

R.G. WATKINS

Catalogue Seventy-Six

Prints



Recent Acquisitions

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CATALOGUE SEVENTY-SIX Autumn 2019

Recent Acquisitions of Prints

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Codeword for this catalogue is CARTER which will be understood as 'Please send the following numbers from this catalogue . . .'

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Illustration on front cover is from item 35

DECORATIVE PRINTS including Old Master Prints.



1. **CORNELIS APOSTOOL [1762-1844] Dutch Artist.** This Plate Representing a Meeting of The Society of Royal British Archers Gwersyllt Park, Denbighshire. Ladies practising archery in parkland with tents, trees and spectators, after John Emes [1762-c.1809] and Robert Smirke [1752-1845]. Etching with aquatint, *laid down, some browning, small tears around edges, two corners damaged*, Published by J. Emes, April 1 1794. 19.5 x 24.25in SILTZER British Sporting Prints. p. 335. **£550**

Sir Foster Cunliffe [1755-1834] of Acton Park, near Wrexham founded the Society of British Bowmen in 1787. Originally there were 74 members: 37 ladies and 37 gentlemen. Meetings were held fortnightly from the first Friday in May in the grounds of nearby country houses including Erddigg. This print is dedicated to George, Prince of Wales who was the patron of the society. The original drawing is in the British Museum. Prints of archery meetings are rare: this would appear to be the earliest recorded.



2. **GIRARD AUDRAN [1640-1703] French Artist.** Aeneas is standing with his father Anchises on his shoulders as he rescues him from the fire of Troy, and he receives the household gods from his wife, Creusa, after D. Zampieri, il Domenichino [1581-1641]. Engraving, *small tear on right side, small blemishes filled with whitening, trimmed to image, tipped onto backing sheet*, Paris, 1767. 315 x 420mm. Late impression. **£45**



3. **ROBERT ANNING BELL [1863-1933] British Artist.** 'Herodias'. St John the Baptist's head being offered to Salome's mother. Colour lithograph, signed on the plate, from *The Studio*, with impressed stamp, *a little spotting on surround*, 1896. 280 x 195mm. **£15**

4. **FREDERICK CARTER [1879-1957] British Artist.** Illustration entitled 'Drawing' Man sitting in the corner of a room having seen a phantom. On large sheet, Contents list on verso, 1917. 27 x 17.5 cm (Image). 44 x 28cm Sheet **£25**
This is a sheet from the periodical 'Form A Quarterly Journal' edited by Carter's friend Austin Spare.



5. **[CATTLE]. ENGLISH SCHOOL ? S.K.C.** Horned Bull possibly a Hereford, with two cows in landscape. Lithograph, signed and dated on plate, on chine colle, *laid on backing sheet, faint horizontal creases*, 1823. 9.5in x 12.5in (Sheet size) Not in BOALCH. Prints and Paintings of British Farm Livestock 1780-1910. A Record of the Rothamsted Collection. **£50**
An early lithograph presumably privately printed. There is an S above the monogram which is perhaps LC or KC.



6. **CARINGTON BOWLES [1724-1793] Publisher.** Winter Amusements, after Adriaen van de Velde; A View from Naples, after Joseph Vernet; A Winter View in Flanders, after David Tenier the Younger; A View in Holland, after Francis Swaine. With titles also in French. Four etchings, from, 'Twelve Views neatly Engraved of Holland, Flanders, Naples, Rome, Florence, River Tyber & Ruins of Palmira', *a little browning, the last with three wormholes near imprint*, Printed for Carington Bowles in St Paul's Church Yard London, n.d. c.1765. 5.5 x 7.5in (to inside of frame) In contemporary black stained wood moulded frames, with old glass. **£250**

This rare set is described in Carington Bowles' 'New and Enlarged Catalogue', published in 1784. In the print of Winter Amusements there are sledges and skating and men are playing 'kolf' an early form of golf.

Each frame has on the reverse an account, in ink, of the provenance: Mrs Minet, nee Savage of Netley Hall, Shropshire, who was remarried to Mr Coates, to her nephew Samuel Bond (d. Minehead) to E.J. Bond, then left to O.L. Bond.



7. **JACQUES COELEMANS [1654-1732 French Artist.**

'Remittuntur ei peccata multa quia dilexit multum', Christ at supper with Simon, after Raymond La Fage [1656-1684]. Engraving, from 'Recueil d'estampes d'après les tableaux des peintres les plus célèbres d'Italie, des Pays-Bas et de France Galerie d'Aguilles', *trimmed to image, tipped onto backing sheet*, Paris, 1702. 315 x 420mm. **£40**



8. **EMILE DAUMONT [1834- c.1904] French Artist.** Damaged Bridge. Etching on thin Japanese paper, signed in the plate, *some creasing and spotting on sheet*, ?1860s. 140 x 268mm image
£35



9. **HENRI PATRICE DILLON [1851-1909] French Artist.** 'Ventose'. Woman holding her hands to the side of her head. Lithograph, on thin paper, from 'Revue de l'Art ancien et moderne, printed by Tailhardat, 1896. 215 x 165mm.
£45
 A woman reacting to the wind.



10. **After CORNELIS DUSART [1660- 1704] Dutch Artist.** The Cottagers, Cottage with peasants, children and animals, engraved by William Woollett [1735-1785] and etching in landscape by John Browne [1741-1801]. Engraving and etching, state before publication details added, *some fraying and creasing around edges, bronned, vertical crease, strengthened on reverse, stain to top right*, [Published by J. Boydell & T. Bradford, 1765]. 500 x 370mm FAGAN. 56
£50



11. **ETIENNE FESSARD [1714-1777] French Artist.** Parable of the Labourers in the Vineyard. Owner seated at table, with labourers and assistant after Rembrandt. Engraving, *slight stain in left bottom corner, small tear near top border, trimmed to image, tipped onto backing sheet*, Paris, 1767. 315 x 420mm. Late impression. **£45**
 The original painting dated 1637 is in the Hermitage but is now ascribed to the Circle of Rembrandt.



12. **FRENCH SHIP CAPTURE. JENKINS, J.** 'Capture of L'Immortalite Octr 20th 1798', HMS Fisgard firing on the Immortalite, after T. Whitcombe by T. Sutherland. Hand-coloured aquatint, from Jenkins's 'Naval Achievements', *faded*, Printed for J. Jenkins's Naval Achievements, 1816. 8.5 x 11.75in. **TOOLEY**. English Books with Coloured Plates. 282.29 **£45**
 The French attempted to assist the Society of United Irishmen led by Wolfe Tone in their rebellion against British rule. The Immortalite was captured after the Battle of Tory island and became a British navy ship.

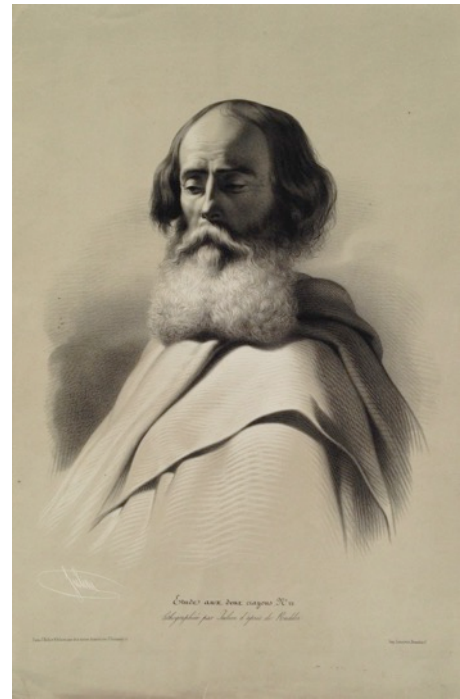


13. [INDIA MUTINY]. After G.F. ATKINSON: "Hodson's Horse at Rhotuck" by E. Walker. Hand-coloured lithograph, from "The Campaign in India 1857-58", Day & Son, 1859. 12.5in x 17.25in. £60

The National Army Museum notes: "Hodson's Horse was a unit of loyalist Indian cavalry raised by Brevet Major William Stephen Raikes Hodson during the Indian rising of 1857. Depicted here engaging rebel cavalry, their distinctive uniforms of scarlet turbans and beige tunics are clearly evident."



14. CHARLES JACQUE [1813-1894] French Artist. 'Paysage Chaumiere' Cottage by pond with horse and well. Etching on India paper, traces of printer's name visible, on large sheet, 165 x 220mm. GUIFFREY 84 £35



15. After **JEAN AUGUSTE DOMINIQUE INGRES [1780-1867]** French Artist. 'Angelique' Naked Woman chained to rock, oval, with decorated surround, by Léopold Flameng [1831-1911]. Etching, *on large sheet*, Published by George Barrie, 19th century. 285 x 185mm.

£30

This is a version of 'Roger Freeing Angelica' which does not show the person of Roger.

16. **BERNARD ROMAIN JULIEN [1802-1871]** French Artist. Etude aux deux crayons No. 12 Bearded man, after Louis Henri De Rudder [1807-1881]. Lithograph, with white and black crayon, on grey paper, printed by Lermecier, Benard & Ce *a few black spots*, Paris, J. Bulla et F. Delarue, 1856. 17.5in x 10.25in (sheet size) Generally a good clean impression.

£40

A fine example of Julien's draughtsmanship.



17. **BERNARD ROMAIN JULIEN [1802-1871]** French Artist. Etude aux deux crayons No. 33 Bearded saint, after Pierre Raymond Jacques Monvoisin [1794-1870]. Lithograph, with white and black crayon, on grey paper, printed by Lermecier, Benard & Ce, *small tear on right side*, Paris, J. Bulla et F. Delarue, London, Ch. Tilt and Bogue, E. Gambart et Junin, n.d.. 17.5in x 10.25in (sheet size) Good clean impression.

£40



18. BERNARD ROMAIN JULIEN [1802-1871]
French Artist. Etude aux deux crayons No. 2 Head and shoulders of girl, after J. Vignon. Lithograph, with white and black crayon, on buff paper, printed by Lermecier, Benard & Ce, *foxed*, Paris, J. Bulla et F. Delarue, 1856. 17.5in x 10.25in (sheet size) Generally a good clean impression. **£40**



19. After EDWIN LANDSEER, R.A. [1802-1873] 'A Distinguished Member of the Humane Society' Newfoundland dog lying with paws of over stone edging to quay side, sea gulls in sky. Mixed method engraving, by Georg Zobel [1810-1881], *a little spotting, faint stain in right margin*, [Published by Louis Brail & Son, 1867]. Sheet 21in x 30in Image 18.25in x 24in.

£125

The dog in the painting is supposed to be 'Bob', a dog that was found in a shipwreck and found his way to London, where he became known for saving people from drowning. For this, he was allegedly made a distinguished member of the Royal Humane Society, but the society has no record this occurred and it has not ever given a medal to an animal. The dog Landseer used as a model was called Paul Pry. The oil painting was exhibited at the Royal Academy in 1838. It was much appreciated by animal lovers and in 1875 the image was used as the logo for the Victoria Street Society for the Protection of Animals from Vivisection. Black and white Newfoundland dogs came to be known as Landseers, and there is also an independent breed of that name.

This impression only bears the title, without the artists' names. It was declared to the Printsellers' Association on 18 July 1867.



20. After CHARLES LE BRUN [1619-1690] French Artist 'Reparation de l'attentat des Corses' France and Rome in oval, surrounded by putti, swags, etc, after a drawing by Jean-Baptiste Massé [1687-1767] by Nicolas Henri Tardieu [1674-1749] and Jean Michel Liotard [1702-1795]. Engraving from 'La Grande Galerie de Versailles et les deux salons qui l'accompagnent', Paris, 1752. 485 x 300mm. **£50**

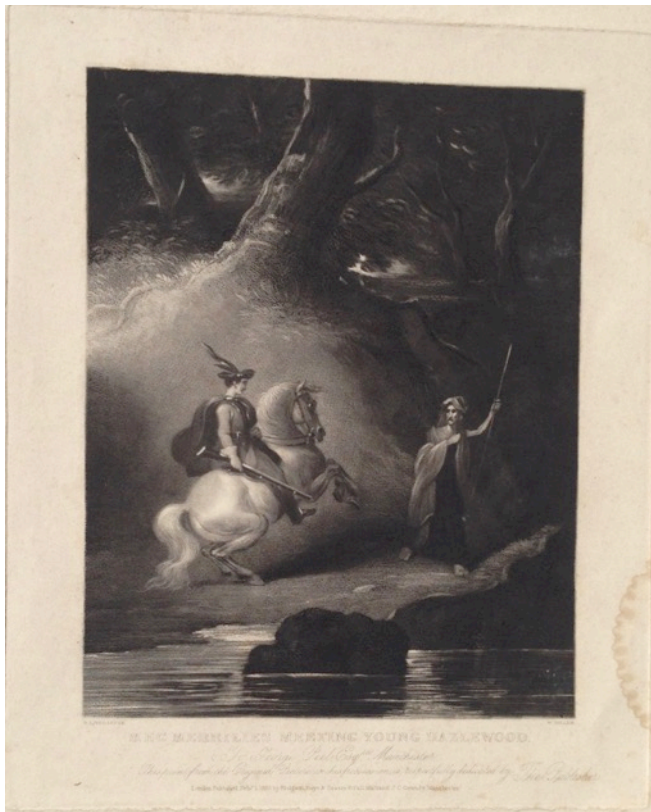
The picture alludes to the pyramid built by Pope Alexander VII as recompense for his Corsican guards attacking the Duke of Créquy, Ambassador of France to Rome. The original is in the Galerie des Glaces at Versailles.



21. **LESCLIDE, RICHARD (Ed.)** Paris a L'Eau-Forte. Actualite - Curiosite - Fantaisie. 2 vols. in one. 120, and 96 etched vignettes printed on papier de chine, some full-page, most by FREDERIC REGAMEY and others by Chauvet, Léon Gaucherel, Jules Adeline, Armand Guillaumin and others, including illustrations of cats, the theatre, posters, portraits of Victor Hugo and others, indexes ; iv+300pp, iv+272pp; folio (290 x 210mm) green morocco gilt with raised bands, marbled boards, wear on extremities, 1st edit., Paris, R. Lesclide, 1873. **£175**

This journal was created to celebrate Paris and the etching revival inspired by a renewed appreciation of Rembrandt's work. Most of the etchings were by Frederic Régamey [1849-1925], who was the illustrations editor.

This volume collects the 35 numbers issued between March and November 1873. These early numbers contain a large number of illustrations including a full page etching of 'La Ruelle Barrault' by Armand Guillaumin [1841-1927].

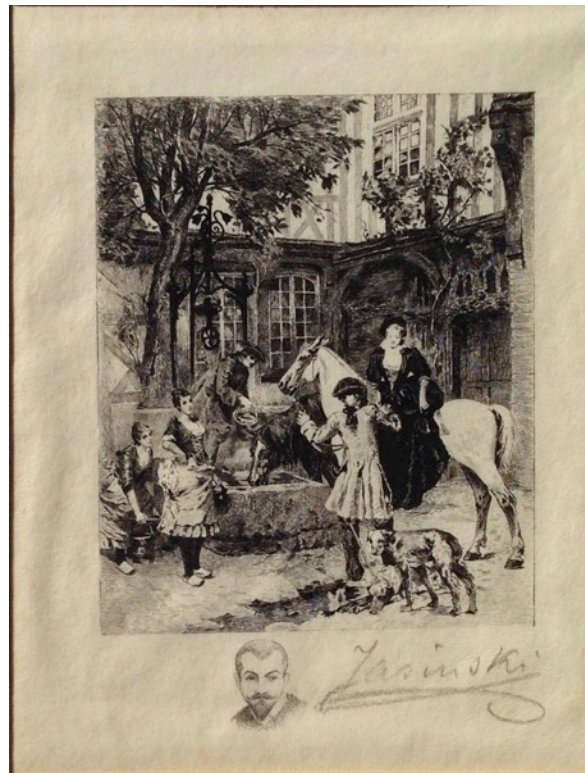
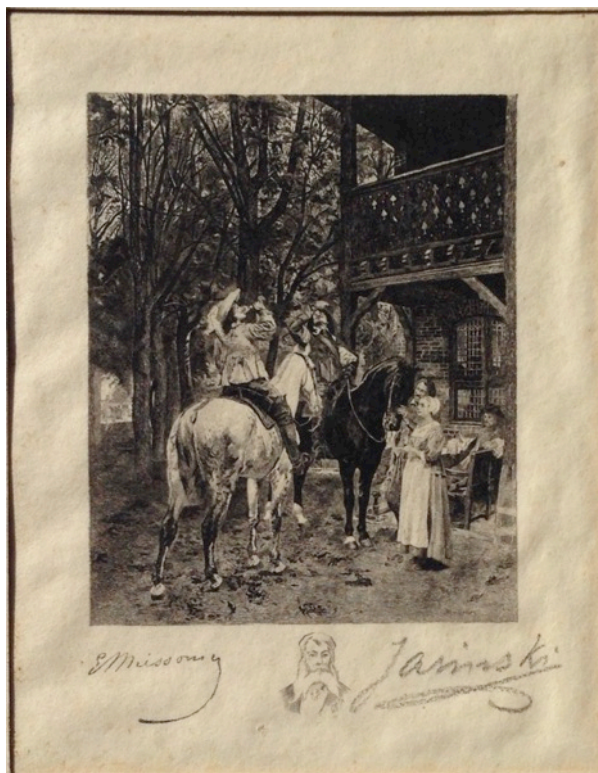


22. **After HENRY LIVERSEEGE [1803-1832] British Artist.** 'Meg Merrilies Meeting Young Hazlewood'. Young Scotsman with gun on rearing horse meeting a gipsy woman. Mezzotint, on large sheet, stain in right margin, Published by Hodgson Boys & Graves, 1 February 1835. 10.5 x 8.5in. (Platemark) **£25**

This is a scene from Walter's Scott's novel 'Guy Mannering' published in 1815.



23. LONDON TRADESMAN.
W.R.D. A Dustman wearing hat and gaiters, holding bell, with initial WRD and CHC. Lithograph, printed by Meifred Lemercier & Co, *foxed*, 8 x 10.25in (Platemark). J. Dickinson 1832. **£15**



24. After JEAN LOUIS ERNEST MEISSONIER [1815-1891] French Artist. Refreshments for horses and riders outside inn, by Feliks Stanislaw Jasinski [1862-1901]. A pair of views. Two etchings, on velin, Remarque Proofs, **SIGNED BY ETCHER**, *good margins, laid down*, Late 19th Century. Each 9.5 x 7.25in (sheet) **£75**

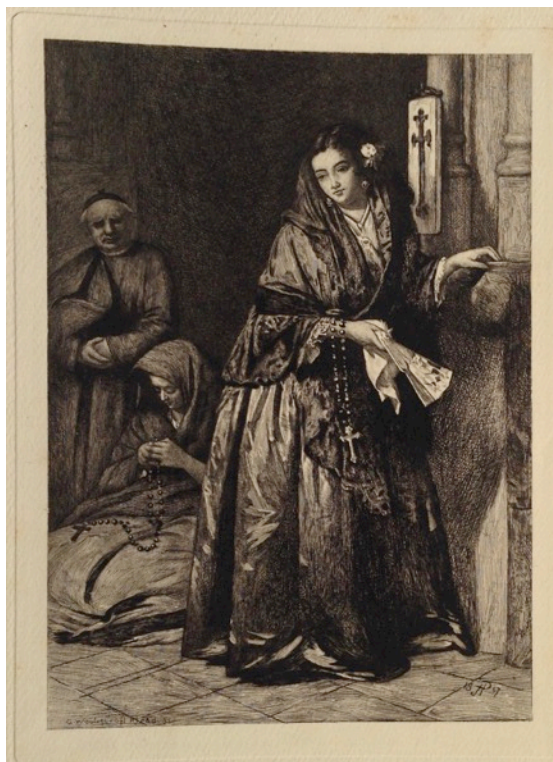


25. After **JEAN LOUIS ERNEST MEISSONIER [1815-1891] French Artist.** 'The Artist' Painter at easel by P.A. Rajon [1843-1888]. Etching, from 'Meissonier: A Collection of Etchings and Engravings of Twelve of the Choicest of His Paintings, with Descriptions', *good margins*, J.S. Virtue, 1893. 7in x 5in (image) **£15**



26. **TOM MERRY [1853-1902] British Cartoonist.** Edward VII congratulating winning jockey. Colour lithograph, *a little marking on surround, tear in bottom margin*, 19th century. 12 x 8.25in **£10**

Tom Merry was the pen name of William Meham.



27. After **JOHN PETTIE [1839-1893] British Artist.** Woman holding fan, beside woman kneeling with rosary by George Woolliscroft Rhead [1855-1920]. Etching, signed and dated on the plate, *good margins*, dated 1857. 10.5in x 7.75in. **£25**



28. **CHARLES MOSLEY [c.1720-c. 1756] British Artist.** 'The Last Day of Term'. Interior of Westminster Hall, with lawyers and the public, counters and bookcases, below four verses of satirical verse, commencing 'The Term once done, all things appear, Different, from what that first they were . . .' Engraving, *trimmed within platemark,? lacking imprint, and laid down on archival tissue, two vertical creases, some tears and small loss on right border and other places*, dated 1738. 12.25 x 12.75in. **£200**

A companion to a similar engraving by Mosley with a satirical poem, entitled 'The First Day of Term' which would appear to more common, as it was reprinted a number of times. Walter Thornbury in 'Old and New London' 1878 comments 'There is, or rather there was, published, a print entitled "The Last Day of Term," representing the lawyers going out of Court, with their clients grouped around them, some chuckling with delight over their gains and buttoning up their breeches pockets with an air of conscious pride, whilst others—a far larger tribe—are wailing and gnashing their teeth with disappointment. A copy of this print, said to be unique, is in the collection of Mr. Gardner'. We have been unable to trace a copy of this print in a public collection.



