
SANDERS OF OXFORD

~RARE PRINTS & MAPS~



A selection of stock to be exhibited at The London
International Antiquarian Book Fair at Olympia.

~STAND 79~

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Saturday 11th June



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This is only a small selection of the material we will be exhibiting at the fair, a full stock list will be posted on our website at the start of next week.

If there is anything in particular you would like us to bring along please do not hesitate to contact us.

Fine Prints

After Old Masters

1. [The Peacock and Nightingale]

Etching

Francis Barlow

[London]: Printed by H. Hills jun. for Francis Barlow. 1687

Image 123 x 157 mm, Sheet 158 x 165 mm

Framed

From Aesop's Fables with His Life: in English, French & Latin... Second edition (first published in 1666; virtually all copies of the first edition were destroyed in the great fire of London of 1666).



Francis Barlow (English, 1626 - 1704) An accomplished painter, etcher, and book illustrator, Francis Barlow was the leading bird and animal artist in 17th century England. Because of his talent for depicting animals, it is only fitting that Barlow made a contribution to the well established European tradition of Aesopic illustration with his own designs for Aesop Fables. Barlow's edition of Aesop Fables, published in 1666, is one of his most well known works. The interpretive illustrations of creatures are skillfully rendered in physical detail and the sense of active motion. Each print includes the fable and moral in English and Latin. French text verso.

[24529]

£125

Early Mezzotints

2. St. Barbara

Mezzotint

Wallerant Vaillant after Raphael

R[ichard] Thompson ex[cudit]. c.1659 - 1693.

Image 147 x 126 mm, Plate 160 x 130 mm, Sheet

181 x 156 mm

mounted



Wallerant Vaillant (1623 - 1677) was a painter and mezzotint-engraver, an associate with Rupert in early mezzotint. He met Rupert in 1655-1656 and moved to Paris in 1659-1665 and then to Amsterdam.

Richard Tompson (active 1659 - 1693) Tompson was a dealer, auctioneer and mezzotint publisher. His plates are mostly after Lely, and can be dated to the late 1670s. He does not seem to have made them himself, but to have relied on Jan van Somer or someone similar.

Hollstein 35, Wessely 100, iii/iv

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Strong impression, trimmed to plate at top of image, small circular hole to left of image.

[25496]

£250

3. If the Light Mother on the Sea did floate, The Lighter Son may make a Shell his Boate.

Mezzotint

John Smith after Balthasar Van Lemens

Sold by Alex Brown at ye blew balcony in little queen Street. c.1684.

Image 246 x 163 mm, Sheet 267 x 166 mm

Mounted

Cupid, holding a bow and arrow, wearing a loose sheet, and carrying a quiver full of arrows, standing in a shell in the sea; rocks in the background, and to the right, Neptune, holding his trident, in a chariot pulled by two horses.



Image 353 x 485 mm, Plate 379 x 486 mm, Sheet 393 x 525 mm
 mounted
 Proof state before title.



Not in Roux (IFF)

Ex.Col.: Hon. Christopher Lennox-Boyd

Condition: Two small tears to top margin, small worm hole to bottom of image at centre [17326]

£980

John Smith (1652 - 1743). The famous early mezzotinter and re-publisher of older plates.

Alexander Browne (1659 - 1706) was an auctioneer, dealer, drawing master and mezzotint publisher. Tompson's successor in early mezzotint publishing. Chaloner Smith lists 44 plates, to which a few subject plates can be added. Most are after Lely, and all but two of these have his title as knight - ie they are after 1680 though they were all made in a short period, and none appears to be later than 1685. There seems no reason to think that Browne made his plates himself, but the name of his mezzotinter remains obscure - possibly Jan van Somer or Jan van der Vaart. Browne obtained a license on 29 February 1684 for 'above a hundred plates' which are listed individually.

Wessely 349, i/ii, Blackett-Ord & Turner B.60, Chaloner Smith undescribed

Ex. Col.: Hon. Christopher Lennox-Boyd.

[25498]

£500

Engravers A-K

4. *L'Odalisque [An Oriental Dance]*

Mezzotint [Maniere Noir]

Michel-Honoré Bounieu

c. 1790

Mezzotint Drolls



5. *Britannia's Glory. Fame Proclaiming Peace.*

Mezzotint with hand colouring

Anonymous

Published March. 1. 1803, by J. Hinton, 44, Wells Street. Oxford Street. London.

Image 237 x 355 mm, Plate 253 x 355 mm mounted

Ex. Col.: Hon. Christopher Lennox-Boyd. [17136]

£450



6. *In Place, En Emploi*

Mezzotint

after Robert Dighton

Printed & Sold by Carrington Bowles, No.69 in St. Paul's Church Yard, London. Published as the Act directs. 2. September. 1784.

