffolk (now a health farm).

From Brooke's 'Gardens of England'.

Provenance: De Saumarez collection, former owner of Shrubland Hall.

Ref: **8868**

1111. **Swanage.**

Drawn & Engraved by Willm. Daniell. Published by W. Daniell, Cleveland Street, Fitzroy Square, London, Augt, 1, 1823.

Coloured aquatint, 230 x 300mm. 9 x 11¾". Some discoloration to plate. £140

A view at Swanage, a coastal town in the south east of Dorset. It is situated at the eastern end of the Isle of Purbeck. From Volume VII of William Daniell's (1769 - 1837) 'Voyage Round Great Britain', published between 1814 and 1825 in 8 vols.

Abbey, Scenery of Great Britain and Ireland: 16, pl. 263.

Ref: **9104**

1112. **[Teignmouth.]**

[n.d., c.1840.]

Tinted lithograph with hand colour. Sheet 270 x 410mm. 10½ x 16". V.cut. £130

View looking east across the harbour of Teignmouth, Devon.

Ref: **9283**

1113. **Tilbury Fort.**

Drawn on Stone by E. Hull. Octr. 1820. Printed by C. Hullmandel. London, Published for the Proprietor by Colnaghi & Co. Cockspar Street, Nov.1. 1820.

Coloured lithograph, image 245 x 365mm. 9¾ x 14½". On Whatman paper watermarked 1823. Worm hole to image lower left. £260

Carriages and a horse rider in a fashionable square. By Edward Hull (1815 - 1829; fl.), lithographer and drawing master who worked in London.

Ref: **8591**

1114. A View of Tilbury Fort, in the County of Essex.

Printed for Carington Bowles, Map & Printseller, No.69 in St. Pauls Church Yard, London. Published 2d. March, 1773.

Copper Engraving, 180 x 270mm. 7 x 10½". Tipped into album page. £150

Tilbury Fort is on the north, Essex, bank of the River Thames and was built to defend London from attack from the sea, particularly during the Spanish Armada and the Anglo-Dutch Wars.

Numbered '8' upper right.

Ref: **9155**

1115. The Great Court and Chapel of Trinity College, in the University of Cambridge.

Drawn & Engraved by Tho.s Malton. Published June 25th 1798 by David Hood Printseller, Cambridge
Fine aquatint, 410 x 550mm. 16 x 21½". Uncut sheet; some foxing. £860

The Great Court of Trinity College, Cambridge University, completed by Thomas Nevile in the early 17th century. From Thomas Malton's Views of Cambridge (1798-1800.)

Ref: **9168**

1116. Trinity College, Oxford. Chapel Quadrangle.

Edward Ardizzone. [n.d. c.1954]

Lithograph. Signed and titled in the plate. 380 x 559mm. 15" x 22". £140

Edward Jeffrey Irving Ardizzone, CBE, RA (16 October 1900 - 8 November 1979) was a writer and illustrator, mainly of children's books.

Ref: **8647**

1117. Trinity College, Oxford. The Porter's Lodge.

Edward Ardizzone. [n.d. c.1954]

Lithograph. Signed and titled in the plate. 380 x 559mm. 15" x 22". £140

From the Collection of photographer and print historian Felix Man (1893-1985). Purchased by the C.A.A.B. November, 1972.

See *Edward Ardizzone's World - the Etchings & Lithographs NAP35.*

Ref: **8648**

1118. The East Front of the Library of Trinity College in the University of Cambridge.

Drawn & Engraved by Tho.s Malton. Published, Jan.y 1. 1800, by D. Hood, Cambridge & S.W. Fores No. 50 Piccadilly.

Aquatint, 410 x 550mm. 16 x 21½". Uncut sheet; some foxing. £960

The Wren Library (Christopher Wren 1676-1684) at Cambridge University. From Thomas Malton's Views of Cambridge (1798-1800.)