29. **After NICOLAS POUSSIN [1594-1665] French Artist** 'Dilectus meus mihi et ego illi' Virgin holding Christ, St John the Baptist looking up, by Jean Pesne [1623-1700]. Engraving, *trimmed within platemark, slight damage on corners, remains of adhesive tape on reverse, small nicks on edges now repaired*, 678 x 360mm. **£45**



30. After **RICHARD PATON [1717-1791] British Artist.** Naval Engagement at Cap-Français. 'To Capt. Forrest Commander of His Majesty's Ship Augusta, Capt. Suckling of ye Dreadnought, and Capt. Langdon of the Edinburgh This Representation of the Remarkable and Gallant Action, between them and a Squadron of French Ships of War On ye 21 Octr. 1757 off Cape Francois by Pierre Charles Canot [c.1710-1777]. Engraving, *trimmed within platemark and laid down, two small tears on right side*, To be had of R. Paton in Wardour Street Soho and R Willock in Cornhill, 14 Feby 1759. 16 x 23.25in. A good clean impression. **£285**

The Battle of Cap-Français was a naval engagement during the Seven Years' War outside the harbour of Cap-Français, Saint-Domingue, Haiti on 21 October 1757. Three British ships of the line under Commodore Arthur Forrest attacked a superior French force of seven ships under the command Guy Comte de Kersaint, which was escorting a merchant fleet. Kersaint thought by sailing out of Cap-Français the British ships would be driven away, however Forrest and the other captains determined to engage with the enemy. A fierce battle ensued with furious fighting and there was much damage to the ships' masts and rigging. Although the battle was indecisive the British officers were lauded for their audacity.



31. After **NICOLAS POUSSIN [1594-1665] French Artist.** 'Testament d'Eudamidas' Scribe writing by bed, women at the foot, by Antoine de Marcenay de Ghuy [1724-1811]. Engraving, *trimmed within platemark, tipped onto backing sheet*, c. 1760. 265 x 338mm. **£40**



32. ALFRED RETHEL [1816-1859] German Artist 'Ein Todtentanz aus dem Jahr 1848', by August Gaber [1823-1891]. 6 tinted wood cuts on a single sheet, with verse by Robert Reineck. *uncut, has been stored folded, two small holes on corners of folds*, Leipzig, George Wigand, [1849]. 71 x 116cm MANTEUFFEL. 1926. 14-19e. See British Museum 1862,1108.106-111. **£75**
 Rethel's famous cycle of woodcuts is probably the finest aesthetic product of the 1848 revolutionary period in Germany. It was first published in May 1849 about three weeks after the uprising in Dresden. Rethel, a Prussian, had conservative political views and was associated with the Centre Right of the Frankfurt assembly. His 'Auch ein Todtentanz' or Yet Another Dance of Death is a grim satire on the uprising reflecting his fear what would follow from the breakdown of authority and the rule of the mob.
 See, BOIME, A. 'Alfred Rethel's Counterrevolutionary Death Dance' *Art Bulletin*' Dec 1991.
 PARET, P. 'The German Revolution of 1848 and Rethel's Dance of Death' *The Journal of Interdisciplinary History* Vol. 17, No. 1, (Summer, 1986) This version was priced at 5 Silbergroschen, plates numbered in numerals, not words.



33. After THOMAS ROWLANDSON [1757-1827] 'The Apotheosis of Geoffery Gambado' with pseudo coat of arms below, by Henry Bunbury [1750-1811]. Stipple engraving, in sepia, from 'An Academy for Grown Horsemen, and Annals of Horsemanship', *trimmed*, ?1808. 12.5 x 8.75in. **£18**
 Geoffrey Gambado is the pseudonym of Henry Bunbury.



34. [SHEEP]. After DAVID LOW. "Race Dorset" by H. Eichens, after a drawing by Nicholson from a picture by Shiels. Hand-coloured lithograph, Published, MM, l'Agriculture Journal, c. 1850. 8.75in x 12in (Sheet size) £65
 This French copy of the David Low lithograph shows the Dorset breed of sheep, from the farm of Michael Millar of Plush near Dorchester.



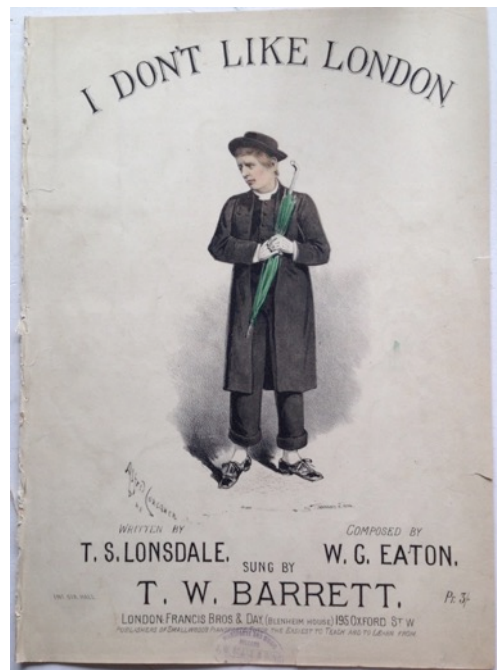
35. After FRANS SNYDERS [1579-1657] Flemish Artist. 'Die Jungen Loewen'. Two young lions attacking a deer in landscape, by Johann Wolfjle. Lithograph, a little creasing, some slight spotting, Munich, Piloty & Loehle, c. 1837. 480 x 620mm. (mount opening) £90
 Based on a painting in the collection of the Bavarian royal family at Munich and published in 'Konigl. Bayer. Pinakothek zu Munchen u Gemalde-Galerie zu Schleissheim'.



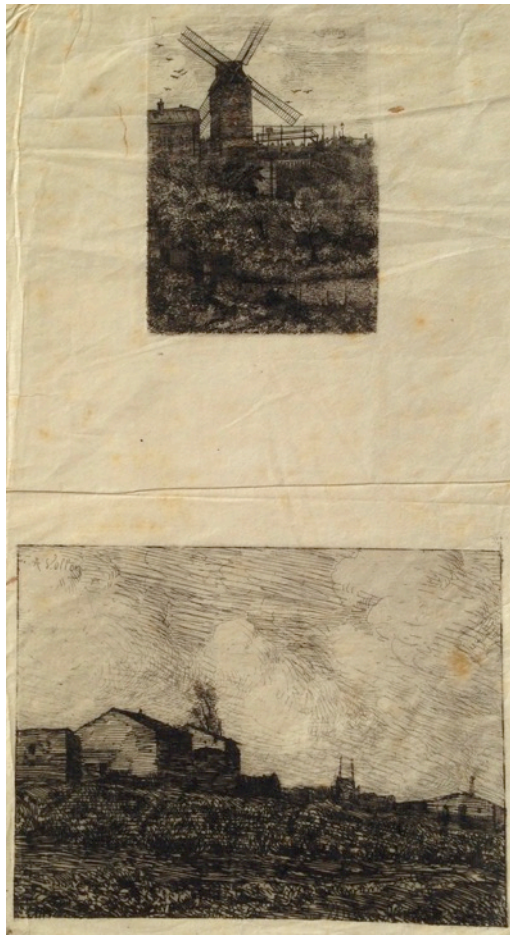
36. After **STELLA French Artist**. 'Sicut rosa inter spinas, sic amica mea inter filias', Virgin with rose holding Christ, in oval frame, by Nicolas de Poilly [1627-1696]. Engraving, *tipped onto backing sheet*, Paris, Pierre Mariette fils, n.d. 310 x 240mm. **£45**



37. **EDGARD TYTGAT. [1879-1957] Belgian Artist**. Illustration from 'Le Petit Chaperon Rouge'. Wood cut on large sheet, 1917. 9.5 x 9.5 cm (Image). 44 x 28cm Sheet **£40**
This was an illustration for Perrault's version of Little Red Riding Hood. A limited edition was published by Cyril Beaumont in 1918. This is a sheet from the periodical 'Form A Quarterly Journal'. Edgard Tytgat is an artist associated with the Fauvists. He worked in London during the First World War.



38. **VICTORIAN MUSIC COVER. EATON, WILLIAM GEORGE: I Don't Like London**. Written by T.S. Lonsdale. Composed by W.G. Eaton. Sung by T.W. Barrett. Lithograph cover of man in black suit holding green umbrella by ALFRED CONCANEN; 8pp music; old repair to last sheet. *folio 13.5 x 9.75in disbound*, Francis Bros. & Day, n.d., [1885]. **£30**



39. ANTOINE VOLLON [1833-1900] French Artist. Moulin de la Galette in Montmartre, and, Buildings at Montmartre. Two etchings on one sheet, signed on the plate, thin Japanese paper, *some creasing and spotting on sheet*, Published by Cadart, 1860s. 400 x 285mm (Sheet size) **£50**

These prints were published in the 'Eaux-Fortes Modernes' portfolio. This is a proof before title and artist's name and the number on the windmill. The Rijksmuseum has this sheet with the printer's name on, see RP-P-1913-2161.

40. After SIMON VOUET [1590-1649] French Artist. The Holy Family accompanied by St Elizabeth and the infant St John the Baptist, outside in front of wall, titled 'Literulus infans Christus legit: ipse Joanni scribenti mirā rexerat arte manum' by Michel Dorigny [1616-1665]. Etching, *trimmed to image, tipped onto backing sheet*, Paris, 1642. 353 x 255mm. **£45**



41. After **ADRIEN VAN DER WERFF** [1659-1722] **Dutch Artist**. Christ on the cross in landscape. Mezzotint, signed in plate with artist's name, on laid paper, dealer's code in pencil on reverse, *good margins, some spotting on margins*, ?18th century, 300 x 210mm. Good impression.

£100

The image takes up the whole of the plate, so there would be no room to add publication details below the image.

42. **WINE. C.T. ROSENBERG**. Grapes - 1. Mill Hill Hamburg 2. Dutch Hamburg. Hand-coloured lithograph, from Thomas Moore's 'The Garden Companion and Florists' Guide', Published by Charles Frederick Cheffins, 1852. 10 x 7in (Image)

£25

ENGRAVED PORTRAITS



43. **POPE ADRIAN [1100-1159]**. Engraved Portrait of Hadrian IV, Half Length, in profile, in papal cap and robes. Engraving, Latin text on reverse, from 'Le vite de pontefici' by Antonio Ciccarelli, *trimmed*, 1588. 115 x 175mm. **£10**

Adrian IV, born Nicholas Breakspear, was the only Englishman to be Pope. This impression has a coat of arms.



44. **RUDOLPHUS AGRICOLA [1443/4-1485] German humanist scholar**. Engraved Portrait of Agricola. Head and shoulders with hat, in oval, by Steven van Lamsweerde. Engraving, from 'Effigies & vitae Professorvm Academiae Groningae & Omlandiae', *trimmed inside platemark*, 1654. 8in x 5in. **£15**

*Si tibi naturae forma licuisset ab annis
Quod medium aetate proficere AGRICOLA.
Auctores alii poterant locustae ditoris.
Quicquid enim ratio postulat, ipse dabat.*



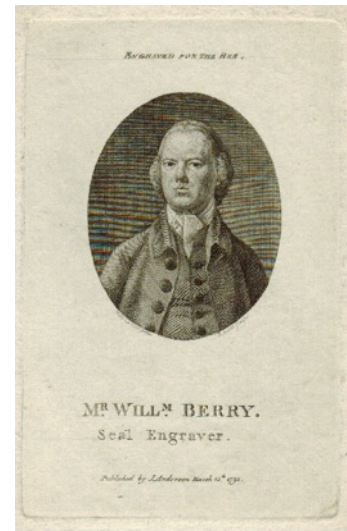
45. **ALBERT I, (1255-1308) Holy Roman Emperor**. Engraved Portrait of Albertus, Head and Shoulders, in profile, to right, in armour, wearing crown, within oval, Engraving, Latin text on reverse, *slight staining*, 1740. 190 x 127mm. **£10**

*Hic natum inuicem exiit pro rege Bohemiae
Galliam armis inuicem armis ante
Sed uolui ipse eas eadem promissa regni
Prest. ita uicibus grande uisus dei.*



46. **JEFFERY AMHERST, 1ST BARON AMHERST [1717-1797] Field Marshall**. Engraved Portrait of Amherst, half Length, in uniform, in oval after Reynolds by H. T. Ryall. Engraving, from Universal Magazine, *trimmed at head*, J. Hinton, 18th century. 7in x 4.5in. **£20**

For J. Hinton, at the Kings Arms in Newgate Street.



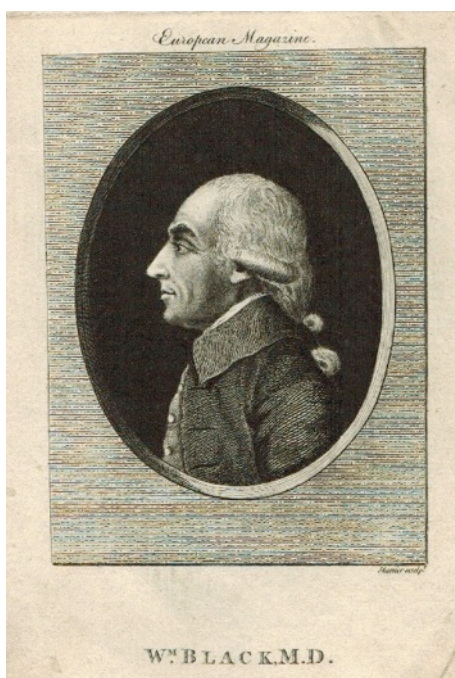
47. JOHANN VI, PRINCE OF ANHALT-ZERBST [1621-1667]. Engraving of John, Prince of Anhalt-Zerbst. Half length with curled hair, lace tie, armour, and sash, within an oval border with coat of arms and Latin inscription below. Engraving and etching, from Johann Just Winckelmann's 'Oldenburgische Friedens- und der benachbarten Oerter Kriegs-Handlungen', 1671. 320 x 210mm sheet size **£20**

John succeeded his father in Anhalt-Zerbst, which was politically unstable during the Thirty Years War, at only four months of age. John made Lutheranism the official religion of Zerbst.

48. ATAHUALPA [1497-1533] Last King of the Incas executed by the Spanish. Engraved Portrait of Atahualpa, Half Length in head-dress, looking left, in oval, text on reverse, Engraving, *trimmed*, 17th century. 150 x 120mm Sheet size. **£25**

Atahualpa, the last Incan king (1497-1533), executed by the Spanish conquistadors.

49. WILLIAM BERRY [1730 - 178] Seal Engraver. Engraved Portrait of Berry, Head and Shoulders, in oval, after W. de la Cour by R. Scott. Engraving, from 'The Bee', *good margins*, J. Anderson, 1793. 5.75 x 3.5in **£18**



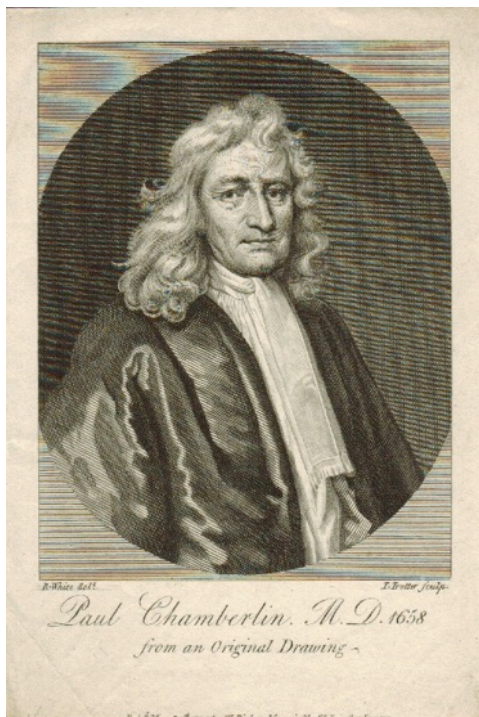
50. WILLIAM BLACK [1748-1829] Physician. Engraved Portrait of Black. Head and Shoulders, oval, in profile, after Stanier. Engraving, from European Magazine, *trimmed near platemark*, 1790. 6.5in x 4.5in BURGESS. Portraits of Doctors and Scientists in the Wellcome Institute. 316.1 **£10**



51. **SIR WILLIAM BLACKSTONE [1723-1780] Legal Writer and Judge.** Engraved Portrait of Blackstone, Half Length, in robes and wig, after Gainsborough by John Hall. Stipple engraving, frontispiece to his 'Commentaries on the Laws of England', *trimmed, missing left side of frame*, Published by W. Strahan, Cadell & Prince, 1793. 6.5in x 4.25in. **£10**



52. **JOHN FREDERICK CAMPBELL, 1st Earl Cawdor [1790-1860].** Engraved portrait of 1st Earl Cawdor after James Rannie Swinton [1816-1888] by Richard James Lane [1800-1872]. Lithograph, *faint mark near top of head*, 1848. 10 x 7in on large sheet. **£30**



53. **PETER CHAMBERLEN [1601-1683] M.D. Padua, F.R.C.P. Physician to Charles I and Charles II.** Engraved Portrait of Chamberlen, erroneously title 'Paul Chamberlin' Half Length, in oval, after R. White by T. Trotter. Engraving, *trimmed within platemark*, W. Richardson, 1794. 7.25in x 5in. BURGESS. Portraits of Doctors and Scientists in the Welcome Institute. 577.1

£20

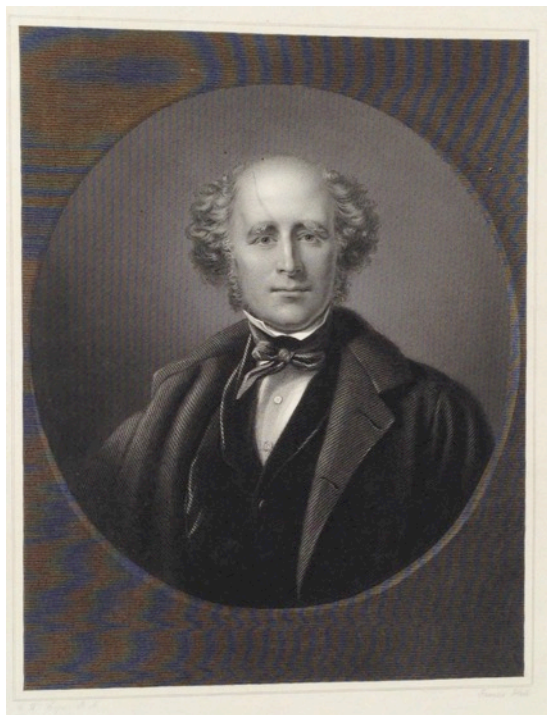
The son of Peter Chamberlen, the younger, he used the midwifery forceps, the family secret. He advocated public baths.



54. **CHARLES II, Duke of Brunswick-Luneberg [1735-1806].** Engraved Portrait of Prince of Brunswick & Lunenburg, Half-length after Johann Georg Ziesenis [1716-1776] by Richard Houston [c.1721-1775]. Mezzotint, *good margins*, Printed for John Bowles & Carington Bowles, [1760s]. 6 x 4.5in. **£20**

55. **CHARLOTTE SOPHIA OF MECKLENBURG-STRELITZ [1744-1818] Queen of George III.** Engraved Portrait of Queen Charlotte, nearly whole length, seated in chair with Royal monogram, after Henry Edridge [1768-1821] by S.W. Reynolds [1773-1835]. Mezzotint and etching, marked Proof, Published by the Engraver, 1819. 15in x 11in (mount opening) **WHITMAN 53** **£95**

A beautifully engraved portrait set in a rich interior.



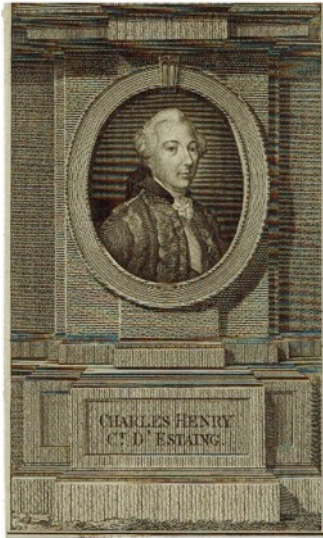
56. **After CHARLES WEST COPE [1811-1890] British Artist** Engraved portrait of 'Will Lascelles' Head and shoulders in circular frame, by Francis Holl [1815-1884]. Stipple engraving and etching, domed top, India paper proof, before title, *some fraying on edges of margins, mark on bald head*, 19th century. 15.5 x 12.5in (platemark) **£30**

The title is added in pencil. The British Museum suggest this print is possibly Lord Radstock.