Image 328 x 257 mm, Plate 354 x 254 mm
unmounted

BM Satires 3772

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Rubbed where date erased. [17084]

£700



7. *A Foolish Woman. For she sitteth at the door of her house on a seat, in the high places of the city: To call passengers, who go right on their ways.*

Mezzotint

attributed to John Raphael Smith

Printed for & Sold by Carrington Bowles, at his Map & Print Warehouse, No69 in St.Pauls Church Yard, London. Published as the Act Directs. 1780

Image 327 x 247 mm, Plate 355 x 247 mm
framed

Frankau JRS 145, B.M Satires 5824, D'Oench 157,fig.61, Carrington Bowles Catalogue, 1784 118/450, Carrington Bowles Catalogue, 1790 108/467, Bowles and Carver Catalogue, 1795 108/467, Lennox-Boyd state i/ii.

Condition: Date missing from publication line, small brown stain to the upper centre of image.

[24076]

£440



8. *[Card Players]*

Mezzotint

John Smith after Egbert van Heemskerck I

J. Smith Fec. and ex. c.1704

Image 176 x 143 mm, Plate 185 x 143 mm, Sheet 195 x 154 mm

mounted

John Smith (1652 - 1743) The famous early mezzotinter and re-publisher of older plates

Egbert van Heemskerck I (1645 - 1704). Dutch painter; born in Haarlem, step-brother of Jan Wijnants. Moved to London around 1680/5 where he died. Very little is known of his life, except that he was a friend of Laroon; both made portraits of each other. He specialised in genre subjects in the Dutch taste, especially scenes set in taverns, courts and schools. To these he added a genre that he invented, the Quaker painting. Buckeridge says that 'his drunken drolls, his wakes, his quaker-meetings have been in vogue among the

waggish collectors and the lower rank of virtuosii' and that 'he was a man of humour, and for that much valued by the late Earl of Rochester'.

Hollstein 18 (after Heemskerck), Chaloner Smith undescribed [25502]

£100

Victorian

Frank Paton



9. E E Leggatt. From Messrs Agnew & Sons, Fine Art Galleries.

Etching

Frank Paton

1884

Image 176 x 233 mm, Plate 189 x 255 mm
mounted

Probably a Christmas Card, with old-father-time visiting the gallery with others..

E.E.Leggatt, formerly with Agnews, set up his gallery at 62 Cheapside, London. Later trading as Leggatt Bros & Leggatt Galleries, the business, which latterly traded from St James's Street, closed in about 2000.

Frank Paton, 1856 - 1909 was a genre and animal painter. Exhibited at the principal London galleries from 1872, frequently exhibited at the Royal Academy.

Frank Paton was born at Gravesend in Kent, and spent most of his working life between London and Kent. He established himself as an animal and genre painter, and his paintings are characterised by both their great attention to detail and their humorous content.

Many of Frank Paton's paintings were subsequently engraved and amongst these engravings were a series of etchings surrounded by humorous vignettes, illustrating sporting or social preoccupations. Many of his animal portraits were also engraved.

[21756]

£220

Frederick Stuart Church



10. The Mermaid

Etching in green ink

Frederick Stuart Church

American Art Review. 1880

Image & Plate 217 x 145 mm

unmounted

Signed and inscribed within the plate.

Frederick Stuart Church (1842–1924) was an American artist, working mainly as an illustrator and especially known for his (often allegorical) depiction of animals. Church was a full member of the American Water Color Society, the New York Etching Club, and the Society of Illustrators. He was elected a full Academician of the National Academy in 1885. Examples of Church's work are found in many important collections, such as the Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington.

[25195]

£110

James Abbott McNeill Whistler



11. Nursemaid and Child

Etching

James Abbot McNeil Whistler

c. 1860
Image & Plate 97 x 132 mm
mounted
Kennedy 37, II
[2707]
£2,000

Pre-Raphaelite
Edward Coley Burne - Jones



12. Psyche Entering the Garden of Cupid's Palace

Woodcut
Sir Edward Coley Burne - Jones and William Morris
Morris & Co, for the unpublished 'The Tale of Cupid and Psyche'. c.1868
Image 105 x 50 mm
framed
Rare unpublished work by Sir Edward Coley Burne - Jones, likely to have been engraved by William Morris. [23043]
£550

20th Century

J.R.G. Exley

13. The Catch of the Season

Etching
James Robert Granville Exley, R.E.
c. 1920
Image and Plate 178 x 127 mm
mounted
Signed in pencil



J.R.G. Exley (1878-1967) was a painter and etcher of figures, portraits and bird subjects especially poultry. He was born on 16th of May 1878 at Great Horton, Bradford and went on to study at the Skipton Science and Art Schools and at the Royal College of Art. Exley received his diploma in 1907 and then went to work in Paris for a time. He exhibited widely from 1906 and became a member of the Royal Society of Painter-Etcher and Engravers in 1923. He lived in London and later in Grasington in Yorkshire.

Exley established a reputation for his skillful and carefully observed etchings of birds. His precise and detailed etchings are almost photographic in their accuracy. Exley adopted an extremely fine etching technique which he often combined with dypoint, aquatint and tonal printing.