Ref: **9166**

1119. Commemoration of the Installation of his Grace the Duke of Wellington as Chancellor of the University of Oxford. In the Theatre, on the 10th, 11th & 13th June, 1834.

Drawn on stone by T. Dighton. Printed by C. Hullmandel.

Lithograph, 490 x 570mm. 19¼ x 22½". Slight tear at top. Very rare. £420

The audience is carefully divided, with women, doctors and noblemen, masters of the arts and undergraduates all occupying separate areas of the Sheldonian theatre to witness Wellington's installation at Oxford.

Ref: **9180**



1120. Sandsfoot Castle, Near Weymouth./ Belfield And Portland./ Upway, Near Weymouth./ Weymouth Bay./ Wyke And Portland./ Pennsylvania Castle, The Old Church, And Bow And Arrow Castle, Portland.

J.W. Upham del. J. Bluck fecit. Published July 1821, by J.W. Upham, Weymouth.

Set of 6 coloured aquatints, each 345 x 430mm. 13½ x 17". £1850

A fine set of views in and around Weymouth, Dorset, drawn and published in Weymouth by John William Upham (1772 - 1828). Bright matching colour.

See *Abbey Scenery of Great Britain And Ireland 340 for a series of 18 views around Weymouth by Upham.*

Ref: **8976**

1121. Windsor from Mr Isherwood's Brewhouse in Datchet Lane.

P. Sandby Fecit. 1780. Published by T. Palser, Surry side Westminster Bridge 1812.

Etching and coloured aquatint, sheet 205 x 280mm. 8 x 11". Trimmed to plate. Slightly stained. £100

Attractive view from Mr Isherwood's Brewhouse of horses pulling wagons loaded with beer barrels, and Windsor Castle beyond.

After Paul Sandby (1725 - 1809), watercolourist and printmaker. Born in Nottingham, he came to London in 1745 where he joined his brother Thomas at the Board of Ordnance. He is best remembered for his watercolours and as the first British printmaker to use

aquatint systematically. Sandby executed several other versions of this view, varying the disposition of the figures and the dray carts, or adding groups of figures and animals. The British Museum has a Sandby watercolour similar to this view without any figures or animals in the foreground.

See *BM: 1904,0819.89*.

Ref: **8890**

1122. To his Royal highness Prince Albert This View of the Royal Military College, Woolwich, and Royal Horse Artillery Review, is by special permission dedicated by His Royal Highnesses most obedient humble Servant, W.m Ranwell.

W.m Ranwell, del. T.Picken, lith. Day & Son, Lith.rs to the Queen. London, Published by Ackermann & Co, Strand & Woolwich by E.Jones Library, Thomas Street. [n.d., c.1850.]

Coloured lithograph. Printed area 450 x 680mm, 17½ x 26¾". Rare. £480

With a crowd of on-lookers, and a food and drink stall bottom left. The Royal Horse Artillery in full parade in background.

Ref: **8836**

1123. The Town of Melrose.

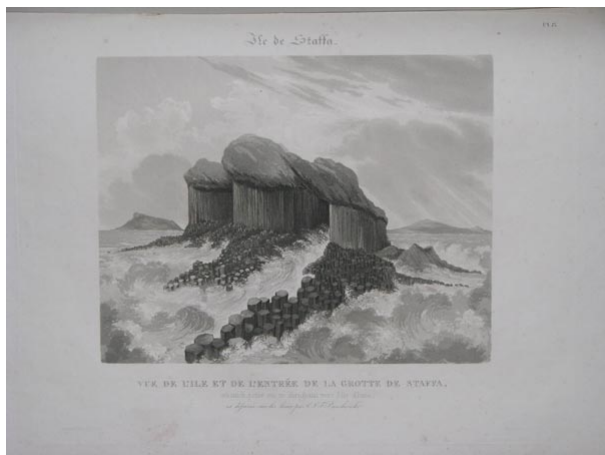
Drawn on the Spot by I. Clark. London, Published by Smith, Elder & Co. 65 Cornhill, 1825.