57. JOHN HARRISON CURTIS [1778-1860] Aurist and Lecturer on Anatomy. Engraved Portrait of Curtis, Three Quarter Length, seated by table with books and inkwell, after Shand by R. Cooper. Stipple engraving, *good margins*, from "European Magazine", 1819. 6in x 5in
£15

Presumably an impression published separately and not taken from the published magazine.



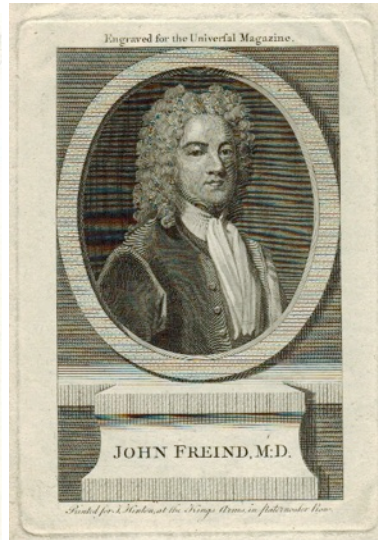
58. JEAN BAPTISTE CHARLES HENRY, Comte d'Estaing [1729-1794] French General and Admiral. Engraved Portrait of D'Estaing, Head and Shoulders, in oval, in engraved border. Stipple engraving, *trimmed to image, no imprint*, 6 x 3.5in.
£20
 Comte d'Estaing was captured during the siege of Madras in 1758. Despite giving his parole he entered the service of the French East India Company and took a British ship in Muscat, before sailing to Sumatra. He supported the cause of American independence and was at the siege of Savannah.



59. PETRO DOROFEYEVYCH DOROSHENKO [1627-1698] Cossack political and military leader, Hetman of Right-bank Ukraine and a Russian voyevoda. Engraved Portrait of Doroshenko, head and shoulders, with baton, in oval, by Lerch. Engraving, from 'Historia Di Leopoldo Cesare, Continente Le Cose Piu Memorabili Successive In Europa', *trimmed to image*, c. 1670. 7.5in x 5.75in.
£15



60. FRANCIS RICHARD CHARTERIS, 10th Earl of Wemyss [1818-1914]. Engraved Portrait of Lord Elcho, Three-Quarter length, head in profile, in the uniform of Lieut. Col. London Scottish Rifle Volunteers, engraved by D.J. Pound after a photograph by J & C. Watkins. Engraving, *a little spotting on surround*, 19th Century. 15in x 11in (sheet size)
£15



61. **BASIL FIELDING, 2ND EARL of DENBIGH [c. 1608-1675] Parliamentarian and Military Commander.** Engraved Portrait of Fielding, Earl of Denbigh, Head and Shoulders by Wenceslaus Hollar [1607-1677]. Etching, *trimmed, horizontal crease*, 17th century. 90 x 65mm PENNINGTON 1982. 1292 **£15**

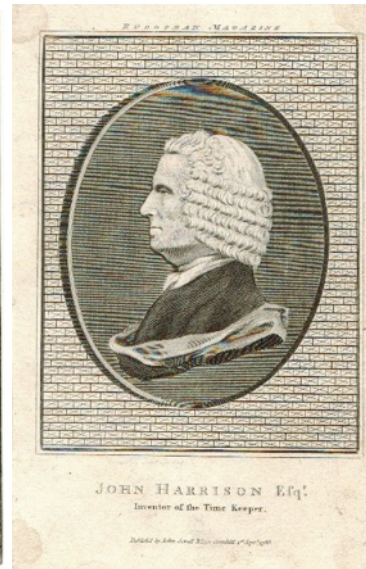
62. **JOHN FREIND [1675-1728] Physician** Engraved Portrait of Freind. Head and Shoulders, oval, on pedestal, after Dahl. Engraving, from Universal Magazine, Printed for J. Hinton, 6.5in x 4.5in BURGESS. Portraits of Doctors and Scientists in the Welcome Institute. 1041.3 **£10**

63. **CORNELIS GALLE [1576-1656] Flemish.** 'Philippus Portugalliae Rex XX Etc' Philip IV, King of Spain, as a boy, in armour, ruff and crown, Engraving, from 'Anacephalæoses id est, Svmma Capita Actorvm Regvm Lvsitaniae', text on reverse, *trimmed to image, vertical fold, removed from album*, 1621. 175mm x 130mm. **£35**



64. **SIR HUMPHREY GILBERT [1539?-1583] Navigator.** Engraved Portrait of Gilbert, Half Length, holding armillary sphere, in oval. Stipple engraving, *trimmed, slight creasing at head*, E. Harding, 1802. 7in x 5in.

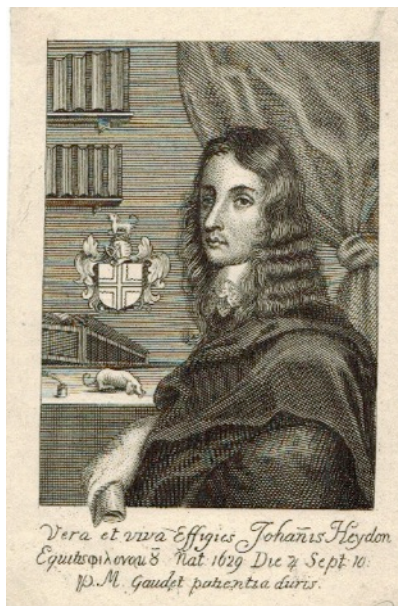
£20



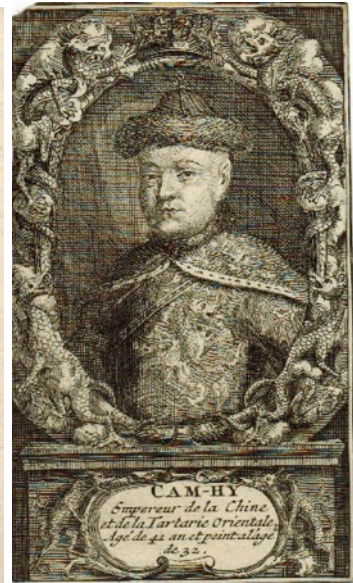
65. **GEORGE LEVESON-GOWER, 2nd Earl Granville [1815-1891], Politician, Secretary of State for Foreign Affairs and leader of the Liberal party.** Engraved portrait of George Leveson Gower, Earl Granville, Half Length, after Rudolf Lehmann [1819-1905] by William Walker [1791-1867]. Mezzotint, a private plate, *a little foxing, some fraying on edges of margins*, Published W. Walker, 5 April 1853. 16.75 x 14in (plate mark) **£50**

66. **JOHN HANCOCK [1737-1793] first Governor of Massachusetts.** Engraved Portrait of Hancock, Head and Shoulders, in circle, in engraved border. Stipple engraving, from 'European Magazine', *trimmed to image*, 1783. 5.75 x 3.5in. **£25**
John Hancock was President of the Second Continental Congress and Congress of Confederation. He was the first person to sign the Declaration of Independence.

67. **JOHN HARRISON [1693-1776] Horologist.** Engraved Portrait of Harrison, Head and Shoulders, in profile, in oval frame in rectangle, by Burnet Reading. Engraving, from "European Magazine", *trimmed within platemark, slight abrasion on imprint*, J. Sewell, 1788. 5.5in x 4in. **£25**
He invented the chronometer, for which he was eventually awarded the board of longitude reward.



68. **JOHN HEYDON [b. 1629] Astrologer.** Engraved Portrait of Heydon, Half Length, with books and book rest, copy from frontispiece of 'Holy Guide', 1662. Engraving, *trimmed*, 18th century. 5.25in x 3.5in. **£10**



69. HENDRIK HONDIUS I [1573-1650] Flemish Engraver and Publisher. Engraved Portrait of Hieronymus Sanchius Bergamensis [1516-1590], Half Length, Latin inscription. Engraving, from Jacob Verheiden's 'Praestantium aliquot theologorum . . . effigies' (The Hague: 1602), *trimmed, small tear to top right corner*, 1599. 6.5in x 4.75in. **£25**

Hieronymus Sanchius was Italian monk who became a Protestant reformer.

70. PIETER DE JODE II [1606-1670/4] Flemish Painter and Engraver. 'Initium Sapientiae Timor Domini' Engraved Portrait of Philip I of Castile [1478-1506], head and shoulders, to the right; wearing a hat and the Order of the Golden Fleece, after Jan Mostaert [c.1475-c.1555]. Engraving, from 'Les Effigies des Souverains Princes et Ducs de Brabant', *mark near coat of arms*, c.1661. 175 x 120mm. HOLLSTEIN 135 **£30**

71. EMPEROR KANGXI [1654-1722] Chinese Ruler. Engraved Portrait of Emperor Cam-hy, when 32, Half Length, in armour, within oval of dragons, on pedestal, Engraving, *trimmed, missing top left corner*, 18th century. 135 x 82mm **£10**

This French engraving would appear to be based on the 17th century engraving by Van der Gucht.



72. JEAN FRANCOIS GALAUP DE LA PEROUSE [1741-1788] Naval Explorer. Engraved Portrait of La Perouse, Head and Shoulders, in uniform, by P. Thomson. Stipple engraving, *trimmed*, 6in x 5in Sheet size. **£18**



73. After SIR THOMAS LAWRENCE [1769-1830] British Artist. Engraved portrait of Henry and John Labouchere, 1809, two boys, one seated, the other leaning on table with globe, by Charles Wentworth Wass [1817-1905]. Stipple engraving, domed top, India paper proof, *some fraying on edges of margins*, [1811]. 19.25 x 14.5in (platemark) **£50**
Henry Labouchere [1798-1869] became M.P. for Taunton, and President of the Board of Trade and Secretary of State for the Colonies. He was created Baron Taunton. In this impression, the artists' names are in italics whereas in the National Portrait Gallery print they are in Roman type.

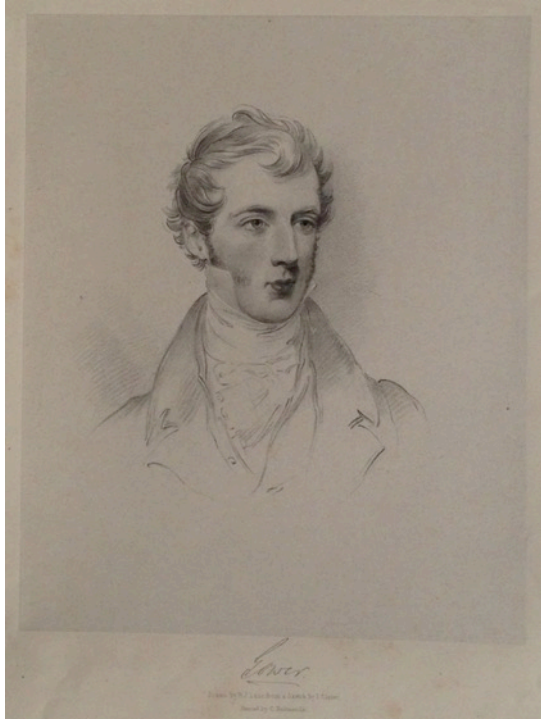
74. LEOPOLDUS I, EMPEROR OF THE HOLY ROMAN EMPIRE [1640-1705]. Engraving of Leopold I. Head and shoulders with long hair, wearing chain with Order of the Golden Fleece, within an oval border Latin inscription below, by Jakob Sandrart [1630-1708]. Engraving and etching, *stain in bottom left corner, some spotting*, 1671. 320 x 210mm sheet size. **£20**

There is a similar print but published separately in the British Museum also engraved by Jakob Sandrart, after Daniel Pressler [1627-1665] Bb,5.229.



'Radical Jack'

75. After SIR THOMAS LAWRENCE [1769-1830] British Artist. Earl of Durham, Half-Length, in cloak, by Charles Edward Wagstaff [1808-1850]. Mezzotint, Proof before Publisher's imprint, *good margins*, c. 1838.12in x 9in (Platemark). Fine impression. **£50**
John George Lambton, 1st Earl of Durham (1792-1840), Governor-General of Canada, Ambassador to Russia. In 1837, he became Governor in Chief of British North America and was sent to Canada to investigate rebellions there. His report recommended the union of Lower and Upper Canada as a step to a union of all the British North American provinces.



76. **GEORGE GRANVILLE LEVESON-GOWER, 2nd Duke of Sutherland [1786-1861] President of British Institution.** Engraved Portrait of Duke of Sutherland, Head and shoulders towards to right, facsimile signature below, after J. Slater by R.J. Lane. Lithograph, printed by C. Hullmandel, from series, Portraits of Members of Grillion's Club from 1813 to 1863, *foxed*, Image 8.5in x 7in. Sheet 22in x 15in. **£25**

The Grillions Club originated in 1812 as a dining club and meeting place for political members. It took its name from the Grillions Hotel where members met from 1813. A resolution passed in 1826 established the tradition of commissioning an engraved portrait of each member.

77. **LOUIS XIII, [1601-1643] King of France and Navarre.** Engraved Portrait of Louis XIII, Full Length in armour, holding cane, in front of curtain, sea and fortified town in background, by Jean Ganière [1615 c.1666]. Engraving, *trimmed to image, removing title and imprint, on a backing sheet which has been removed from album*, Published by René Guérineau, c.1640. 355 x 255mm. **£30**



78. **NICOLO MACCHIAVELLI [1469-1527] Historian and Philosopher.** Engraved Portrait of Macchiavelli, head and shoulders, in profile, in oval, by Robert White [1645-1703]. Engraving, *trimmed*, 17th century. 5.25in x 3.25in. **£15**

*This I alone can teach you to make warre.
I know what greatest Conquerors knew, & are,
I fill the Breests of greatest Potentates.
I give them Lawes to governe their Estates.*



79. **Sir ARCHIBALD MACDONALD [1747-1826] Lord Chief Baron of the Court of Exchequer.** Engraved Portrait of MacDonald, Half-Length, in robes and wig, in profile, in oval, after Robert Dighton [1752-1814]. Hand-coloured mezzotint, *trimmed removing date*, Printed for Bowles & Carver, [1794] . 5.75 x 4.5in. **£20**



80. **MARIE DE MEDICI [1573-1642] Queen and Regent of France.** Engraved Portrait of Maria Medicea . . . Three quarter length seated, holding flower in one hand and material in another, crown on table, on the surround vignettes of her life titled in French, title in scroll with Latin inscription and coat of arms, by Francois Bignon [1620-1671]. Etching and engraving, from 'Les Portraits des hommes illustres françois qui sont peints dans la galerie du Palais Cardinal de Richelieu', *some browning, on a backing sheet which has been removed from album*, c. 1650. 410 x 300mm. See BM G,11.131 **£50**



81. **PIERRE MERCIER [1655-85]. Minister General of the Trinitarian order.** Engraved Portrait of Pierre Mercier . . . Head and Shoulders, in clerical vestments and skull cap, in oval, with coat of arms, with symbols of the Evangelists in the corners, by Pierre van Schuppen [1627-1702] after François Lemaire [1620-1688]. Engraving, *trimmed within platemark, removed from album, causing thinning at corners and in other parts, foxing on reverse*, 1677. 355 x 277mm. HOLLSTEIN 101.II **£50**
Pieter van Schuppen from Antwerp went to Paris in 1655 as a pupil and collaborator of Nanteuil and was nicknamed 'le petit Nanteuil'.

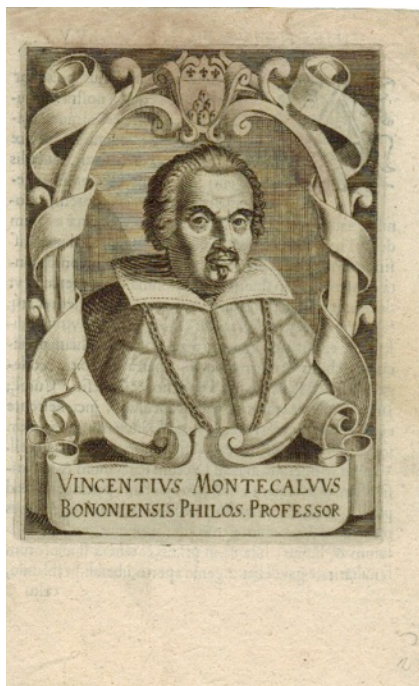


82. **WALTER MILD MAY [c.1520-1589] Statesman and Founder of Emanuel College, Cambridge.** Engraved Portrait of Gualterus Mildmay Three-quarter length, wearing in hat and ruff, building visible through window, by John Faber [c.1660-1721]. Mezzotint, Published by Thomas Taylor, 1714. 10 x 8in. **£50**

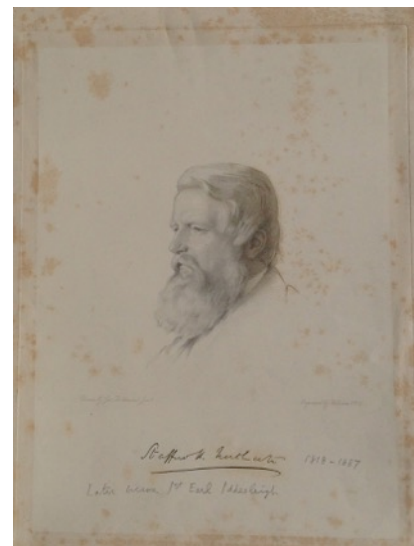
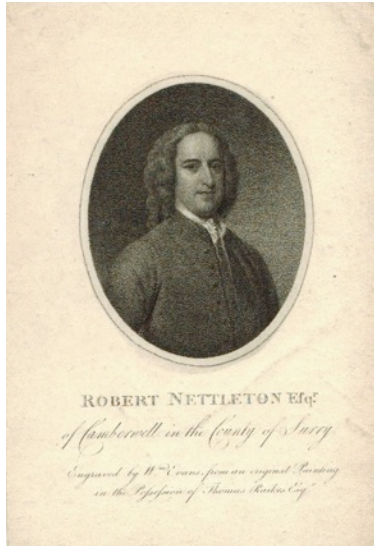
One of a series of portraits of the founders of Oxford and Cambridge colleges.

83. **DOMENICO MONEGARIO [756-764] Doge of Venice.** Engraved Portrait of Monegario, Head and Shoulders, in oval, with laurel surround, by Giacomo Piccini. Engraving, text on reverse, from 'Ducalis Regiae Lararium' (portraits of the Doges of Venice), by Leone Matina, *trimmed to image*, 1659. 150 x 120mm. **£10**

84. **ALEXANDER MONRO [1697-1767] Surgeon and Professor of Anatomy at edinburgh** Engraved Portrait of Monro. Head and Shoulders, oval after Ramsay by T. Cook. Engraving, *trimmed, imprint missing*, 1786. 6.5in x 3.5in. BURGESS. Portraits of Doctors and Scientists in the Welcome Institute. 2039.3 **£15**



85. **VINCENZO MONTECALVI [1543-1637] Professor of Philosophy at Bologna.** Engraved Portrait of Vincentius Montecalvus, head and shoulders in cartouche with arms. Engraving, text on reverse, 17th century. 5.5in x 4in **£10**



86. **ROBERT NETTLETON [1694-1774] Russia merchant and director of Bank of England.** Engraved Portrait of Nettleton, Head and Shoulders, in oval, by W. Evans. Stipple engraving, *trimmed*, late 18th century. 7 x 4.5in. **£10**

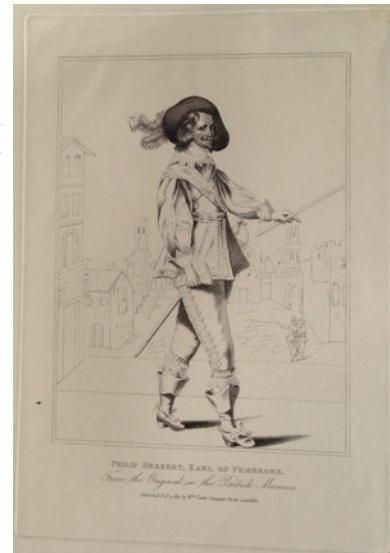
87. **FREDERICK, LORD NORTH 2ND EARL OF GUILFORD [1732-1792] Prime Minister.** Engraved Portrait of Lord North. Head and Shoulders, oval, after O. Neale. Engraving, from London Magazine, *trimmed*, 18th century. 7.5 x 4.5in **£10**

88. **SIR STAFFORD HENRY NORTHCOTE, 1st Earl of Iddesleigh [1818-1887] Secretary of State for India.** Engraved Portrait of Northcote, Head towards to left, after George Richmond [1809-1896] by William Holl. Stipple engraving, from series, Portraits of Members of Grillion's Club from 1813 to 1863, *foxed*, Image 5in x 4in. Sheet 12.5in x 9.5in. **£25**

The Grillions Club originated in 1812 as a dining club and meeting place for political members. It took its name from the Grillions Hotel where members met from 1813. A resolution passed in 1826 established the tradition of commissioning an engraved portrait of each member. A number of the original drawings are at Killerton House, near Exeter.