[11237]

£200

Robert William Arthur Rouse



14. [On the Thames]
Etching and Drypoint

Robert William Arthur Rouse

1946

Image 200 x 303 mm, Plate 200 x 303 mm, Sheet
300 x 415 mm
unmounted

Robert William Arthur Rouse R.B.A. (1867 -1951)
was a landscape painter, etcher, and illustrator. He
was elected to the Royal Society of British Artists
in 1889. He exhibited at the Royal Academy, Royal
Society of British Artists, Walker Art Gallery
Liverpool, Royal Institute of Oil Painters, and many
other prominent galleries. Rouse died in 1951 in
Oxford.

Condition: Some marks to the top right hand
corner of sheet and image.

[25383]

£150

Artists

William Hogarth



15. The Politician

Etching

J.K. Sherwin after William Hogarth

Pubd. as the Act directs by Jane Hogarth, 1775 (in
manuscript 31 October)

Image 325 x 267 mm, Plate 375 x 292 mm
unmounted

Satire with a man reading a newspaper oblivious of
the candle that he holds burning a hole in his hat.

BM Satires 1978

Condition: Excellent with full margins

[25219]

£200

Caricatures



16. Intelligence on the Change of the Ministry

Copper engraving

Anonymous

Printed and Sold by Bowles & Carver No. 69 in St.
Pauls Church Yard. Published as the Act directs,
20 May 1782

Image 339 x 450 mm, Sheet 498 x 458 mm
mounted

See BM Satire 6358 for a mezzotint version dated
1783, suggesting it is possibly after Dighton.

Condition: Some repaired tears and trimmed within
the plate on the bottom.

[11690]

£500

17. Christian Slavery at Algiers. 1816.

Etching

George Cruikshank

Publish'd by W. Hone, 55 Fleet Street c. 1817

Image 170 x 113 mm, Sheet 210 x 140 mm
unmounted

Two images on one plate. The first: Capt. Croker
Visiting the Hospital at Algiers. A Mother informs
him of the thirteen Years Slavery of herself and her
eight Children and points to six of them. The
second: Capt. Croker horror Stricken at Algiers, on
witnessing the Miseries of the Christian Slaves
chain'd & in Irons driven home after labour by
infidels with large Whips.



George Cruikshank (1792-1878), illustrator and cartoonist, was born in Bloomsbury, London, the son of Isaac Cruikshank, an illustrator and painter. His brother Robert Cruikshank (1789-1856) was also an artist and often collaborated with him. Taught to draw and etch by his father, Cruikshank published political caricatures in magazines before he was twenty years old. He became known for his caricatures ridiculing King George IV and for his social satires such as "Monstrosities" which focused on the extremes of fashion.

Following the success of his plates for the book *Life in London* (1821), Cruikshank turned increasingly from caricature to illustration. He produced both collections of his own humorous drawings and serious illustration for other authors such as Charles Dickens and the Brothers Grimm. In 1847, he became a believer in the cause of alcohol prohibition and remained active in the temperance movement until his death.

By the middle of the nineteenth century, Cruikshank's satiric style was out of fashion, but he strongly influenced later humorists like Phiz and Leech whose work defined the great British humor magazine *Punch*.

Condition: Trimmed within platemark to the upper and lower margins. Stain to left margin just affecting image border. [25186]

£25

18. A journeyman printers description of the art of etching on copper

Etching

George Cruikshank

1859

Image 180 x 110 mm Plate 226 x 146 mm, Sheet

284 x 220 mm.

unmounted

Text in speech bubble reads: O! Ive seen Etching! it's easy enough, you only rub some black stuff over the Copper plate, & the take an etching needle, & scratch away a bit _ & then clap on some d-ke-ta-ke* _ and there you are!
*otherwise_ Aqu fortis.



Etched by George Cruikshank when describing the process of etching at a "Hampstead Conversazione" on the 4th of May 1859 [25314]

£65

19. Passing Events_ or The Tail of the Comet of 1853...

Etching

George Cruikshank

Published by D. Bogue 86 Fleet Street 1854

Image 175 x 385 mm Sheet 220 x 417 mm

unmounted

An incredibly detailed satire on the events of 1853, drawn by George Cruikshank for Cruikshank's Magazine.



This caricature appeared in the first issue of the magazine. The caricature includes references to the Russian-Turkish war that escalated into the Crimean War; Harriet Beecher Stowe's *Uncle Tom's Cabin*; emigration to Australia; *The World*

Temperance Convention in New York; Albert Smith lecturing on his ascent of Mont Blanc; the arrival of the first Great Anteater at London Zoo; 'spirit rapping' and 'table turning', both part of the modern spiritualism craze that arrived in Europe from America; and Captain McClure's transit the Northwest Passage.

Cruikshank had been a contributor to the Comic Almanack, which folded in 1853, prompting his decision to start his own magazine, which lasted only two months, January and February 1854 issues.

The original printing plate is held in the Graphic Arts Collection of Princeton University Library.

George Cruikshank (1792-1878), illustrator and cartoonist.