Very fine 1st Issue. Coloured aquatint, 510 x 665mm. 20 x 26¼". 1824 watermark on right. £500

Melrose, in Scotland.

Abbey No: 489

Ref: **8621**



1124. L'Ile de Staffa et sa Grotte Basaltique.

Dessinées et Décrites par C.L.F.Panckoucke, Chevalier de la Légion-d'Honneur, Associé Correspondant de la Société des Antiquaires D'Édimbourg, De l'Académie D'Archéologie de Rome. Paris. Imprimerie de C.L.F.Panckoucke, Rue des Oitevins, no 14. MDCCCXXXI [1831].

Contemporary limp boards taped on spine, mss title label; half-title, title, pp. 32, uncut; 11 aquatint plates & an engraved plan, numbered. A few small tears. £950
A visit to the island of Staffa in Scotland to see the famous Fingal's Cave, with its hexagonally-jointed

basalt columns. The cave was popularised by the composer Felix Mendelssohn, whose Opus 26 Hebrides Overture, commonly known as the Fingal's Cave Overture, was inspired by the echoes of the cave.
Ref: **8848**

1125. View up Neath River from the House at Briton Ferry in Glamorgan Shire

P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sepr. 1st 1775.

Aquatint 315 x 240mm. Number 'V' above the image. £260

Views in Wales: First set: In 1771 the topographical artist Paul Sandby set off with a wealthy patron [Sir Joseph Banks] for a tour of Wales, sketching the magnificent scenery, coming into fashion with the beginning of the Romantic movement. His "Twelve Views of south Wales" were some of the first aquatints published in England.

Ref: **8370**

1126. View up Neath River from the House at Briton Ferry in Glamorgan Shire

P. Sandby Fecit. Published Sepr. 1st 1775. by J. Boydell Cheapside

Aquatint 315 x 240mm. number 'V' above the image. Closed letters on aquatint ground Paper toned. £250

Views in Wales: First set. In 1771 the topographical artist Paul Sandby set off with a wealthy patron [Sir Joseph Banks] for a tour of Wales, sketching the magnificent scenery, coming into fashion with the beginning of the Romantic movement. His "Twelve Views of south Wales" were some of the first aquatints published in England.

Ref: **8371**

1127. The Summit of Cader-Idris Mountain, in North Wales. Le Sommet de Cader-Idirs, Montagne dans la Principauté de Galles.

Rich.d Wilson pinx.t E. & M. Rooker Sculpser.t
Copper Engraving, 405 x 550mm. 16 x 21¾". Very fine image with wide uncut margins in good condition. £360

Cadair Idris mountain, in Snowdonia national park. .

Ref: **8551**

1128. Cardiff Castle from the West.

P. Sandby Fecit. Publish'd according to Act of Parliament by P Sandby St Georges Row Oxford Turnpike Sepr 1777' and above the image 'II'.

Aquatint 315 x 240mm. £280

Views in Wales: Third set. In 1771 the topographical artist Paul Sandby set off with a wealthy patron [Sir Joseph Banks] for a tour of Wales, sketching the magnificent scenery, coming into fashion with the beginning of the Romantic movement. His "Twelve Views of south Wales" were some of the first aquatints published in England.

Ref: **8379**



1129. Carey Castle in Pembrokeshire.

P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sepr. 1st 1775.

Aquatint 315 x 240mm. number 'X' above the image. £320

Views in Wales: First set. In 1771 the topographical artist Paul Sandby set off with a wealthy patron [Sir Joseph Banks] for a tour of Wales, sketching the magnificent scenery, coming into fashion with the beginning of the Romantic movement. His "Twelve Views of south Wales" were some of the first aquatints published in England.