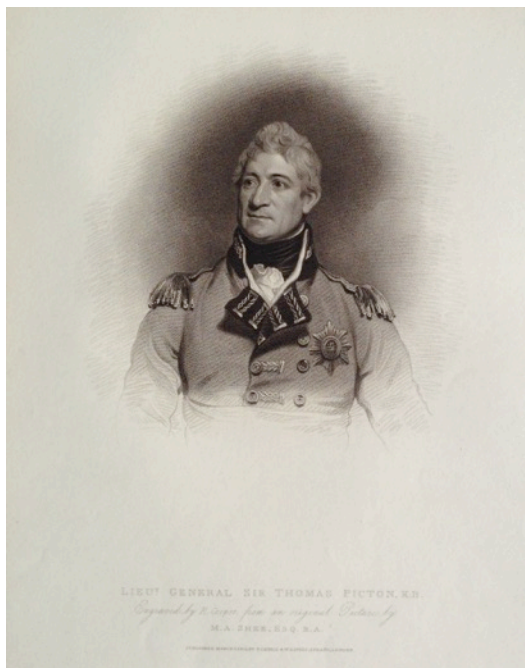
89. **ELIZA O'NEILL, later Lady Wrixon Becher [1791-1872] Actress.** Engraved Portrait of O'Neill, Head and Shoulders, in octagonal frame, by G.E. Phillips. Stipple, *some marking on surround*, Published A. Beugo, 1815. 7 x 5in. **£12**



90. **KASPAR PARIS, GRAF von WOLKENSTEIN-TROSTBURG [1696-1774]** Austrian Count and Governor of Tyrol. Engraved Portrait of Casparus Paris Dominicus, Half Length, in armour, within oval, title cartouche below, by Gottfried Götz and Joseph Klauber. Engraving, *trimmed to image*, 1740. 180 x 140mm **£10**

91. **BLAISE PASCAL. [1623-1662]** French Philosopher and Mathematician. Engraved Portrait of Pascal. Half Length, in oval, by G. Vertue. Engraving, *trimmed inside platemark*, 1744. 6in x 4in **£15**

92. **PHILIP HERBERT, 4th EARL OF PEMBROKE, 1ST EARL OF MONTGOMERY [1584-1650]** Engraved Portrait of Pembroke, Full Length, wearing hat, in lace collar, holding baton, in front of buildings, Stipple engraving, *good margins*, W. Scott, 1817. 11.5in x 8in. (Platemark) **£20**
After an anonymous 17th century print in the British Museum. P,2.190.



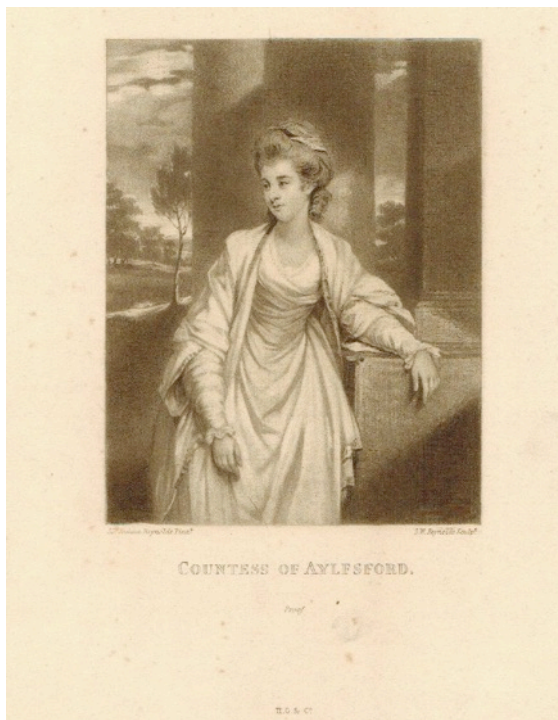
93. **SIR THOMAS PICTON [1758-1815]** General, killed at Waterloo. Engraved Portrait of Picton, Half Length, in uniform, after M.A. Shee by R. Cooper. Stipple engraving, from 'Contemporary Portraits', Cadell & Davies, 1815. 10in x 8in, on large sheet **£25**



94. **WILLIAM DOUGLAS, 4th Duke of Queensberry (1724-1810) 'Old Q'. Rake and Patron of the Horse Racing.** Engraved Caricature Portrait of Duke of Queensberry, Three-quarter length, holding monocle, in profile, after Gillray. Etching, in sepia, 8in x 5in. **£10**
A reverse image of the caricature called 'Quiz-zing the Filly'.

95. **ISAAC REED [1742-1807] Critic and Editor.** Engraved Portrait of Reed. Half Length, looking at copy after Romney by S. Freeman. Stipple engraving, from Monthly Mirror, *trimmed*, Vernor, Hood & Sharpe, 1807. 6.5in x 4.25in. **£10**

96. **After SIR JOSHUA REYNOLDS [1723-1792]. 'Lady Elizabeth Cavendish'** Full-Length in landscape, by James Scott [1809-1899]. Mezzotint, *large margins, laid down*, Henry Graves, 1878. 9in x 11.25in. **£20**



97. **After SIR JOSHUA REYNOLDS [1723-1792]. 'Countess of Aylesford'** Three-Quarter Length, left hand on pillar, by S.W. Reynolds. Mezzotint, marked 'Proof', India paper proof, in sepia ink, *a little spotting on surround*, Publ. H.G. & Co, n.d. 8.75 x 6.5in. (Platemark) **£15**



98. After SIR JOSHUA REYNOLDS [1723-1792]. 'Mary Duchess of Ancaster' Half Length, head resting on left hand, in oval, by S.W. Reynolds. Mezzotint, marked 'Proof', India paper proof, in sepia ink, Publ. H.G. & Co, n.d. 8.75 x 6.5in. (Platemark) £14

99. After SIR JOSHUA REYNOLDS [1723-1792]. 'Miss Campbell' Three-quarter Length, trees in distance, by S.W. Reynolds. Mezzotint, *on large sheet*, n.d. 9 x 6.5in. (Platemark) £15

Sarah Campbell married Thomas Wodehouse.

100. After SIR JOSHUA REYNOLDS [1723-1792]. 'Lady Charles Spencer' Three-quarter Length, holding spaniel, trees in distance, by S.W. Reynolds. Mezzotint, India paper proof, marked "Proof", *on large sheet, margins browned*, n.d. 9 x 6.5in. (Platemark) £15
Mary Beauclerk [1743-1812] married Lord Charles Spencer (1740-1820) In 1762.



101. After SIR JOSHUA REYNOLDS [1723-1792]. 'Elizabeth, Duchess of Devonshire' [1757-1824] Half-Length in landscape, by James Scott [1809-1899]. Mezzotint, *large margins*, 9in x 7in. (Platemark) £18



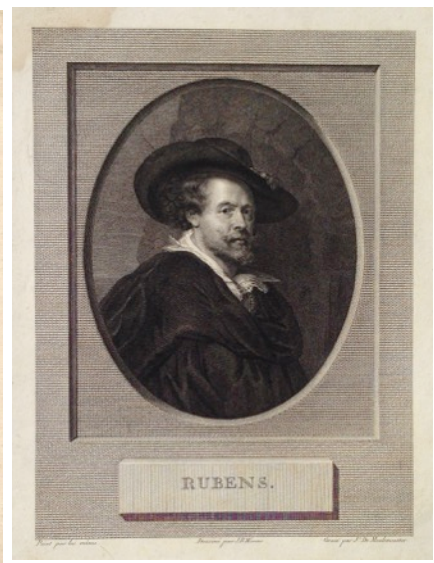
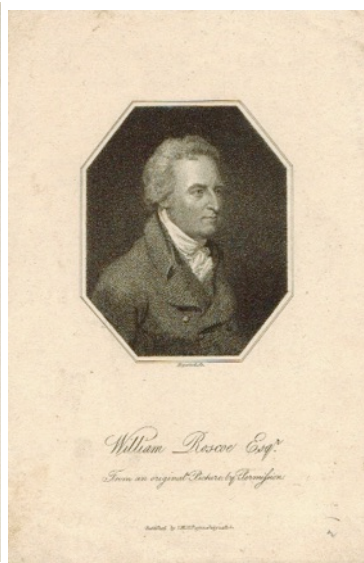
102. After SIR JOSHUA REYNOLDS [1723-1792]. 'Sir Philip Musgrave' [1711-1795] Three-quarter Length, by urn, in landscape, by James Scott [1809-1899]. Mezzotint, Proof before publisher's and painter's names, *large margins*, c. 1876. 9in x 7.75in. (Platemark) £18

103. After SIR JOSHUA REYNOLDS [1723-1792]. Jane 'Mrs Joseph Musgrave' [d.1762] Half-Length, with lamb, by James Scott [1809-1899]. Mezzotint, Proof before publisher's and painter's names, *large margins*, c. 1876. 9in x 7in. (Platemark) £18



104. SAMUEL RICHARDSON [1689-1761] Author and Printer. 'Mr Richardson reading the manuscript of Sir Charles Grandison in 1752 to his Friends in the Grotto of His House at North End from a drawing made at the time by Miss Highmore'. Hand-coloured aquatint, key of those present, from 'Correspondence of Samuel Richardson', *vertical folds*, Published by Richard Phillips, 1804. 6 x 8in. £70

Susanna Highmore [1725-1812], was daughter of the artist, Joseph Highmore, who had himself illustrated Richardson's 'Pamela'. The original watercolour is in the Pierpont Morgan Library.



105. After SIR JOSHUA REYNOLDS [1723-1792]. Caroline, Countess of Carlisle [1753-1824] Three-quarter Length, right arm on branch holding rose, trees in distance, by S.W. Reynolds. Mezzotint, marked "Proof", mis-titled 'Lady Carlise', *on large sheet*, n.d. ?1820s. 9 x 6.5in. (Platemark) **£18**

Etched before the mezzotinting was finished.

106. WILLIAM ROSCOE [1753-1831] Collector and Historian. Engraved Portrait of Roscoe, Half Length, in octagonal frame, by Hopwood. Stipple engraving, I. Payne, 1815. 6in x 4in **£10**

107. PETER PAUL RUBENS [1577-1640] Painter. Engraved Portrait of Rubens, Head and Shoulders, to right, in hat, in oval, in patterned border, after Rubens by Joseph Karel de Meulemeester [1771-1836]. Engraving, *stain in top left*, 1762. 240 x 180mm (image) **£15**



108. SIR THOMAS RUMBOLD [1736-1791] Governor of Madras. Engraved Portrait of Rumbold, Head and Shoulders, in profile, in circle, in engraved border, by W. Angus after T. Stothard. Stipple engraving, from 'European Magazine', *trimmed*, 1782. 6 x 3.5in **£10**



109. CHRISTOFFELL VAN SICHEM [1546-1624] Flemish Engraver and Publisher. Engraved Portrait of 'Florentius 2 Cognom: Pinguis' Floris II of Netherlands, Full Length, in armour holding sword. Engraving, French text on reverse, Vosmeer, Michiel Principes Hollandiae et Zelandiae, Domini Frisiae. Cum genuinis ipsorum iconibus ...', Antwerpen, 1578, *trimmed, small tear to top right corner*, 16th century. 200 x 125mm. **£20**
 Floris II, Count of Holland (or Floris the Fat) (c.1085-1121) was the first from the native dynasty of Holland to be called Count of Holland.

110. CHRISTOFFELL VAN SICHEM [1546-1624] Flemish Engraver and Publisher. Engraved Portrait of 'Arnoldus Hollandie' Arnulf of Frisia, Full Length, in armour holding sword. Engraving, French text on reverse, Vosmeer, Michiel Principes Hollandiae et Zelandiae, Domini Frisiae. Cum genuinis ipsorum iconibus ...', Antwerpen, 1578. *trimmed, a little creasing, small portion missing at foot*, 16th century. 200 x 125mm. **£20**
 Arnulf of Ghent [951-993], also known as Aernout or Arnold succeeded his father in 988 as Count in Frisia.

111. CHRISTOFFELL VAN SICHEM [1546-1624] Flemish Engraver and Publisher. Engraved Portrait of 'Joannes Hollandiae' John I Full Length, in armour holding sword and shield. Engraving, French text on reverse, Vosmeer, Michiel Principes Hollandiae et Zelandiae, Domini Frisiae. Cum genuinis ipsorum iconibus ...', Antwerpen, 1578, *trimmed, crease in top right corner*, 16th century. 200 x 122mm. **£20**
 John I [1284-1299] Count of Holland was the son of Count Floris V. He married Elizabeth, daughter of Edward I of England.



112. PERCIVAL STOCKDALE [1736-1811] Poet and editor who opposed slavery. Engraved Portrait of Stockdale. Head and Shoulders, oval, after J. Downman by J. Fittler. Engraving, frontispiece from his 'Sermons to Seamen' John Stockdale, 1784. 7 x 5in **£15**



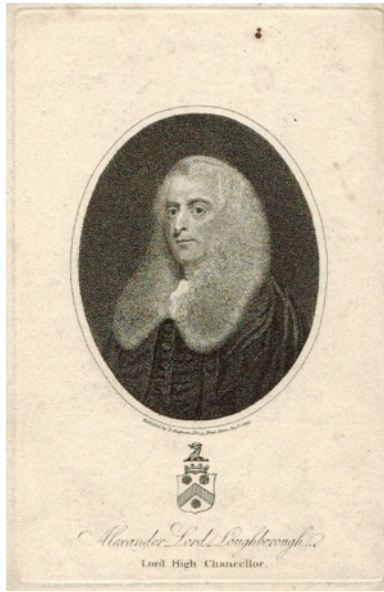
113. After SIR ANTHONY VAN DYCK [1599-1641] 'Henricus Arundellia Comes' Portrait of Henry 3rd Earl of Arundel, [1608-1652], three-quarter length, standing, almost facing front, wearing armour, and holding helmet, in ornate frame, by Pierre Lombart [1612/3-1681]. Engraving, on wove paper, from a series of portraits chiefly of the Countesses of Arundels, *good margins, slight staining across imprint*, c. 1660, but probably printed in early 19th century. 14 x 10.25in. £50

"Lombart's most famous work was the series of twelve portraits after van Dyck that he engraved around 1660, often known as the 'Countesses' from the Latin of their titles. Mariette in his entry on Lombart in his *Abecedario* stated that this set alone would suffice to place him 'au rang des premiers graveurs'. All twelve plates are the same size, and show three-quarter-length figures." See, Antony Griffiths, "The Print in Stuart Britain", BM 1998, cat. 119: see also entry for cat.120, under P,3.350)

The original painting is still at Arundel Castle.



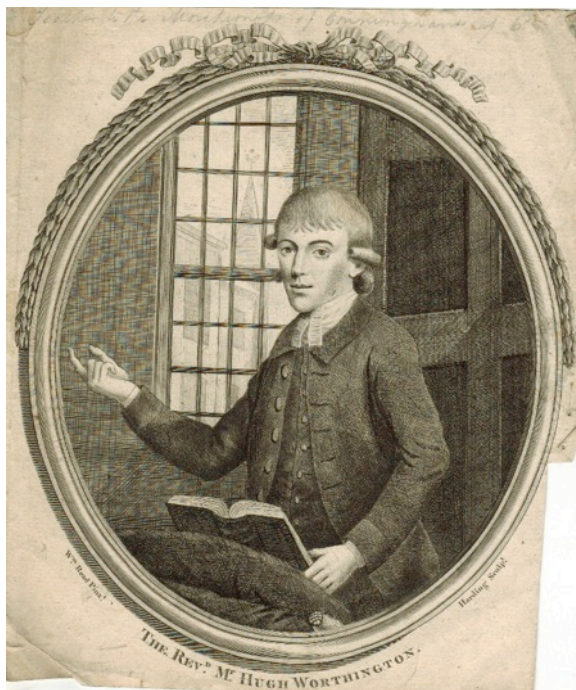
114. **Captain THOMAS WEAVER or WHICHCOT** 17th Century Author. Engraved Portrait of Weaver, Half Length, in oval of laurels, after W. Marshall. Engraving, copied from 1649 frontispiece of Plantagenet's 'Tragical Story, or, The Death of Edward IV', W. Richardson, 1794. 6.5 x 4.75in. **£10**



115. **ALEXANDER WEDDERBURN, first Baron Loughborough [1733-1805] Lord Chancellor.** Engraved Portrait of Lord Loughborough, Head and Shoulders, in wig, in oval, Stipple engraving, T. Chapman, 1795. 6.5in x 4.25in **£12**

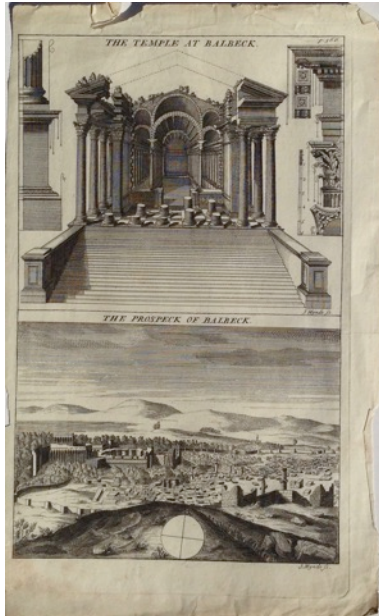


116. **SIR WILLIAM YOUNG [1749-1815] 2nd Baronet, F.R.S. Politician and governor of Tobago.** Engraved Portrait of Young Head and Shoulders, oval, by T. Holloway. Engraving, from European Magazine, 1787. 6.5in x 4in. **£12**
Young owned several sugar plantations in the Caribbean, he proposed the amelioration of slaves' conditions rather than abolition of slavery.



117. **HUGH WORTHINGTON [1752-1813] English Arian divine.** Engraved Portrait of Worthington. Three-quarter length, preaching, oval, after W. Read by Harding. Engraving, trimmed, imprint missing, 1784. 9.5 x 8in. **£15**

BRITISH AND FOREIGN VIEWS AND COSTUME PRINTS



118. **BALBECK.** 'The Temple at Balbeck. The Prospect of Balbeck . . .' by James Mynde [1702-1771]. Engraving, from 'An universal history, from the earliest account of time', *tear in top margin*, c. 1750. 325 x 200 mm. £45

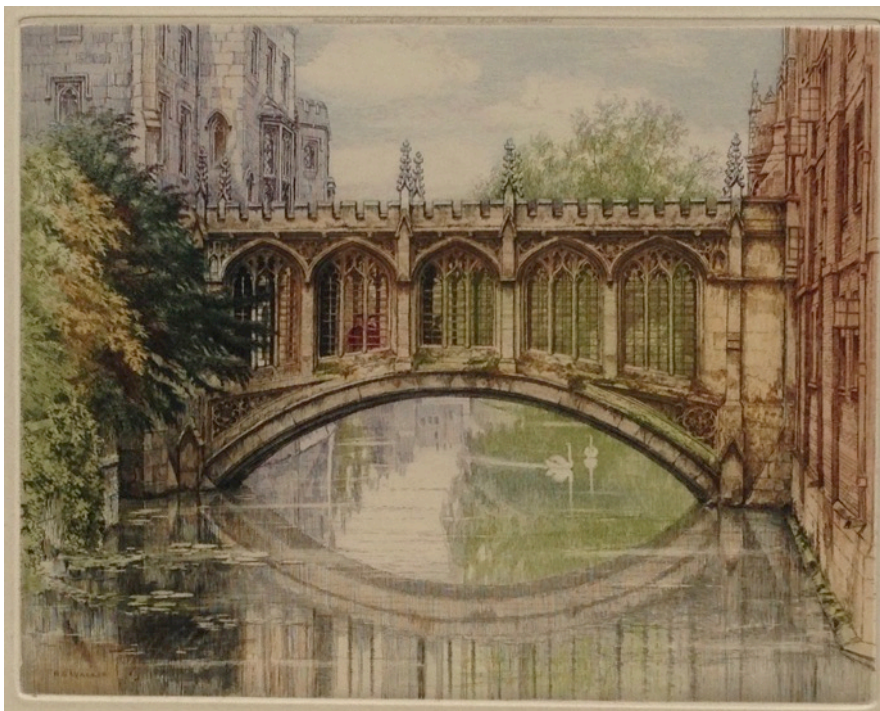
119. **BATH.** 'Widcombe Old Church Bath' Figures walking in street, Prior Park in Distance, by John Syer [1815-1885]. Tinted lithograph, printed by Day & Haghe, *some spotting on surround*, Published by William Everitt, Bath, c.1850. 9in x 11.75in. £50
Attractive print by this West Country artist. 'Widcombe' is misspelt 'Widcome' on the plate.



120. **BELGIUM.**
J. R. HUTCHINSON [1876-1932]
British Artist. The Belfry, Bruges. Colour etching, SIGNED BY ARTIST AND TITLED, in pencil, *good margins*, 10.5 x 7.5 in (Platemark). Clean impression. £25



121. **HENRY WILLIAM BREWER [1830-1903] British Artist.** 'Limburg on the Lahn', View of cathedral from the river. INK AND WASH DRAWING, heightened in white, SIGNED 'H.W. Brewer' and titled below, *laid down on board*, 19th century. 11 x 14in **£100**



122. **CAMBRIDGE. HENRY G WALKER [1876-1932] British Artist.** Bridge of Sighs, Cambridge. Colour etching, *good margins*, Bristol, Gloucester Gallery, 1924. 8in x 10in (Platemark). Clean impression. **£30**



123. **CORNWALL.** After **T. HAWKEY.** 'The Parsonage St Columb Major' by John Liddell. Lithograph, *central vertical crease*, Published by John Liddell, St Columb, 1824. 5.5in x 7.25in. NOT in 'Known by Nunn'

£50

A scarce lithograph evidently an example of a local printer using the relatively new medium of lithography to reproduce an amateur artist's work. There was a new rectory built in 1851.