Condition: Vertical folds as issued. Crease to the lower left hand corner of image. Stain to the right hand margin just affecting image. [25376]
£220



20. New Morality;_or_ The Promis'd installment of the high-priest of the theophilanthropes, with the homage of leviathan and his suite.

Etching

James Gillray

Publishd August 1st 1798. by J. Wright No 169.

Piccadilly. for the Anti-Jacobin Magazine & Review

Image 200 x 620 mm, Sheet 291 x 660 mm

unmounted

BM Satires 9240

Condition: Margin added to bottom right of sheet, horizontal and vertical folds as issued [25513]

£400



21. A Concert Out of Turn.

Etching with hand colouring

John Lewis Marks

London. Published by L. Marks, 91 Long Lane, Smithfield. c.1830

Image 200 x 318 mm, Sheet 205 x 333 mm unmounted

John Lewis Marks (c.1796 - 1855) was an early nineteenth century satirical etcher and publisher who was active in London from 1814 to 1832. His earliest etchings were most often published by Tegg but in 1817 Marks opened his own publishing house in Bishopsgate. During the following years J. Lewis Marks sold and published his etchings from establishments in Fleet Street, Picadilly, Finsbury and Smithfield. He also printed Toy Theatre prints and pamphlets.

[25286]

£95



22. A Joint Stock Company

Woodcut with hand colouring

John Lewis Marks

London. Published by L. Marks, 91 Long Lane, Smithfield. 1833

Image 150 x 182 mm, Sheet 187 x 218mm unmounted

No.110. From Marks's New Caricaturist.

John Lewis Marks (fl.1814 - 1848). Caricaturist, recorded in George as working between 1814 and 1832, though his career went on much longer. He initially worked for other publishers (especially Tegg), but later more usually published his works himself. Earliest works signed as Lewis Marks, later ones as J Lewis Marks. Unsigned works published by him always seem to have been etched (or occasionally lithographed) by himself.

[25277]

£60



23. A Sailor sitting for his Miniature.

Etching with hand colouring

Piercy Roberts after George Moutard Woodward
London Pub'd by P. Roberts 28 Middle row
Holborn. 1807

Image 227 x 325 mm, Sheet 273 x 415 mm
Unmounted

Piercy Roberts (active 1791-1828), Printseller and engraver.

George Moutard Woodward (1760 – 1809) was an English amateur caricaturist and humorous writer. He was a friend and drinking companion of Thomas Rowlandson.

Nicknamed 'Mustard George', Woodward had a somewhat crude but energetic style. Widely published in the Caricature magazine and elsewhere, his drawings were nearly all etched by others, primarily Thomas Rowlandson, but also Charles Williams and Isaac Cruikshank. He was described by Dorothy George as 'an very considerable figure in caricature: he was original, prolific and varied'.

BM Satires 10894

Condition: Tears to right hand margin not affecting image.

[25509]

£220



24. Hunt-ing at Manchester, or Jacobins turn'd out accompanied by Hussars & Hisses

Etching

Richard Dighton

Drawn Etch & Pubd by Richd Dighton 1819

Image 168 x 279 mm, Plate 198 x 297 mm, Sheet 278 x 382 mm

unmounted

Henry "Orator" Hunt (1773 – 1835) was a British radical speaker and agitator remembered as a pioneer of working-class radicalism and an important influence on the later Chartist movement. He advocated parliamentary reform and the repeal of the Corn Laws. The print has no relation to Hunt's arrest at Manchester, where the scene was an open-air meeting, Hunt being removed (without difficulty) from a wagon used as a platform, after which Cheshire yeomanry charged, using their sabres on the crowd.

Richard Dighton (1795-1880) was best known for his numerous portraits of City and West End characters. Apprenticed in his father Robert Dighton's studio, he continued the production of full-length, profile etchings. He began his extensive series of City and West End characters in 1817, publishing over one hundred etchings during the next ten years. In 1828, Dighton ceased producing etchings and moved to the provinces - Cheltenham and Worcester - where he lived and worked over the next twenty years, before returning to London. He focused his attention primarily on watercolour portraits and, from 1835, lithographic portraits.

BM Satires 13500

Condition: Light horizontal crease to centre of image and a smaller diagonal crease to the bottom right hand corner. [25377]

£150



25. The Camelopard, or a new hobby

Etching with original hand colouring

William Heath

London 1827

Image 346 x 240 mm, Sheet 343 x 234 mm
unmounted

George IV sits jauntily astride a tall high-stepping giraffe, at the base of the neck, hands on hips. Lady Conyngham (left) sits sideways on the sloping back, close to the tail, her vast posterior projecting. She smiles over her shoulder. He wears a straw hat with wide curving brim. She is décolletée, with large gigot sleeves and feathers in her hair. Four Nubians (right) bow obsequiously.