Ref: **8372**

1130. Chepstow Castle in Monmouthshire.

P. Sandby Fecit. Published Sepr. 1st 1775. by J. Boydell Cheapside

Aquatint 315 x 240mm. number 'I' above the image. Closed letters on aquatint ground. £280

Views in Wales: First set: In 1771 the topographical artist Paul Sandby set off with a wealthy patron [Sir Joseph Banks] for a tour of Wales, sketching the magnificent scenery, coming into fashion with the beginning of the Romantic movement. His "Twelve Views of south Wales" were some of the first aquatints published in England.

Ref: **8375**

1131. Chepstow Castle in Monmouthshire.

To his Grace the Duke of Beaufort, this Plate is (by Permisson) respectfully Inscribed, by his Grace's most obedient humble Servant, James Fittler. [&] Chepstow Castle in Monmouthshire. To the Right Hon.ble the Marquis of Worcester ~ this Plate is (by Permisson) respectfully Inscribed, by his Lordship's most obedient humble Servant, James Fittler.

Drawn by G. Robertson. Engraved by J. Fittler. [&] Drawn by G. Robertson. J.Fittler Direx.t Engraved from the Original Drawing in the Possession of James Moore Esq.r London Publish'd as the Act directs, Jany. 6th. 1787, by J. Fittler, No. 62 Upper Charlotte Street, Rathbone Place.

Pair of engravings. Plate 342 x 438mm. 13½" x 17¼". Uncut sheet. £450

A pair of rural scenes around Chepstow Castle, Wales.

Ex: *Oettingen-Wallerstein collection.*

Ref: **9212**

1132. Llangollen Bridge__on the River Dee__North Wales.

From an original Picture by T. Walmsley Engraved by F. Jukes. London Pub.d Jan 30.th 1800, by F. Jukes Howland Street

Coloured aquatint, 560 x 620mm. 22 x 24½". £420

Llangollen bridge, crossing the River Dee in Wales.

The bridge was first built in 1345, with major rebuilding work in 1656. Following the industrialisation of the area, the width of the bridge was doubled in 1873 to cope with increased traffic.

Ref: **9172**

1133. Llangollin in the County of Denbigh, from the Turnpike Road above the River Dee.

P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row, Sepr. 1st. 1776' and numbered in upper left corner 'No. 4'.

Aquatint 315 x 240mm. £190

Views in Wales: Second set: Sandby toured North Wales with Sir Watkin Williams-Wynn around 1771.

From the Kenyon Collection.

Ref: **8376**



1134. St. Quintins Castle near Cowbridge in Glamorganshire.

P. Sandby Fecit. Published Sepr. 1st 1775. by J. Boydell Cheapside.

Aquatint 315 x 240mm. number 'III' above the image. Closed letters on aquatint ground. Damage in margins from silverfish. £220

Views in Wales: First set: In 1771 the topographical artist Paul Sandby set off with a wealthy patron [Sir Joseph Banks] for a tour of Wales, sketching the magnificent scenery, coming into fashion with the beginning of the Romantic movement. His "Twelve Views of south Wales" were some of the first aquatints published in England.

Ref: **8373**



1135. **To John Meyrick Esqr. of Peterborough House Fulham, This View of Tintern Abbey on the River Wye is with great respect inscribed by his obedient and obliged Servant Francis Jukes.**

From an original Drawing by E. Dayes. Engraved by F. Jukes. London Pub by Jukes & Sarjent. 57. Upper John Street, Fitzroy Square [n.d., c.1800].

Coloured aquatint, image 320 x 435mm. 12½ x 17".

Trimmed to plate.

£280

An attractive view of the picturesque Tintern Abbey, founded by Walter de Clare, Lord of Chepstow, on May 9, 1131. Situated on the River Wye in Monmouthshire, it was only the second Cistercian foundation in Britain, and the first in Wales. It is one of the most spectacular ruins in the country and inspired the William Wordsworth poem 'Lines Composed a Few Miles above Tintern Abbey' and more than one painting by J. M. W. Turner.

Plate 8th. [numbered lower left] to 'Views On The River Wye' 1797 - 1802, 16 plates.

Abbey Scenery: 545, pl.8.

Ref: 9242