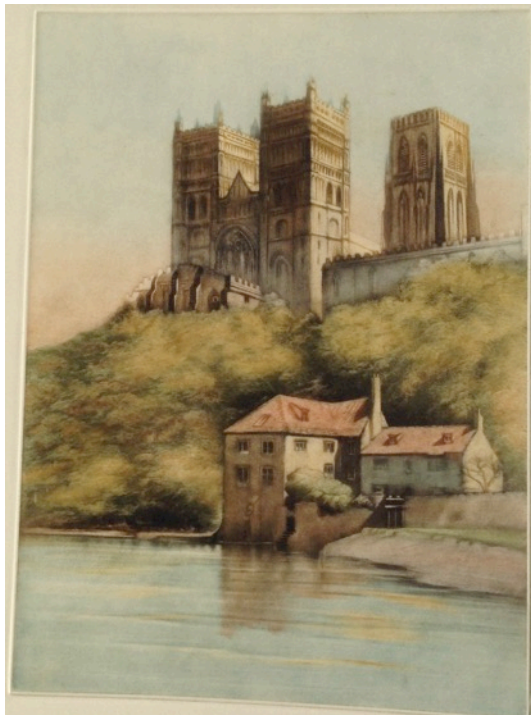
124. **CORNWALL. ST COLUMB.** 'Bedruthan Steps near St Columb (from Digory Island)' Figures on beach by stormy sea. Tinted lithograph, *four tears in surround, some indentations just below image*, Published by W. Polkinhorn, n.d.. 10.5in x 12in. NOT in 'Known by Nunn'

£50

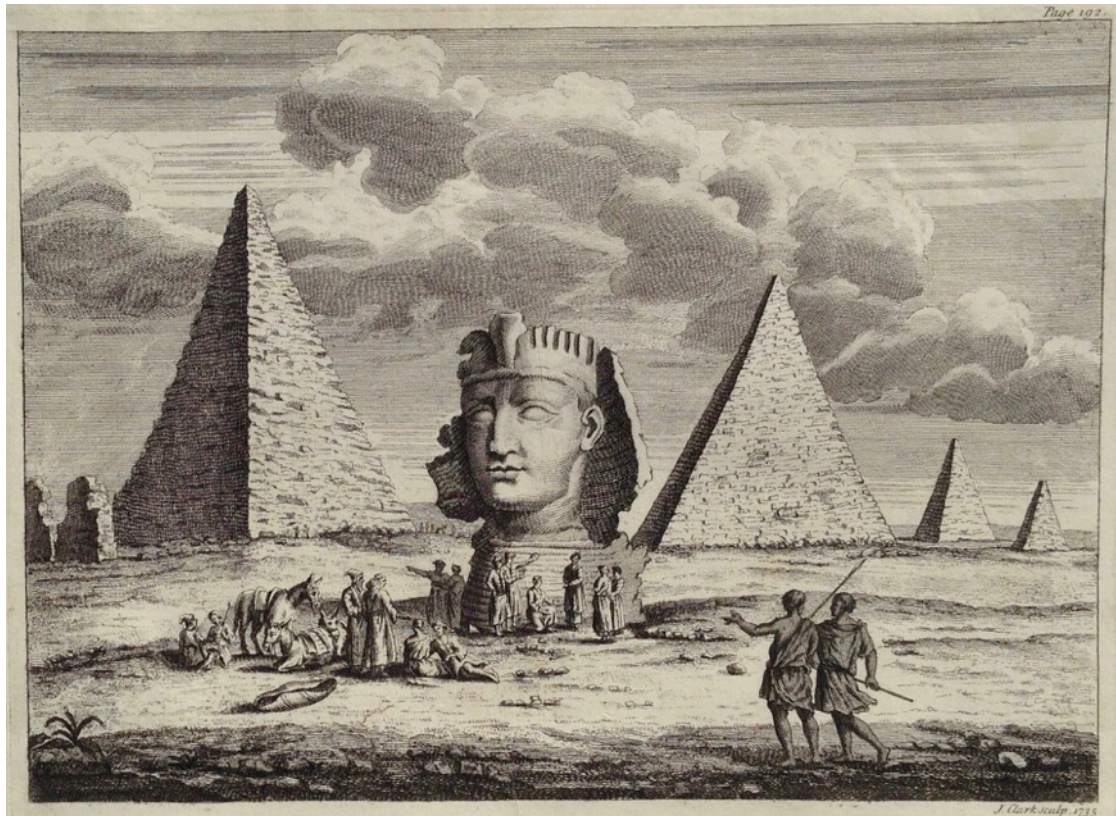
A rare lithograph. We have found no record of the publisher.



125. [WILLIAM DANIELL]. VOYAGE ROUND GREAT BRITAIN. 'Mullyan Cove Cornwall', Mullion Cove, sea crashing on rock, men dragging boat, by and after W. Daniell. Hand-Coloured Aquatint from Ayton's 'Voyage around Great Britain', Published by W. Daniell, 1825. 8.5in x 12in £55



126. DURHAM. Durham Cathedral from the river. Colour etching, 10.75 x 8in (Platemark). Early 20th century. Clean impression. £20



127. **EGYPT.** Pyramids at Giza by John Clark [1683-1736]. Engraving, from 'An universal history, from the earliest account of time', dated 1735, *vertical folds*, c. 1750. 195 x 265mm. £50



128. **GLOUCESTERSHIRE.** Gloucester Cathedral figures in foreground, Tinted lithograph, *a little creasing on right side*, Printed & Published by T. Lyford, Cheltenham, ? c. 1860. 10in x 13in. £38
 Not in the Gloucester Cathedral Library 'Handlist of Prints and Drawings'.



129. W. H. 'In the Roman Forum'. Figures and animals amongst the ruins. Tinted lithograph, titled and monogram WH in the plate, *small mark in sky, a little fraying on edge of sheet*, 19th century. 26.8 x 38.5cm (Image) **£45**



130. WALLACE HESTER [1866-1923] 'Harrow'. Lawns and steps in front of Old Schools. Etching, signed and titled by artist, Early 20th century. 7.5in x 10in. **£40**

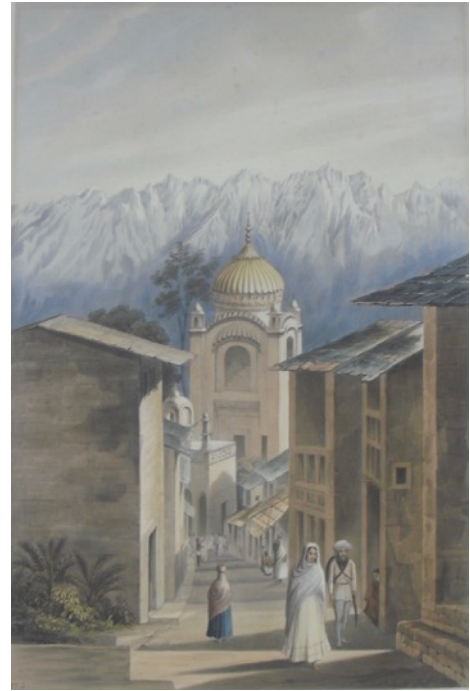


131. WALLACE HESTER [1866-1923]. Christ's Hospital'. The gateway and arches, tower in background. Etching, signed and titled by artist, remarque proof stamp, Early 20th century. 10in x 8in. **£40**

Christ's Hospital moved to its present location at Horsham in 1902.



132. HEREFORDSHIRE. Hereford Cathedral View from N.E., figures in foreground, by and after Edward H. Buckler. Tinted lithograph, Printed by C. Moody, Published by Joseph Jones, Hereford, ? c. 1850. 10in x 13in. **£38**



133. [INDIA] Lieut. Col. ALEXANDER JACK. Crossing the River Guj. No. 2. Procession of guns, elephants, horses and men marching through a rocky defile. Colour lithograph, from 'Six Views of Kot Kangra and the surrounding Country', *sheet laid down on card, some spotting*, 1847. 18.5 x 12.5in. 24 x 17in (Sheet Size) Provenance: John Mathieson & Co. **£425**

A rare series

Alexander Jack [1805-1857], an army officer in the East India Company was born in Aberdeen. During the First Anglo-Sikh War of 1845–6, Jack served with his battalion at the battle of Aliwal, and acted as brigadier of the force sent against the town of Kangra, when he received great credit for his extraordinary exertions in bringing up his 18-pounder guns, and it is that campaign which is depicted in these lithographs. He was killed in the Mutiny at Cawnpore. See Oxford DNB.

134. [INDIA] After Lieut. Col. ALEXANDER JACK. Gilt Temple in the Town of Mulchera. No 5. Street with figures leading to temple with mountains behind. Colour lithograph, from 'Six Views of Kot Kangra and the surrounding Country', *sheet laid down on card, a little spotting in sky*, 1847. 18.5 x 12.5in. 24 x 17in (Sheet Size) **£300**



135. [INDIA] Lieut. Col. ALEXANDER JACK. View of the Mountains round Kot Kangra. No. 4. Colour lithograph, from 'Six Views of Kot Kangra and the surrounding Country', *sheet laid down on card, some spotting*, 1847. 12.5in x 18.5in. 17 x 24in (Sheet Size) **£350**



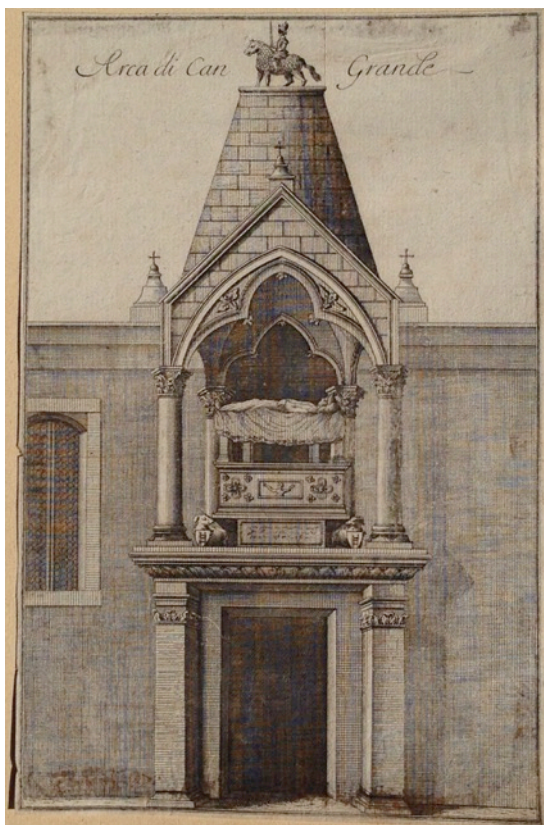
136. ITALY. A. DUPONT. Venetian Canal Scene. Colour etching, *good margins*, 210 x 300mm (Platemark). Early 20th century. Clean impression. **£20**



137. ITALY. A. DUPONT. Venice Sunset at San Giorgio Maggiore. Colour etching, *good margins, small wormhole on platemark*, 180 x 300mm (Platemark). Early 20th century. Clean impression. **£20**



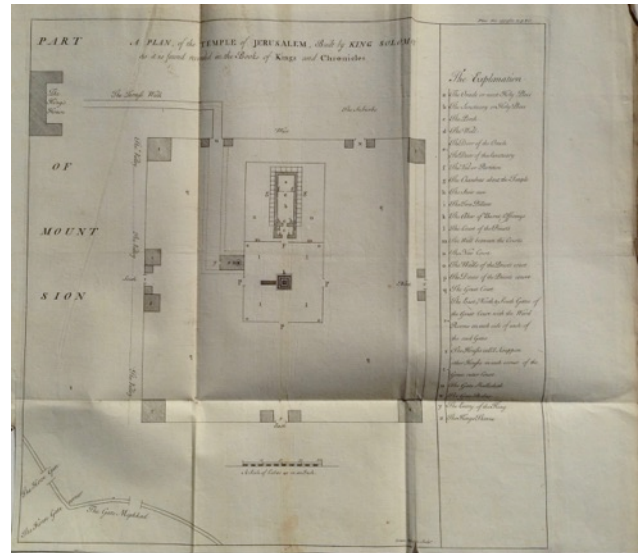
138. **ITALY.** Venice Santa Maria della Salute. Colour etching, 170 x 235mm (Platemark).
Early 20th century. Clean impression. **£20**



139. **ITALY. VERONA.** Arca di Can Grande. Engraving, *trimmed to image, glue marks on edges*, 18th Century. 255 x 165mm.

£15

This is one of a group of five Gothic funerary monuments on the outside of the church of Santa Maria Antica in Verona. This is the tomb of Cangrande I della Scala [1291-1329].



140. **JERUSALEM.** 'A Plan of the City of Jerusalem according to the Description thereof in the Books of the Old Testament but more especially in that of Nehemiah' by Emanuel Bowen. Engraving, from 'An universal history, from the earliest account of time', scale and key, *vertical and horizontal folds*, c. 1750. 410 x 470mm. **£50**

141. **JERUSALEM.** 'A Plan of the Temple of Jerusalem, Built by King Solomon as it found recorded in the Books of Kings and Chronicles' by Emanuel Bowen. Engraving, from 'An universal history, from the earliest account of time', scale and key, *vertical and horizontal folds*, c. 1750. 410 x 410mm. **£40**

LAKE DISTRICT VIEWS. Soft Ground Etchings by W.F. Wells from Rev. J. WILKINSON'S, 'Select Views in Cumberland, Westmorland and Lancashire', Published by R. Ackermann, 1810. Image size 10 x 14in.



142. Scale or Skell-gill Farm House above Portinscale. *Slight browning to top right.* **£25**

143. Smelting Mill near Thornthwaite. *Slight browning to top right.* **£25**



144. Estwaite-water from Below Bellemount. *Slight browning to top right, mark in sky.* £25

145. Legbethwaite Mill St John's Vale, taken after much rain. *Slight browning to top right.*
£20



146. View near Seatoller Borrowdale. *Slight browning to top right, wormhole.* £20

147. Cottage at Nebthit with Backbarrow-crag. £30



148. View of the Lune Lonsdale looking towards Ingleborough Hill & Hornby Castle. *Slight browning to top right.* £20

149. Cottage in the vale of Newlands between Keswick and Buttermere. *Good margins.*
£30



150. Hawes-Water. *Some staining top right above image.*

£22

151. Hawes-Water. Hand-coloured, *some staining on surround.* Scarce PROOF before title.

£35

The title 'Hawes-water' has been added in ink in a contemporary hand.



152. Bassenthwaite Lake from Embleton Vale. *Two tears near top platemark, a little staining and damage near top right corner.*

£15

153. View in St John's Vale, near Wanthwaite. *A little staining near top right corner, loss to margin in right top corner.*

£15



154. View on the Banks of West-water. *A little staining and tear near top right corner, tear in imprint.*

£15

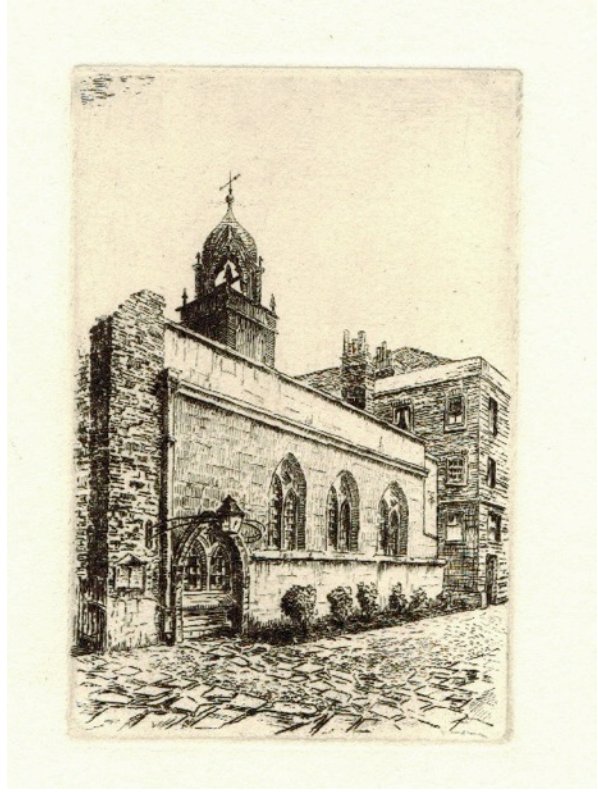


155. Stye-head Tarn, with Aron, or Great-End, above Borrowdale. *A little staining and tear near top right corner.* £18

156. View of the Lune Lonsdale looking towards Ingleborough Hill & Hornby Castle. Printed in sepia, *two wormholes near top border, faint vertical mark,* £20

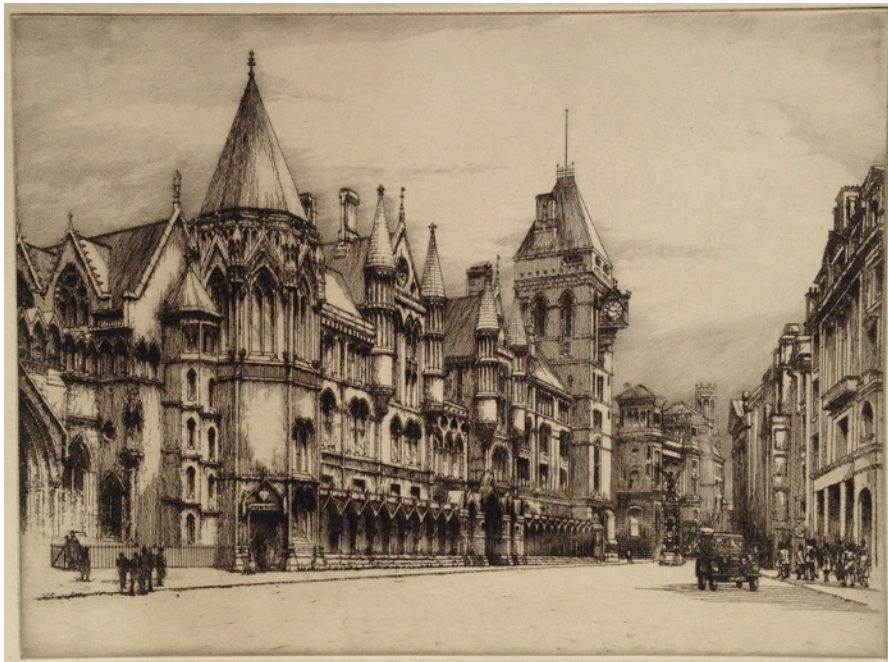


157. **AUGUSTE LAPERE [1829-1918] French Artist.** L'Abreuvoir au Pont Marie' Paris. Boatmen and horses by Seine. Etching, signed and dated on the plate, *good margins*, 1902. 6in x 9in. £25



158. **LONDON.** Isleworth from the River. Etching, titled in pencil, *good margins*, Early 20th century. 6in x 8in (Platemark). Clean impression. **£15**

159. **LONDON.** Clifford's Inn, London. Etching, 6 x 4in (Platemark). Early 20th century. Clean impression. **£15**



160. **LONDON.** Law Courts, London. Car on street, pedestrians on pavement. Etching, 6 x 4in (Platemark). Early 20th century. Clean impression. **£35**



161. LONDON. RUDOLPH ACKERMANN. 'Royal Cock Pit' after Rowlandson & Pugin by Bluck. Hand-coloured aquatint, from Ackermann's 'Microcosm of London', faded, Published by R. Ackermann, 1808. 8.5 x 11.75in. TOOLEY. English Books with Coloured Plates. 7.18 **£25**



162. LONDON. THOMAS MALTON [1748-1804]. British Artist. "Henry VII Chapel". Figures in Westminster Abbey. Aquatint with etching, from Malton's "Picturesque Tour through the Cities of London and Westminster", laid down, some browning in surround, Published by T. Malton, 1793. 12 x 9in. (image) **£40**



163. LONDON. LUCIEN GAUTIER [b.1850] French Artist. 'Tower of London'. View from the river with shipping. Etching, on India paper, printed by A. Clement, *good margins*, Published by Paul Delarue, Paris, n.d. 235 x 345mm. £45



164. LONDON. LUCIEN GAUTIER [b.1850] French Artist. 'St Paul's Cathedral'. View from the river with shipping. Etching, on India paper, printed by A. Clement, *good margins*, Published by Paul Delarue, Paris, n.d. 330 x 240mm. £45



165. VINCENZO LORIA [1849-1939] Italian Artist. Market at Porta Capuana, Naples, with accompanying view of Neapolitan street scene, with ironmonger's in foreground. PAIR OF ORIGINAL WATERCOLOURS, each Signed, 'V Loria', on paper, one with artist's stamp on reverse, [c. 1890]. Each 400 x 238mm. **£750**

Vincenzo Loria was born at Salerno. He studied at the Istituto de Belle Arti under Domenico Morelli. He painted scenes all over Italy, mainly in watercolour and is best known for his views of Naples. The artist's stamp records the studio address at 6 Via Vittoira, Naples which Loria moved to in 1890, and many of his famous clients would frequent.



166. MARLBOROUGH COLLEGE. EDWARD J. BURROW [1866-1923]. 'The College Gate'. Gateway showing boys on drive to school, and, 'The Old House. Marlboro' College'. Two etchings, from a set, India paper proof, printed in sepia, *a little spotting, stain in left margin of first*, Published Cheltenham, W.H. Beynon, Early 20th century. Each 8in x 11in **£45**

Edward Burrow who lived in Cheltenham produced a number of portfolios of etchings of public schools.