BM Satires 15425

Condition: Trimmed within plate. [22047]

£350



26. Poor Mr Bull in a Pretty Situation For the Rain it Raineth every day. Raining Cats - and - Dogs - & - Pitchforks with the Prongs Downward It must be the fault of the Weather - for when it rains - it rains Taxes - & when it shines - it shines Taxes-

Etching with hand colouring

William Heath

Pub March 20 1820 by T. McLean 26 Haymarket, London

Image 344 x 238 mm

unmounted

John Bull is a national personification of Great Britain in general and England in particular, especially in political cartoons and similar graphic works. He is usually depicted as a stout, middle-

aged man and, although not in this case, often wearing a Union Jack waistcoat.

BM Satires 16073 [23921]

£280



27. Sketchs by Travellers - Plate 2

Etching with original hand colouring

William Heath

Published by Thomas McLean 26 Haymarket

c.1830

Image 245 x 357 mm, Plate 244 x 346 mm, Sheet 264 x 388 mm

unmounted

Below image reads the inscription: India is the finest Country in the world for a keen Sportsman - Game is so plentiful you don't know which to pop at first - lest any of them chance to pop at you besides if you escape the animals, you are sure to get a fever - or at any rate a stroke of the sun.

A jungle scene. A British traveller is poised in the centre, perspiring with a fever or sunstroke, whilst pointing a rifle at a sleeping tiger to the right of the image. Above the tiger is a cave from which glow the yellow eyes of a mysterious creature and, further left, a snake coiled around a tree. To the centre a cheetah looks down on the hunter from up in a tree. Humourously a buffalo, crocodile, another snake and a rhinoceros are also poised to attack behind the hunter and to the far left of image.

Not in BM catalogue [22038]

£300

Portraits

Artists

28. A View from Mr. Cosway's Breakfast-Room Pall Mall, with the Portrait of Mrs. Cosway.

Stipple and Etching

William Russell Birch after William Hodges and Richard Cosway

Published Feby.1.1789, by Wm. Birch, Hampstead Heath, & sold by T. Thornton, Southampton Strt. Covt. Garden.

Image 86 x 126 mm, Plate 148 x 174 mm, Sheet 210 x 270 mm unmounted

Inscription beneath title reads: The Landscape Painted by Wm. Hodges, R.A. and the Portrait by R'd Cosway R.A./ & engraved by W. Birch, Enamel Painter.



View through a window in Schomberg House looking out to Westminster Hall, St Margaret's, and the Abbey with the Mall in the middle distance

Maria Louisa Catherine Cecilia Cosway (née Hadfield) (1760-1838), Miniature painter.

William Russell Birch (1755 - 1834) Enamel painter, engraver and print publisher.

Richard Cosway (1742 - 1821) was a painter, miniaturist, draughtsman, collector and the husband of Maria. He studied at Shipley's Drawing School, winning prizes from the Society of Arts between 1755-60. Cosway entered the RA Schools in 1769 and in 1785 became 'Principal Painter to H.R.H. the Prince of Wales.

Daniell 38, Adams (London) 69.6 [25389] £50

Foreign Political



29. His Excellency Pungearon Niaparia Ambassador Extraordinary from the King of Bantam to his Ma.tie of Greate Brittain in the year 1682

Copper engraving

Anonymous

Sold by Rob. Walton at the Globe on the north side of St. Pauls Church at the end towards Ludgate. c. 1682

Image and sheet 258 x 120 mm mounted

Portrait of the Javanese ambassador. Kiai Ngabi Naya Wipraya (fl.1682). Naya Wipraya, with his title Kiai Ngabehi (Noble Lord). Javanese ambassador from the Sultan of Banten (or Bantam) to Charles II in 1682. Usually called in London Keay Nabee. Five portrait prints and one medal were made of him in London at the time. [8361] £60



30. Spirit of the Union.

Lithograph with hand colouring
H.W. Hewet

Entered according to the Act of Congress in the year 1860, by E. Dechaux, in the Clerks Office of the United States, for the Southern District of New York. CAmeron & Walsh N.Y

Image 278 x 226 mm, Sheet 341 x 251 mm
unmounted

Below title inscription reads: Lo! on high the glorious shade, of Washington lights all the gloom; And points to these words : AMERICANS! Your FATHERS shed their blood to rear the UNION FANE / AMERICANS! O, will ye dare, On mountain, valley prairie, flood, By hurling down their GLORIOUS GIFT, To desecrate that blood?
[25514]

£250

Foreign Royalty



31. Grand Luc de Russie Son Altesse Imperiale Paul Petrovitch

Pen and ink
Anonymous
c. 1800

Image 73 x 64 mm, Sheet 74 x 65 mm oval
unmounted

Paul I (Pavel Petrovich) (1754 – 1801) was the Emperor of Russia between 1796 and 1801. He was the son of Catherine the Great and Grand Duke Peter, later Emperor Peter III. His reign was conspicuous for his reactionary policy in the Empire (his early policies can largely be seen as reactions against his mothers) and his dislike of foreigners, foreign books being even excluded from the country. A ruler of suspicious character, branded as a madman, Paul was strangled in the night of the 23-24 March 1801 by conspirers.

Condition: Trimmed to oval border, some very minor tears to edges.

[25487]

£50



32. Eugino Francisco Principi Sabaudiae et Pedemonti, Marchioni....

Copper engraving
Gerard Valk after M.D. Merian
Published by G. Valk
I 562 x 405 mm, S 570 x 412 mm
mounted

Eugène, François, Prince of Savoy (Oct. 18, 1663, Paris - April 24, 1736, Vienna). Eugene was the youngest son of the Count of Soissons, of the House of Savoy-Carignan, and of Olympia Mancini, a niece of Cardinal Mazarin.

He was a celebrated General and defeted the Turks at Zenta in 1679. He was also Marlborough's second-in-command at Belenheim, Oudinarde and Malplaquet. He was also one of the greatest print collectors of his day, his holdings eventually to the Albertina.

Singer 80315
Ex. Col House of Savoy
Royal Collection stamp on verso

[3199]

£500



33. Serenissima Isabella Clara Eugenia Infanti Hispaniarum Principi et Domina Belgarum.

Copper engraving
Johannes Muller after Peter Paul Rubens
c. 1625

Image 374 x 287 mm

unmounted

Infanta Isabella Clara Eugenia Archduchess of Austria, ruler of the Spanish Netherlands. (12 August 1566 – 1 December 1633) ; joint sovereign of the Habsburg Netherlands in the Low Countries and the north of modern France.

Schneevoogt 175.191

Corpus Rubenianum XIX 61 (copy)

New Hollstein 63.III (The Muller Dynasty (Jan Harmensz Muller))

Bartsch III.283.63

Condition: trimmed to platemark, repaired tear to the top left of image, crease to centre of sheet, pin holes to title space. [23948]

£300

House of Savoy

34. Eugene François, Prince De Savoie et De Piemont.

Copper engraving
Bernard Picart after Jacques van Schuppen
Published in 1722

Image 460 x 375 mm, Plate 580 x 395 mm

mounted



Eugène, François, Prince of Savoy (Oct. 18, 1663, Paris - April 24, 1736, Vienna). Eugene was the youngest son of the Count of Soissons, of the House of Savoy-Carignan, and of Olympia Mancini, a niece of Cardinal Mazarin.

He was a celebrated General and defeated the Turks at Zenta in 1679. He was also Marlborough's second-in-command at Belenheim, Oudinarde and Malplaquet. He was also one of the greatest print collectors of his day, his holdings eventually to the Albertina.

Singer 80339/41

Ex. Col House of Savoy [3200]

£500

Historians, Academics & Philosophers



35. [Sir John Bernard Burke]

Pen and Ink

Anonymous

c.1870

Image 143 x 143 mm, Sheet 215 x 154 mm

unmounted

Pencil inscription written below image.

A genealogist, likely to be Burke himself, sits in a living room reading Burke's Peerage. Behind him is a crest with an insect depicted on the shield. Likely to be of a satirical nature. Various other books lie on the floor beside the figure, The Old Curiosity, Lodge, De Brett & Almanac de Gotha and an oriental figurine stands on the mantle to the left.

Condition: Two small stains to the left hand margin not affecting image.

[25464]

£110

Literary and Poetic



36. [Lord Byron]

Pencil drawing

after Richard Westall

c.1820

Image & Sheet 203 x 158 mm

unmounted

George Gordon Byron, 6th Baron Byron (1788-1824) was a famed British poet. A legend in his own lifetime throughout Europe, Byron was famous for his good looks and his brilliant, reckless personality. A poet of travel and romance, and a scintillating satirist, he lived abroad from 1816 in self-imposed exile and died of fever at Missolonghi where he had joined the Greeks in their fight against Turkish rule. The profile portrait by Richard Westall, upon which this drawing was based, was painted when Byron was twenty-five; he died eight years later.

Richard Westall (1765-1836) was a history painter. He was apprenticed to a heraldic silver engraver in London in 1779 before studying at the Royal

Academy Schools from 1785. He exhibited at the Academy regularly between 1784 and 1836, became an Associate in November 1792 and was elected an Academician in 1794.

Condition: Glued to an album page, very small watermarks to centre of image. Horizontal scratch to image surface to the bottom of image. [25203]
£100

Military



37. Major General James Wolfe Commander in Chief, of His Majesty's Forces.

Mezzotint

Charles Spooner after H. Smith

Printed for John Bowles at the Black Horse in Cornhill London

Image 129 x 112 mm, Sheet 142 x 112 mm

unmounted

General James Wolfe (2 January 1727 – 13 September 1759) was a British Army officer, known for his training reforms but remembered chiefly for his victory over the French in Canada.

Chaloner Smith 37 ii/ii, O'Donoghue 7, Lennox - Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: trimmed to platemark and marginally within image to top and sides, under second line of title to bottom.

[21236]

£280

Naval



38. The Honble Sr. Edwd. Hawke, Knt of the Bath. Admiral of the Blue.

Mezzotint

Charles Spooner

Printed for J. Smith at Hogarth's - head, Cheapside, 1763.