NEAPOLITAN COSTUME PRINTS. Hand-coloured lithographs from, 'Raccolta di Costumi Napoletani', Naples, c.1854. Sheet size 170 x 250mm. These are rare prints: the book is not recorded in Colas. 'Bibliographie générale du costume et de la mode'



167. 'Zampognari Che Fanno La Novena di Natale (Napoli)' Group of musicians, one with bagpipes, playing to man and woman by Giacomo Lenghi. £45



168. 'Ritorno Dalla Madonna Dell'Arco' Group of musicians playing for dancers, cart full of people nearby, by Giacomo Lenghi. £55



LE BAGATTELLE.

169. 'Le Bagattelle' Group watching Punch and Judy Show. *A little marking on surround, some holes on surround.* £45



SERENATA.

170. 'Serenata' Group of musicians playing outside women's window, Mount Vesuvius in distance. *A little marking on surround, some holes on surround.* £45



171. Monk sitting sideways on donkey. *Some marking on surround, 4 holes on surround, strips of paper pasted to reverse.* £15



172. 'Portatore d'Acqua Pei Bagni' Man on donkey with three barrels. Finished with gum Arabic. £35



173. 'Trionfo per Natale' Man carrying elaborate floral Christmas arrangement on his head. Hand-coloured, finished with gum Arabic. £40



174. 'La Tarantella' Woman dancing holding castanets. Hand-coloured, finished with gum Arabic. £35



175. 'Donna di Chiaja' Woman spinning while rocking baby with foot. Hand-coloured finished with gum Arabic. £35



176. 'Mangia Macaroni' Man eating pasta. Hand-coloured. finished with gum Arabic. £35



177. 'Facchino, Passa - Lava' Porter carrying man holding umbrella through stream. Hand-coloured finished with gum Arabic. £35



178. 'Facchino' Porter smoking, standing by basket. Hand-coloured finished with gum Arabic. £35



179. 'Facchino Che Dorme' Porter resting in basket. Hand-coloured, finished with gum Arabic. **£35**



180. 'Pascalotto, che canta, e suona Il Putipu' Man in hat singing and playing the Puipu. Hand-coloured finished with gum arabic, **£40**
The Puipu is a friction drum used by folk musicians in Naples.



181. 'Donna di Ritorno Dalla Mada. Dell'Arco' Woman in hat playing tambourine. **£40**



182. 'Acquajolo Ambulante' Water Seller. **£35**



CORRICOLO DI RESINA.

183. 'Corricolo di Resina' Carriage full of people Mount Vesuvius in distance. £45



FAMIGLIA DI PADULANO

184. 'Famiglia di Padulano' Family on donkey with baskets. £35



VENDITORE D'ARANCI.

185. 'Venditore d'Aranci' Orange Seller.

£50



RISSA DI DONNE.

186. 'Rissa di Donne' Women fighting.

£40



187. 'Esequie della Zitella' Spinster's Funeral procession. *Some marking on surround, 4 holes on surround, strips of paper pasted to reverse.* £20



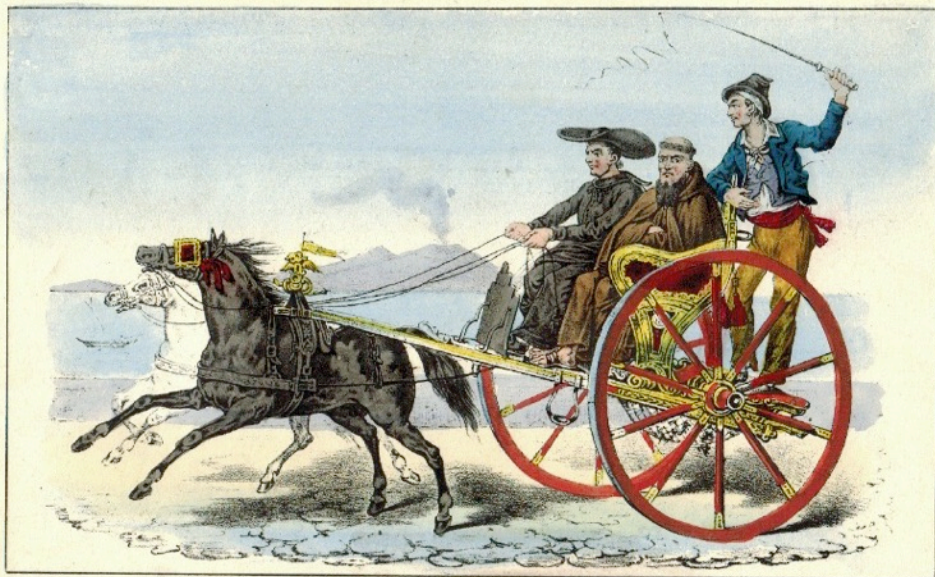
188. 'Facchini' Porters with baskets. Hand-coloured, finished with gum arabic, £35



ESEQUIE.

189. 'Esequie' Funeral procession.

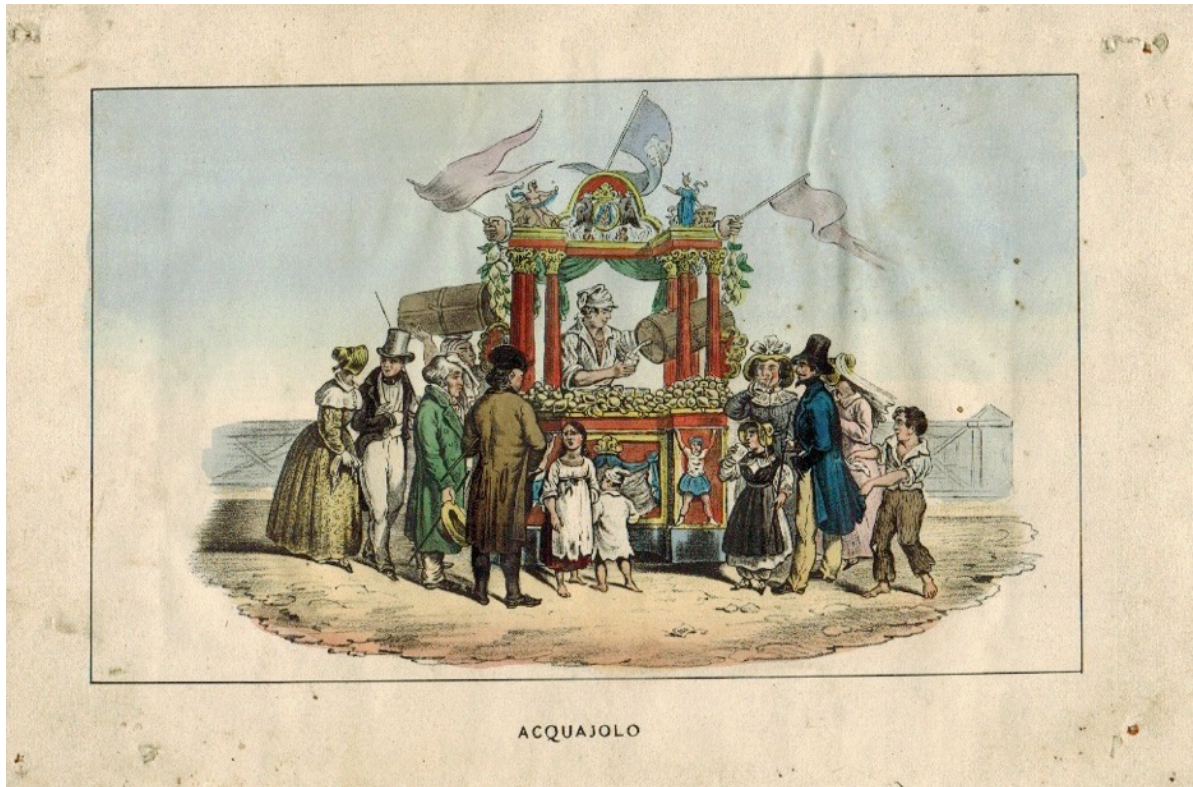
£18



CALESSO DI NAPOLI.

190. 'Calesso di Napoli' Monk and cleric in carriage, Mount Vesuvius in background.

£35



191. 'Acquajolo' Water Seller. *Some marking on surround, 4 holes on surround, strips of paper pasted to reverse.* £35



192. 'Famiglia di Pulcinella' Family of Pulcinellas eating spaghetti Mount Vesuvius in background. £45



193. 'Calesso di Resina' Carriage full of people, Mount Vesuvius in distance. *Some marking on surround, 4 holes on surround, strips of paper pasted to reverse.* £35



194. 'Bagattellaro' Puppeteer with Punch and Judy show equipment. £40

195. 'La Tarantella' Man dancing with scarf. Hand-coloured, finished with gum arabic, £40



SORBETTARO

196. 'Sorbettaro' Sorbet Seller.

£40



CAMALDOLESE.

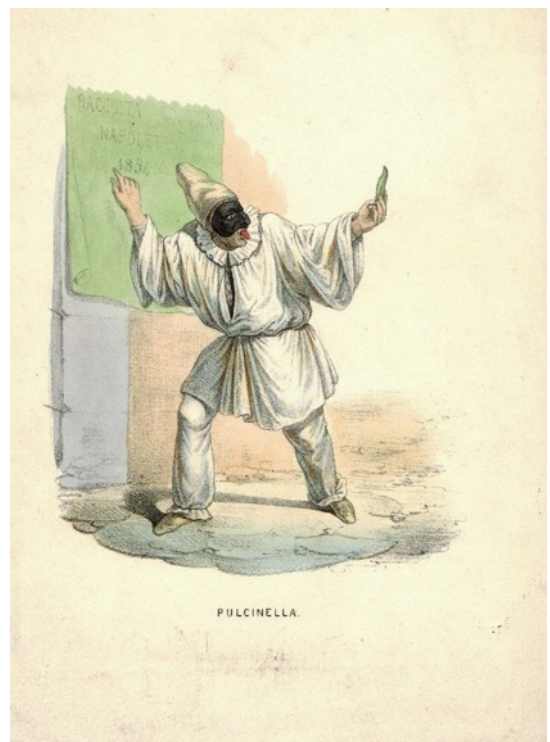
197. 'Camaldolese' Monk on donkey.

£15



198. Cleric holding umbrella.

£15



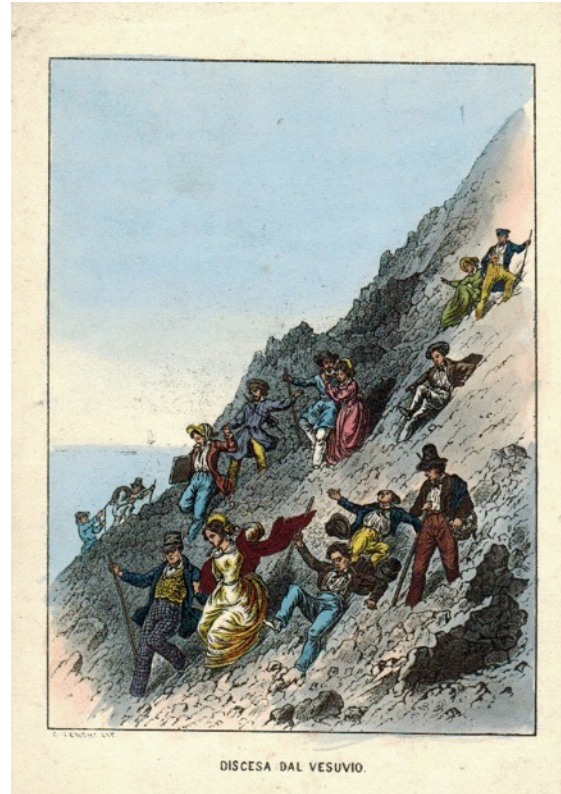
PULCINELLA.

199. 'Pulcinella'. Sign behind with title of book and date.

£40



SALITA AL VESUVIO.



DISCESA DAL VESUVIO.

200. 'Salita Al Vesuvio' Tourists, a woman on chair, climbing Mount Vesuvius by Giacomo Lenghi. £45

201. 'Discesa dall Vesuvio' Tourists descending Mount Vesuvius by Giacomo Lenghi. £45



QUESTUANTE PEP S. PASQUALE.

202. 'Questuante Pep S. Pasquale' Monk with a sack on his back. £18



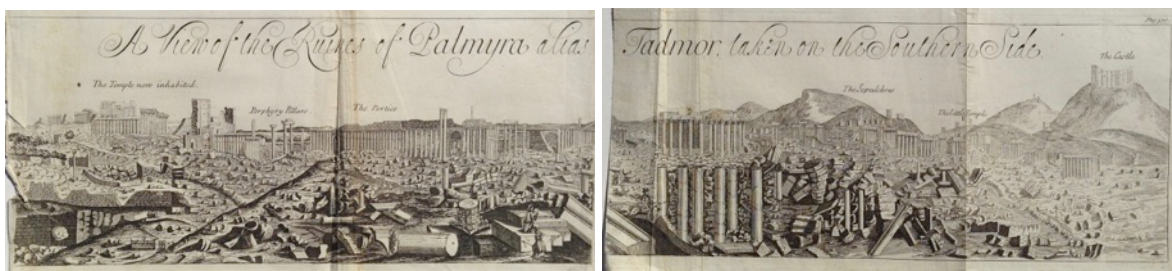
203. OXFORD. Iffley Mill. Etching with aquatint, 4.5 x 7.25 in (Platemark). Early 20th century. Clean impression. **£15**
Pencilled at foot 'copper by Mayberry'



204. OXFORD. HENRY G WALKER [1876-1932] British Artist Magdalen Bridge Oxford. Colour etching, signed in the plate with initials, *good margins*, Early 20th century. 8in x 10in (Platemark). Clean impression. **£25**



205. OXFORD. HENRY G WALKER [1876-1932] British Artist. Oriol College Oxford. Etching, signed in the plate with initials, *good margins*, Early 20th century. 8in x 10in (Platemark). Clean impression. **£20**



206. PALMYRA. 'A View of the Ruins of Palmyra alias Tadmor on the southern Side.' Engraving, on two sheets, 'An universal history, from the earliest account of time', *vertical folds, fraying on left edge*, c. 1750. 160 x 700mm. (Overall) **£50**



207. EDMUND THOMAS PARRIS [1793-1873] British Artist. 'Sevendroog Castle Shooter's Hill ?when near Eltham' Extensive landscape with trees and figure in foreground looking towards Seven Droog Castle. Pencil drawing, on light grey paper, signed with initials, titled and dated 5th August 1849, *central crease, tipped onto backing sheet marked A*, 1849. 6.75 x 19in.

£185

Edmund Parris is perhaps best known for his portraits of fashionable Victorian ladies, but he was also an accomplished landscape artist. He had many talents and in 1825 he began to paint a gigantic panorama of London that was exhibited at the Colosseum.

Sevendroog Castle was built in 1784 as a memorial to Sir William James, once the Director of the East India Company, by his wife Lady Anne James. The gothic tower was designed by Richard Jupp [1728-99]. Castle Wood is one of Britain's few remaining ancient deciduous woodland sites.



208. After JOSEPH PARRY 'To the Gentlemen of the Peak Forest Canal Company, This View of the Aqueduct at Marple in Cheshire' Pleasure barge and horses on aqueduct, figures by river Goyt by Francis Jukes [1745-1812]. Hand-Colourd Aquatint, *trimmed, vertical crease, laid down*, London & Manchester, Published by Francis Jukes and Vittore Zanetti, 1803. 15.25in x 18in (mount opening)

£150

The Marple aqueduct was built to carry the lower level of the Peak Forest Canal across a length of the River Mersey that was renamed the River Goyt.

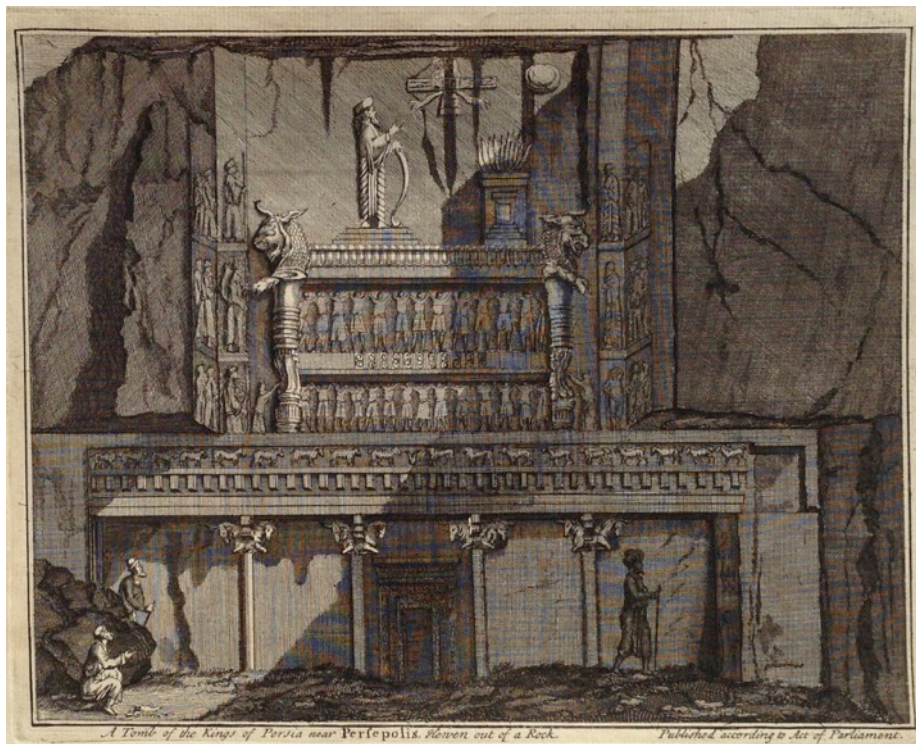
The company's engineer, Benjamin Outram, was responsible for the design and Thomas Brown, the resident engineer, for its construction. The canal aqueduct which is the highest in England was completed in 1799, and brought into use the following year.

This view by the Liverpool artist Joseph Parry is a picturesque image inspired by an engineering feat of the Industrial Revolution. There were similar views painted of the bridges at Coalbrookdale and Sunderland, and Parry and Jukes also produced an aquatint of the Pont Cysyllte aqueduct.

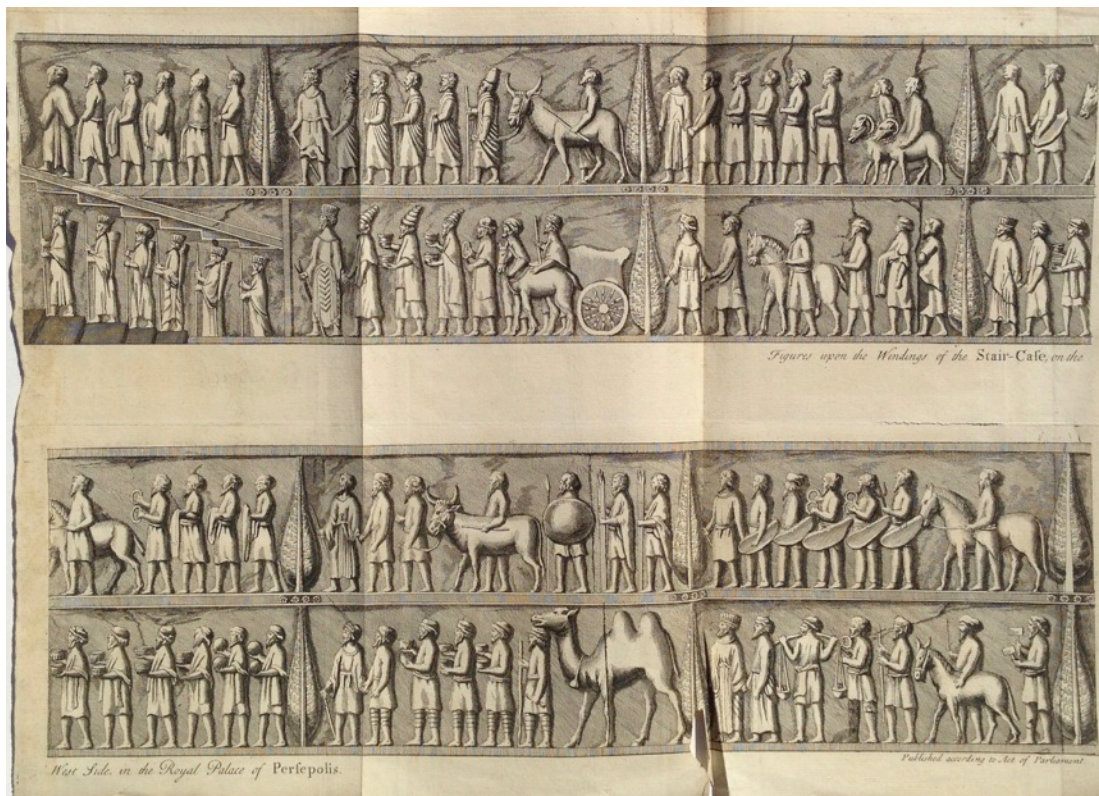
See KLINGENDER, F.D. 'Art and the Industrial Revolution' 1975. p.81.