Image 122 x 112 mm, Plate 150 x 114 mm, Sheet 220 x 138 mm
unmounted

Admiral of the Fleet Edward Hawke, 1st Lord Hawke, KB (1705 - 1781) was an officer of the Royal Navy and the Victor of Quiberon Bay.

Chaloner Smith 23, O'Donoghue 13, Lennox - Boyd iv/iv

Ex. Col.: Hon. Christopher Lennox-Boyd [21250]
£180



39. Sir Charles Hardy.

Mezzotint

Philip Dawe after Thomas Hudson

London. Published as the Act directs 23d. Sepr.

1779. by Robert Wilkinson, at No. 58 in Cornhill.

Image 135 x 112 mm, Plate 138 x 112 mm, Sheet 192 x 134 mm
unmounted

Sir Charles Hardy (ca. 1714 – May 18, 1780) was Commander-in-Chief, North Atlantic: a post that included that of Governor of New York

Chaloner Smith not recorded, Russell 4a ii/ii, O'Donoghue 2, Lennox - Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd [21280]
£150

Religious and Clerical



40. [Daniel Featley]

Etching

Anonymous

c.1645

Image & Sheet 171 x 125 mm

unmounted

Inscriptions above image read: 'Tim: Cap: 4. v. 7. / I have fought a good fight / I have finished my course / I have kept the faith.'

'I was in Prison, and ye came unto me / I was sick, and ye visited me: Matt: 25.36.'

Inscription below image in Latin and Greek.

Daniel Featley in his shroud, lying on a tomb, trees in the background and lightning above; frontispiece to William Loe, 'A sermon preached... at the funerall of that learned and polemical divine, Daniel Featley' (London, 1645).

O'Donoghue 2

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Laid to album page.

[25253]

£45

British Nobility



41. *Illustris Domina DNA: Maria Stuart Comitissa Portlandia Neylandiae*

Etching

Wenceslaus Hollar after Anthony Van Dyck

Joannes Meyssens excud; Antwerpiae, c.1650.

Image 232 x 180 mm, Sheet 274 x 188 mm.

unmounted

From Van Dyck's Iconographie

Frances Stuart, Countess of Portland (1617 - 1694)

O'Donoghue 2., Pennington 1484 iii/iv

[25309]

£120

British Royalty



42. *Carolvs dei gratia magnæ Britanniaë, Franciaë et hiberniaë rex.*

Etching

Adriaen Lommelin after Anthony Van Dyck

Antwerpiae, c. 1650

Image 258 x 202 mm, Sheet 280 x 208 mm.

unmounted

Charles I (1600 - 1649), King of England, Scotland

and Ireland. He was the second son of James I

(q.v.). Charles married Henrietta Maria in 1625 and

was beheaded 30 January 1649 at Whitehall. .

New Hollstein 119.I (Van Dyck), Mauquoy-

Hendrickx 177.I, Hollstein 43

[25310]

£100

British Topography

London



43. *Part of the City of Westminster...*

Photogravure

Emery Walker after Edmund Hort New

c. 1916

Image 155 x 555 mm, Sheet 235 x 586 mm

unmounted

Unconfirmed Edmund H. New signature in pencil.

With inset key panel of architectural history.

Edmund Hort New, known as E.H. New, was born in Evesham in 1871. He was the son of an important lawyer. He attended the Birmingham Municipal School of Art. He began painting landscape and later he devoted himself to illustration. Early in his career he worked with Ruskin and other associated Arts and Crafts artists. He latter went on to work for William Morris's Kelmscott Press. The influence of these experiences is evident in his prints - the decorative borders, armorials, etc.

These prints were made through a relatively new process at the time - photo engraving. Like photogravures the print is made by transferring a photo to a copper plate and then printing it. With the E.H. New prints, a contact print of New's pen and ink drawing was made and the large negative attached to a plate which was then exposed in an acid bath, the acid only biting where the negative was clear; thus, creating an engraved plate of New's drawing. The prints were available separately at shops in Oxford such as Ryman's in the early part of the 20th century and are on a cotton wove paper with an anvil watermark. This

mark means that the paper is from stock made for the Kelmscott paper
 [25386]
£320

Foreign Topography
India



44. Northern Entrance to Gundecotta Pass
 Aquatint
 Francis Jukes after Thomas Anburey
 Pubd. according to Act of Parliament by T. Anburey, Jan. 1 1799 & by F. Jukes N.10 Howland Street, London
 Image 360 x 525, Plate 390 x 550 mm, Sheet 450 x 630 mm
 mounted
 A plate from Anburey's *Hindoostan Scenery* of 1799 which is the rarest of the "Home published" sets of large Indian Views.
 Ex. Col. Mildred Archer
 [3218]
£1,850



45. View of KALPY on the JUMNA
 Aquatint
 Francis Jukes after Thomas Anburey
 Pub. according to act of Parliament Jan. 1 1799 by T. Anburey, Bengal and by F. Jukes Howland Street, London
 Image 347 x 519 mm, Plate 387 x 538 mm. Sheet 463 x 588 mm
 mounted