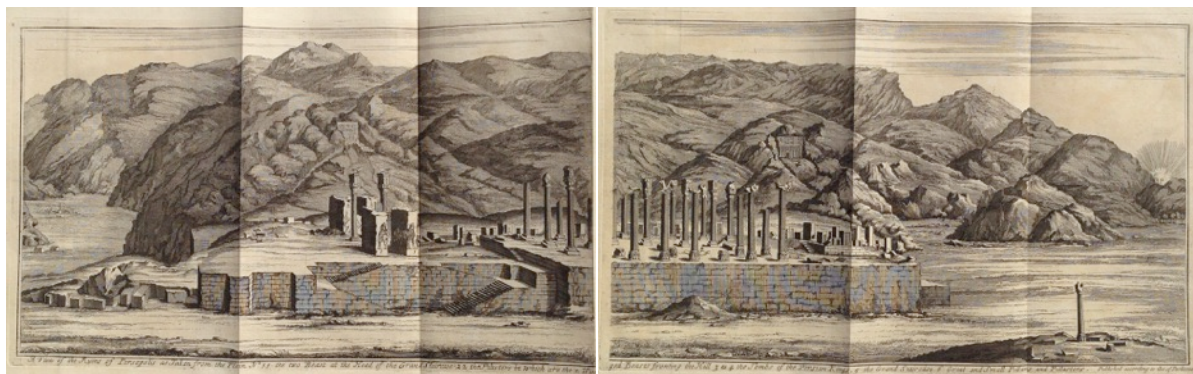
209. **PERSEPOLIS.** 'Figures upon the Windings of the Stair-Case, on the East Side'. Frieze of figures in profile. Engraving, 'An universal history, from the earliest account of time', *two vertical creases, as issued*, c. 1750. 310 x 380mm. **£24**



210. **PERSEPOLIS.** 'A Tomb of the Kings of Persia near Persepolis Hewen out of a Rock'. Frieze of figures in profile. Engraving, 'An universal history, from the earliest account of time', c. 1750. 195 x 245mm. **£20**



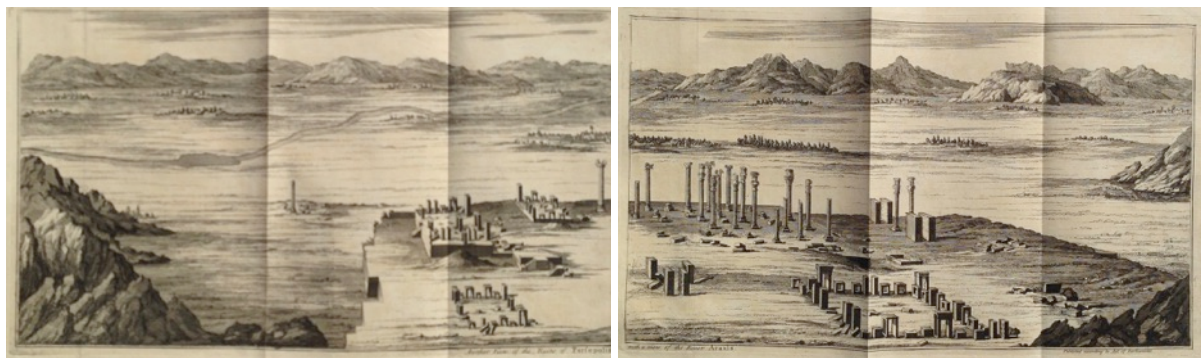
211. **PERSEPOLIS.** 'Figures upon the Windings of the Stair-Case, on the West Side'. Frieze of figures in profile. Engraving, 'An universal history, from the earliest account of time', *two vertical creases, as issued, tear at foot of one fold*, c. 1750. 340 x 480mm. **£25**



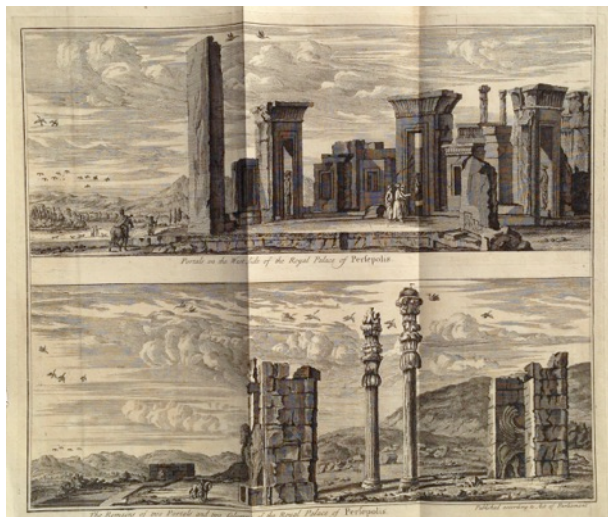
212. **PERSEPOLIS.** 'A View of the Ruins of Persepolis as Taken from the Plain No.1.1 the two Beast at the Head of the Grand Staircase . . .' Engraving, on two sheets, 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 225 x 740mm. (Overall) **£65**



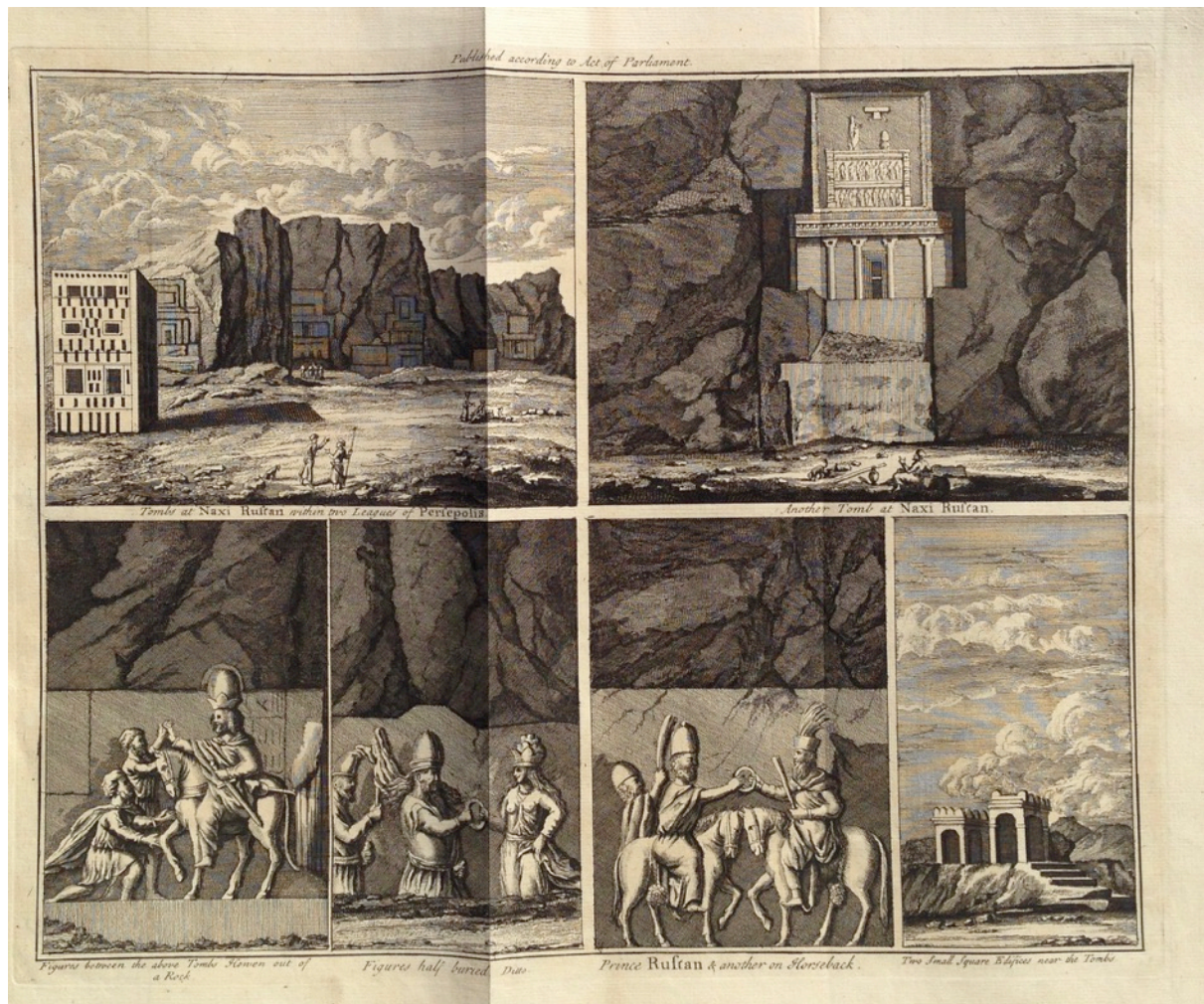
213. **PERSEPOLIS.** 'A View of the Ruins of Persepolis' Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 310 x 608mm. (Overall) **£75**



214. **PERSEPOLIS.** 'Another View of the Ruins of Persepolis with a view of the River Araxis.' Engraving, on two sheets, 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 217 x 765mm. (Overall) **£65**



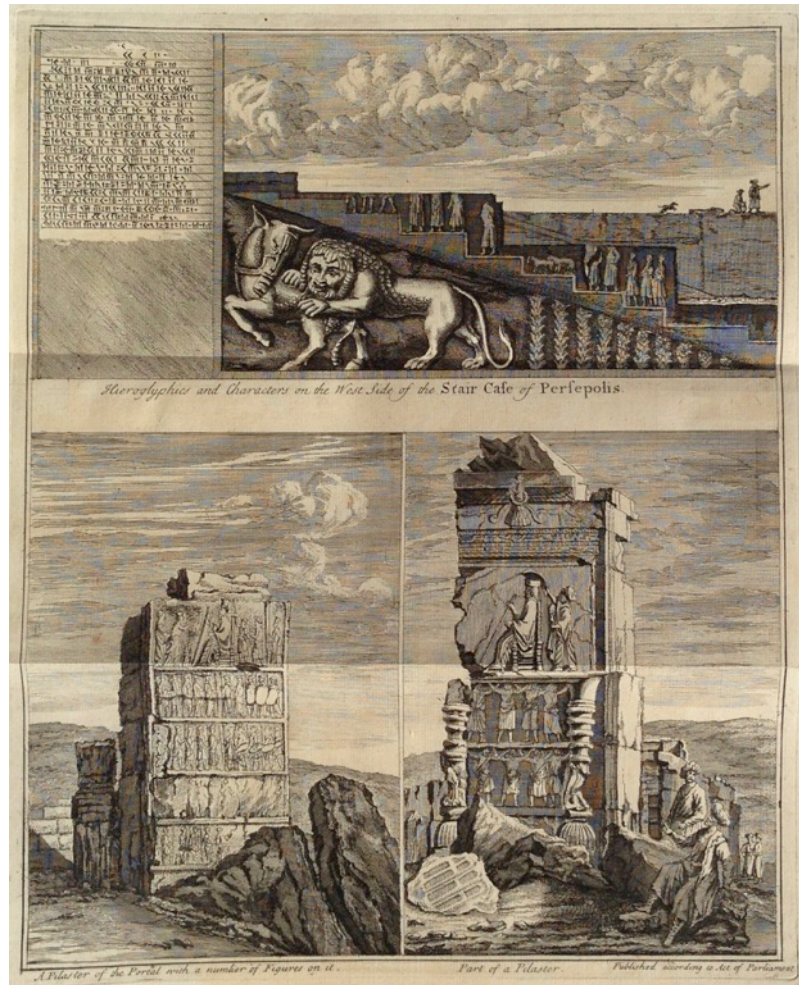
215. **PERSEPOLIS.** 'Portals on the west side of the Royal Palace of Persepolis together with the remains of two portals and two columns of the Royal Palace of Persepolis' Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 385 x 385mm. **£40**



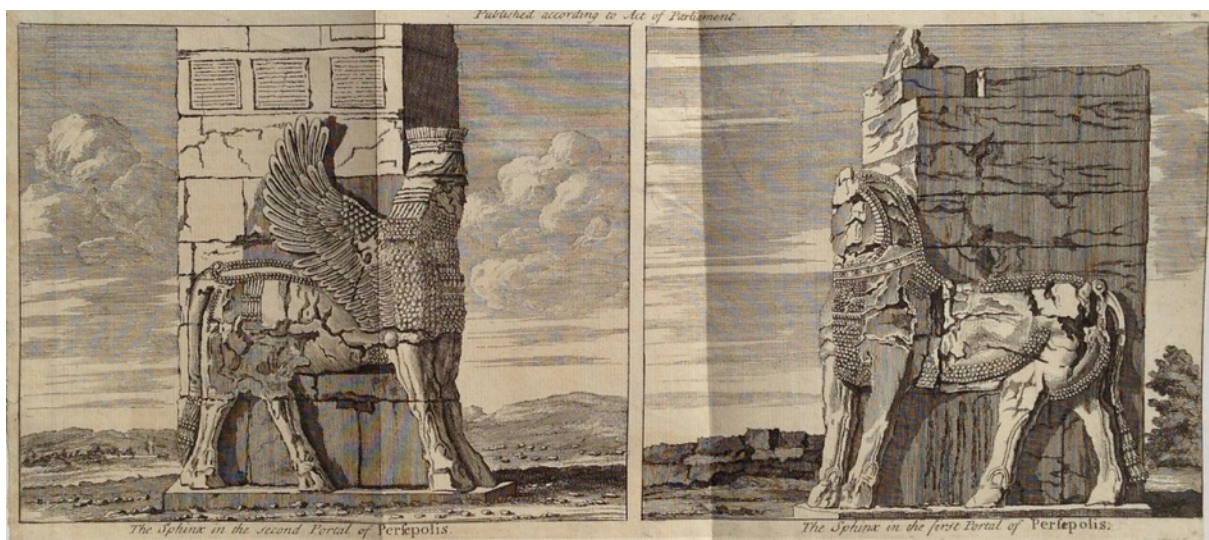
216. PERSEPOLIS. 'Tombs at Naxi Rustan within two Leagues of Persepolis. Another Tomb at Naxi Rustan'. Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 305 x 380mm. £45



217. PERSEPOLIS. 'Different Pieces of the Pilasters of Persepolis. . . ' Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 330 x 415mm. £28



218. **PERSEPOLIS.** 'Hieroglyphics and Characters on the West Side of the Stair Case of Persepolis' Engraving, from 'An universal history, from the earliest account of time', *horizontal folds*, c. 1750. 365 x 295mm. **£35**



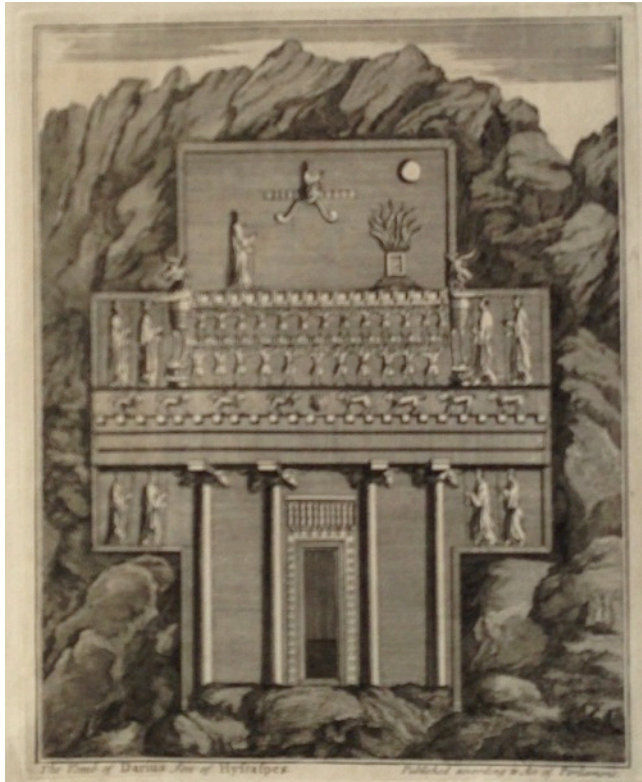
219. **PERSEPOLIS.** 'The Sphinx in the Second Portal of Persepolis; and in the first Portal. . .' Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 165 x 365mm. **£18**



220. **PERSEPOLIS.** 'Figures on the Pilaster of a Portal' Figures in profile of a frieze Engraving, from 'An universal history, from the earliest account of time', *small rears in bottom margin*, c. 1750. 295 x 150mm. **£15**

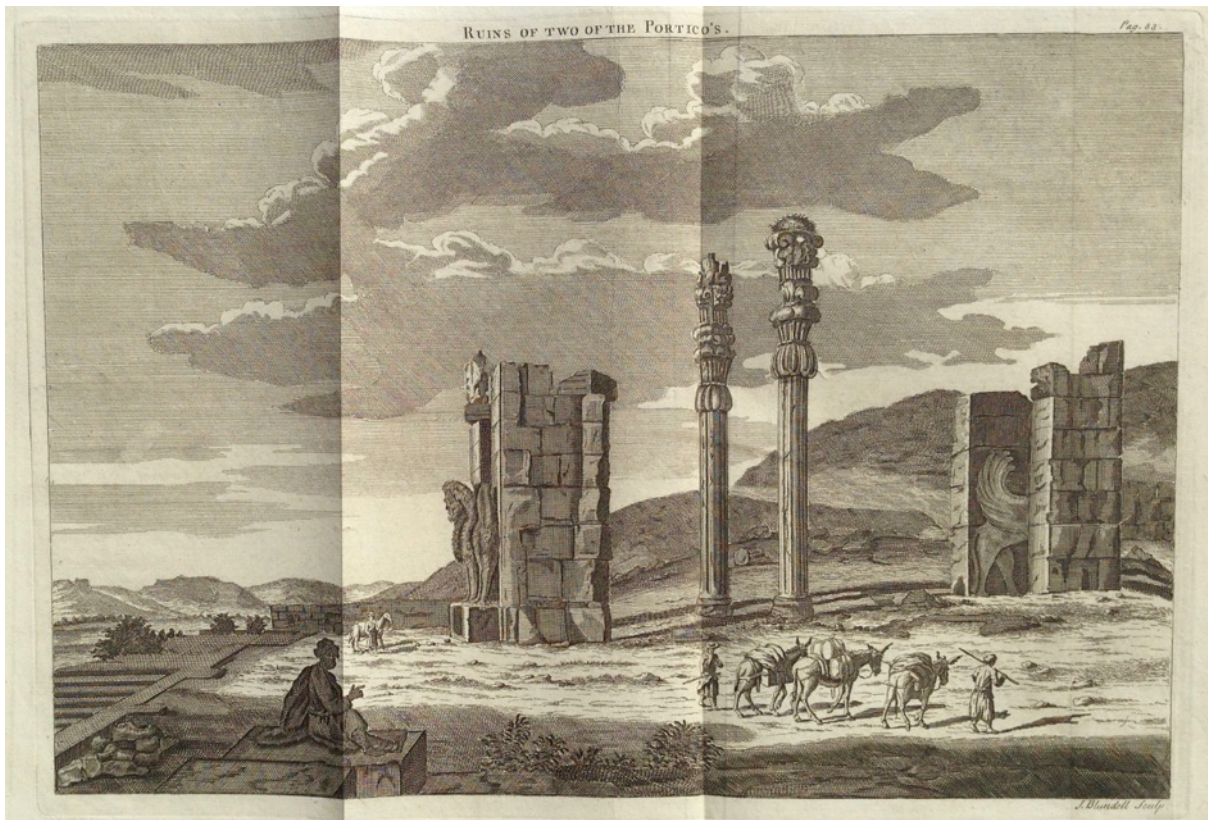


221. **PERSEPOLIS.** 'The Remains of a Portal before the Lofty Edifice of Persepolis. The Inside of a Tomb near Persepolis . . .' Six images Engraving, from 'An universal history, from the earliest account of time', *vertical folds, titles to bottom images trimmed off, small tear of left side*, c. 1750. 165 x 380 x mm. **£28**



222. **PERSEPOLIS.** 'The Tomb of Darius Son of Hystaspes' Frieze of figures. Engraving, from 'An universal history, from the earliest account of time', c. 1750. 245 x 195mm. **£25**

The tomb of Darius the Great (Darius I) is one of the four tombs of Achaemenid kings at the historical site of Naqsh-e Rostam located about 12 km northwest of Persepolis, Iran.



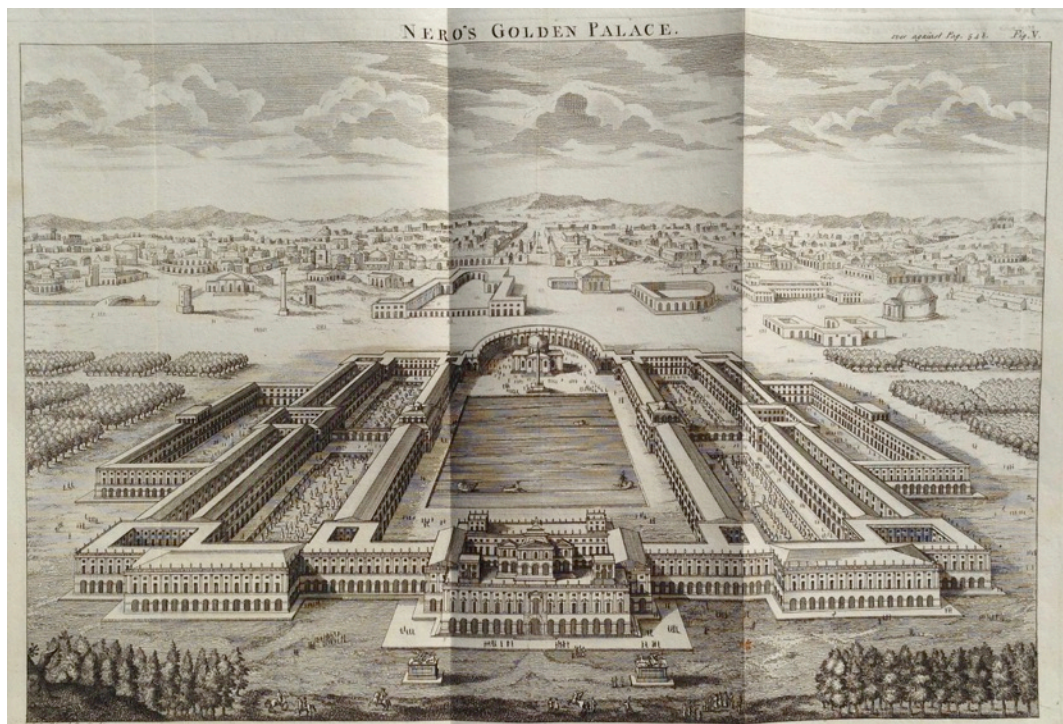
223. **PERSEPOLIS.** 'Ruins of Two of the Porticos' of Royal Palace of Persepolis by John Blundell. Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 260 x 370mm. **£40**



224. GIOVANNI BATTISTA PIRANESI [1720 - 1778] Italian Artist and Architect. Veduta dell'antica Via Appia . . . Plate VII showing the paving stones on the Appian Way. Etching, on wove paper, from Vol. III of 'Le Antichità Romane', good margins, first printed 1756 but this impression is later. 352 x 240mm (Platemark). 445 x 340mm (Sheet size) £100



225. **PRAGUE.** 'Die Kleinseite mit Hradschin in Prag' View of Prague after J.V. Ludwig Lange by J. Poppel. Engraving, *trimmed within platemark, some browning*, c. 1845. Sheet size 15 x 19.5cm. **£10**



226. **ROME.** 'Nero's Golden Place' By John Blundell Engraving, from 'An universal history, from the earliest account of time', *vertical folds*, c. 1750. 280 x 410mm. **£45**
 This vast palace in Rome with landscaped gardens, known as 'Domus Aurea' was rediscovered in the 15th century.



227. ROUEN. WILLIAM GOODING COLMAN Architect. Notre Dame Rouen from La Place de la Calende. Figures and carriage in street, by William Gooding Colman. Lithograph, printed by C. Hullmandel, *foxing on surround*, 19th century. 310 x 235mm £25

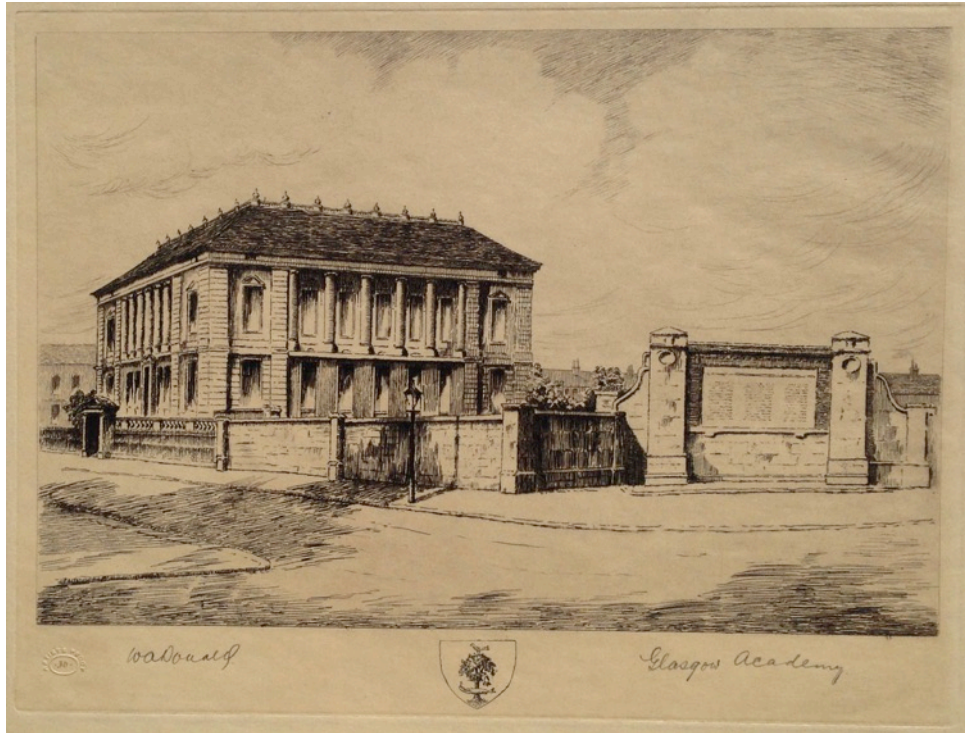


228. SCOTLAND. 'Arrochar Argyleshire' Trees in foreground, yachts on lake, after Rev. John Thomson by C. Schacher. Chromolithograph by Schenck & Macfarlane of Edinburgh, *tears in margin, some near image, ? 1850s.* 11 x 14in (Platemark). **£35**

Arrochar is a village at the head of Loch Long. This print is listed in 'John Thomson of Duddingston, landscape painter; his life and work, with some remarks on the preface, purpose and philosophy of art' 1919. The original was painted in 1830. The firm of Schenck & Macfarlane were in business from 1850 to 1871.



229. SCOTLAND. Holyrood Castle, Edinburgh. Colour etching, 5 x 8.75in (Platemark). Early 20th century. Clean impression. **£20**



230. SCOTLAND. W.A. DONALD. Glasgow Academy. Etching, signed by artist and titled in pencil, artist's proof stamp, *good margins*, 8 x 10.25in (Platemark). Early 20th century. Clean impression.

£35

The Glasgow Academy was founded in 1845 it is the oldest independent school in Scotland with an excellent academic record. It has many famous former pupils including J.M. Barrie.



231. SHROPSHIRE. The Abbey Shrewsbury North Porch. Figures outside, by and after Henry Blunt [1806-1853]. Tinted lithograph, from 'Blunt's Six Views in Shrewsbury', *foxing*, [Shrewsbury, John Eddowes], 1838. 9in x 12in (image size)

£45



232. SHROPSHIRE. Ireland's Mansion High Street Shrewsbury. Figures and wagon in the street, by and after Henry Blunt [1806-1853]. Tinted lithograph, heightened with white, from 'Blunt's Six Views in Shrewsbury', printed by Day & Haghe, *a little foxing on surround*, [Shrewsbury, John Eddowes], 1838. 9in x 12in (image size) **£60**



233. SHROPSHIRE. 'Boscobel' by COH. Lithograph, signed in the plate with initials, *some marking on surround*, 1837. 17.5in x 11in (image size) **£30**
 Early amateur lithograph of the famous Boscobel House which is famous as a hiding place of King Charles II after defeat at the Battle of Worcester in 1651. The print is possibly by Caroline Howard, which is the name pencilled on the reverse.



234. SHROPSHIRE. 'The Shelton Oak' with sheep and cottage by Brooke. Lithograph, on light blue ground, signed in the plate with initials conjoined in the B, *some marking on surround*, 1856. 17.5in x 10.25in (image size) **£25**
 Amateur lithograph of the ancient tree which by tradition, Owain Glyndŵr climbed to view the Battle of Shrewsbury in 1403. It is thought this oak died in the 1940s and was subsequently removed.

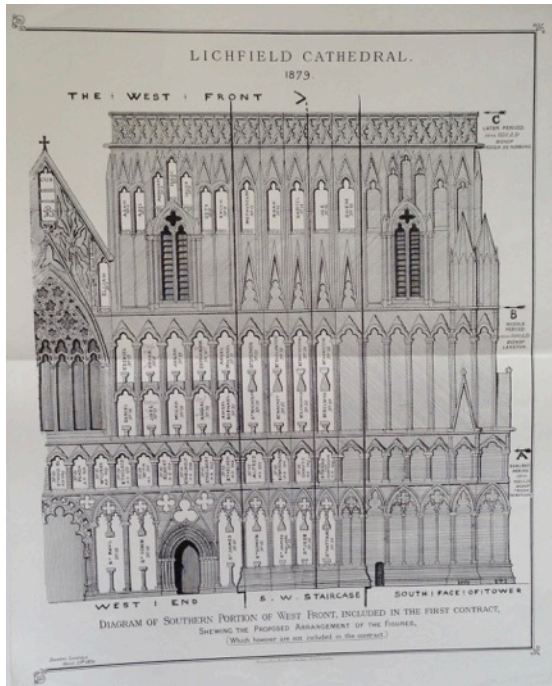


235. SOMERSET. Bath Abbey and Roman Baths. Etching, *slight mark in margins*, Early 20th century. 7in x 4.5in (Platemark). Clean impression. **£15**



236. STAFFORDSHIRE. The Parish Church of St John the Baptist Shenstone Staffordshire South West View, after John Gibson Architect by J.R. Jobbins. Tinted lithograph, *good margins, small crease in top left corner*, c. 1850. 9.5in x 12.5in (Sheet size) **£38**

Presumably produced by the architect John Gibson [1817-1892] to provide an idea of the proposed building, which was completed in 1853. It would appear to have been built in line with this print except the present tower does not have the four pinnacles on each corner. John Gibson went to King Edward VI Grammar School in Birmingham. He worked with Charles Barry on the Palace of Westminster. He designed some important buildings including the National Bank of Scotland.



237. STAFFORDSHIRE. Lichfield Cathedral 'Diagram of Southern Portion of West Front included in the first contract Shewing the Proposed Arrangement of the Figures'. Photolithograph, Whiteman & Bass Printers, 1879. 22.25 x 17.75in (Sheet size) **£35**

There are some pencilled corrections to the names of the figures, which include early English kings, bishops, Biblical characters and saints. These figures were made by the local firm of Robert Bridgeman and formed part of the general restoration of the cathedral undertaken by Sir George Gilbert Scott [1811-1878] and his son.

238. STAFFORDSHIRE. The Cathedral Lichfield Staffordshire, figures and carriage in foreground, after Charles Wickes by A. Newman. Tinted lithograph with arched top printed by Day & Son, *tears in title and surround*, Published by Francis Eggington, Lichfield, n.d., c. 1845. 23.5in x 17in (Sheet size) **£55**

The British Book Trade Index records a Francis Eggington as operating in Lichfield in the 1840s. The architect Charles Wickes published 'Illustrations Of The Spires And Towers Of The Mediaeval Churches of England' in the 1850s. One of the lithographers of that work was Alfred Newman [d.1866].



239. STAFFORDSHIRE. The New Church of St Mark at Pensett, Kingswinford in the County of Stafford, after J. M. Derick Architect by J.K. Colling. Tinted lithograph with arched top, *good margins, some creases to left of tower*, c. 1845. 22in x 15in (Sheet size) **£40**

Presumably produced by the architect J.M. Derick to provide an idea of the proposed building. The spire on the south-west tower was never built. The church was begun in 1846, and opened in September 1849. The cost was about £6,700 of which Lord Ward gave £5,500. The initial architect was John MacDuff Derick (c. 1805/6-1859), but he was removed from the job for misconduct, and replaced by Lewis Stride.

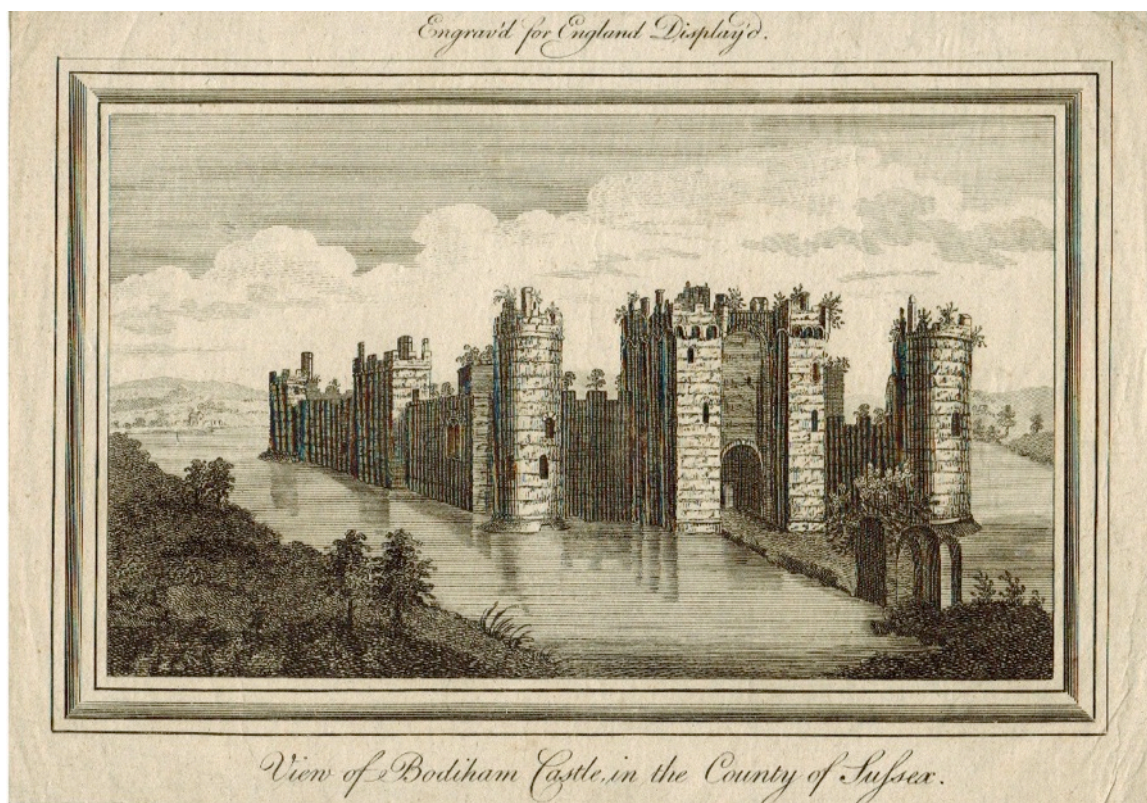


240. STAFFORDSHIRE. The New Church of St Mark at Pensett, Staffordshire, Interior View as seen from the Western Entrance and as finished by Lewis Stride. Tinted lithograph with arched top, printed by Day & Son, *vertical crease*, 1849. 22in x 15in (Sheet size) **£40**

The church was begun in 1846, and opened in September 1849 when it was consecrated by the Bishop of Lichfield. This print is dedicated to William Baron Ward by the incumbent, Francis Fowke.



241. [STRAWBERRY HILL.] SAMUEL IRELAND [1744-1800]. 'Strawberry Hill'. Hand-coloured aquatint, *publisher's imprint trimmed off at foot*, 1799. 5.5in x 7in. (Mount opening) **£28**



242. SUSSEX. BODIAM CASTLE. 'View of Bodiam Castle'. Engraving from 'England Display'd', *small crease on bottom corner*, 18th century. Sheet size 7in x 10in. **£10**



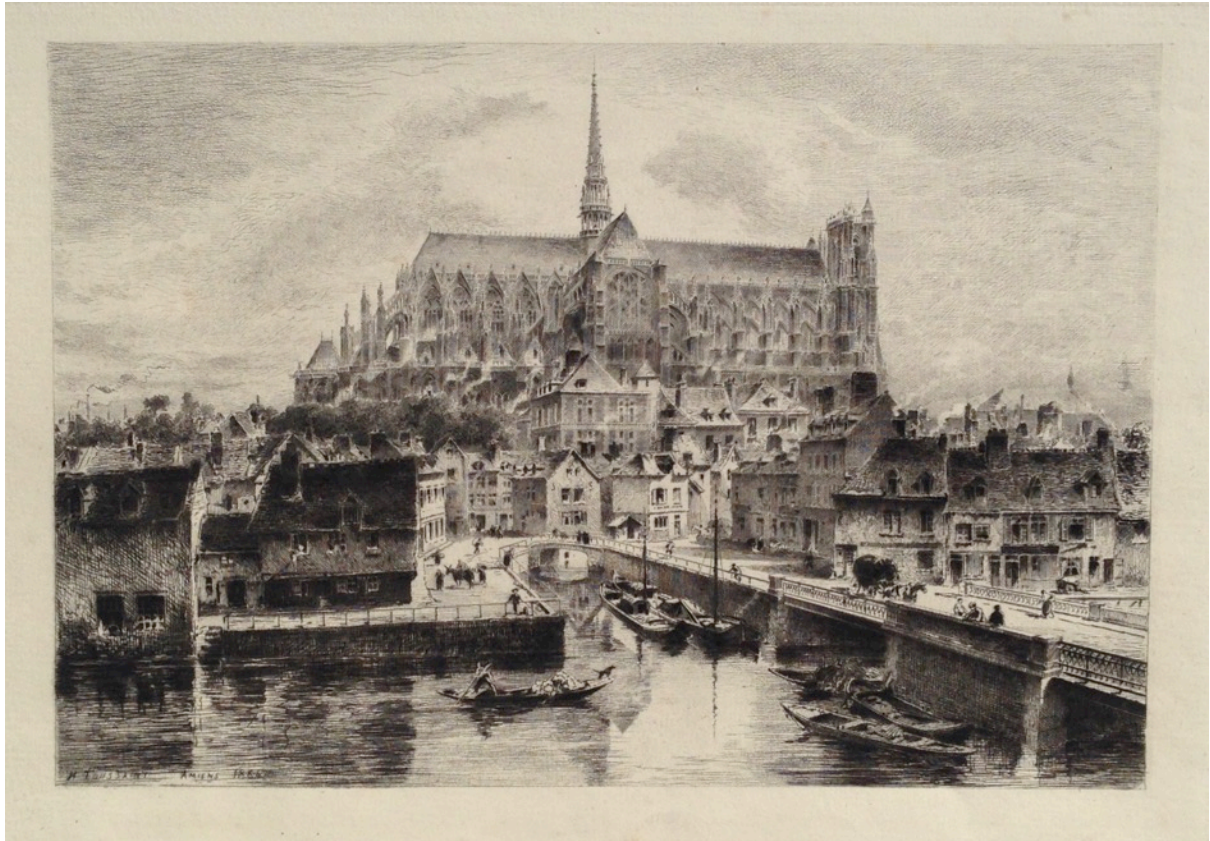
243. SWITZERLAND. The Old Bath, Pfeffers, Switzerland. Two men are carrying an invalid on a stretcher, by R. St J. T. Engraving, printed in sepia, signed with initials on the plate, 15 x 11in (Platemark). **£20**



244. **PERCY THOMAS** [1846-1922] **British Artist.** 'The Temple Church', Two views of the interior, and, 'Garden Gates Inner Temple'. Three etchings, SIGNED IN PENCIL BY ARTIST, *good margins, laid down*, Published by Frost & Reed, Bristol, 1897. Each 8.5 x 6in. **£95**



245. **CHARLES HENRI TOUSSAINT** [1849-1911]. **French Artist.** Reims Cathedral. Etching, signed and dated on the plate, *good margins*, 1883. 10in x 7.75in (platemark) **£25**



246. **CHARLES HENRI TOUSSAINT** [1849-1911]. French Artist. Amiens, Cathedral and River. Etching, signed and dated on the plate, *good margins*, 1883. 7.75in x 11.25in (platemark) **£25**



247. **WALES. EWENNY PRIORY.** 'Inside View of the Church of Ewenny in Glamorganshire' after S.H. Grimm [1733-1794] by Francis Chesham [1749-1806]. Engraving, *good margins*, Printed for Edward Easton, 1780. 7in x 9.25in **£10**



248. [WALES] GEORGE NICHOLSON [1787-1878] 'Pont Cysyllte Aqueduct in the Vale of Llangollen, County of Denbigh', after H. Billings of Wrexham. Lithograph, with later hand-colouring, *some spotting on surround, piece missing from right top corner, two vertical creases*, Printed by P. Simonau, 1827. 10.5in x 15in **£35**



249. WARWICKSHIRE. The Gate-house, and adjacent Buildings, Polesworth Abbey, Warwickshire by Penelope Gresley. Lithograph, 1855. 11.25in x 17.5in (Sheet size) **£30**
There is a lithograph by Penelope Gresley of the effigies of Francis, 2nd Earl of Huntingdon and his wife, dated 1856 in the British Museum.



250. WANDSWORTH. MAURICE T. HEATH. 'Fisher's Alley Wandsworth' Two boys with fishing nets in front of terraced houses. Watercolour, signed titled and dated in capitals, 1937. 15 x 10.5 (Mount Opening). **£400**
A charming pre-war London scene.



251. YORKSHIRE. 'North West View of the Ruins of St Hilda's Abbey, Whitby'. Cattle in foreground. After Richard Douglas by W. Monkhouse. Tinted lithograph, *a little foxing on bottom margin*, Published by Horne & Richardson, Whitby, ? c. 1860. 15in x 20in. **£60**
 Scarce locally produced lithograph of the atmospheric abbey above Whitby, which inspired Bram Stoker to write 'Dracula'.