A plate from Anburey's *Hindoostan Scenery* of 1799 which is the rarest of the "Home published" sets of large Indian Views.
 Ex Col. Mildred Archer [3222]
£1,800



46. The Burial Place of A Peer Zada, Another
 Aquatint with hand colouring
 William Orme after Thomas Daniell
 Published & Sold Jany. 1 1803 by Edward Orme, His Majesty's Printseller, 59 New Bond Street
 Image 302 x 434 mm, Plate 360 x 480 mm
 Mounted

From 24 Views in Hindostan by William Orme
 A plate from '24 Views in Hindostan by William Orme'. This composition is based on a picture by Francis Swaine Ward (1736-1794) and depicts a the tomb of a Muslim holy man at Anupshahr, Uttar Pradesh. The obelisk to the left would have acted as a lamp stand. Within the walls is a tank for the purpose of bathing before entering the mosque. The trees depicted are tamarind trees.
 Abbey 424, 7
 [5289]
£400

Low Countries



47. Britannique. thuyt te Britten, t'honsbos, Meerminne, Gravinne
 Copper engraving
 Pieter van den Keere & Petrus Kaerius
 Jan Janszn., Arnhem and Petrus van der Keere, Amsterdam. c.1613

Image 138 x 195, Plate 141 x 197 mm, Sheet 150 x 199 mm
unmounted

A view of the Brittenburg near Katwijk in the Netherlands, Hondsbos, Mermaid and Countess

From the scarce French edition of *Description de tous les Pays-Bas ...* by

Lodovico Guicciardini. Lodovico Guicciardini (19 August 1521 – 22 March 1589) was an Italian writer and merchant from Florence, but who lived primarily in Antwerp. He was the nephew of historian and diplomat Francesco Guicciardini.

His best-known work, the *Descrittione di Lodovico Guicciardini patritio fiorentino di tutti i Paesi Bassi altrimenti detti Germania inferiore* (1567; *The Description of the Low Countries*) was an influential account of the history and the arts of the Low Countries, accompanied by city maps.

Guicciardini died in Antwerp in 1589. He was buried in the Cathedral of Our Lady (*Onze-Lieve-Vrouwekathedraal*) in the city.

Condition: Trimmed to plate to the left and lower margin, trimmed just inside plate to the right hand margin.

[25384]

£85

General Interest

Historical



48. 'Flos Republica Argentoratensis' [A Print commemorating the 300th Anniversary of the Declaration of the Republic of Strasbourg]

Copper engraving

Pierre Aubry after G.Freyder & I.Mürschel

P. Aubry Sculpsit. G. Freyder pinxit. I.Mürschel

pinxit. 1633

Image 490 x 330 mm, Plate 495 x 335 mm, Sheet 500 x 340 mm
mounted

This Print is a highly unusual and allegorically complex piece of commemorative art. The 'Republica Argentoratensis' of the title refers to the Republic of Strasbourg, founded in 1333 following the revolt of 1332, which lasted until Louis XIV's annexation of the town in 1697. The anniversary is hinted at at the base of the Lilly emblem that dominates the centre of the image, the 'CCC' (the Roman Numerals for 300). The date of the foundation of the town is also found at the base of the allegorical plant, the left hand leaf turning (a new leaf) at 13 and ending, on the right, with the number 33.

The Central Lilly (fleur de lys) motif imparts much about the meaning of the image. In the right hand flower are displayed the arms of the guilds of Strasbourg, who were integral to the broader based, oligarchical, government adopted after 1333. In the left hand flower John the Baptists points to the Lamb of God, who is also being pointed at by the hands of the twelve apostles. Given Strasbourg's status as one of the foremost centres of Protestantism in Europe, being the birthplace of the satirist and polemicist Johann Fischart and the Protestant Politician, Jacob Sturm von Sturmeck, as well as the home to Calvin, Erasmus and Bucer, this is hardly surprising. The coronet that unites the three flowers represents the Bishop or leader of the Protestant Congregations of Strasbourg preaching to a group of assembled worthies, a vignette that says much about the Strasburgian conception of the close relationship between God and Civic Politics. The Central flower shows the arms of Strasbourg, supported by heraldic lions, with the mantling helm being replaced with a figure of a sighted justice. Above Justice God the father, and God the Holy Ghost bless the city. This divine blessing is perhaps fortunate given the devastation and the storm clouds that are drawing ever nearer to Strasbourg. Indeed, part of the function of this print is to seek divine intercession ("Serva Urbem Christe Tuam" - Save your City, O Christ, as it says in the medallion on the stem of the Lilly). This intercession is to protect the neutral City (Strasbourg, like its Swiss neighbours, attempted to remain neutral for much of the seventeenth century, especially during the Thirty Years War) from the ravages of foreign, and particularly Catholic and Spanish arms, shown in the foreground. In 1633 the danger to this 'pure white Flower among the thorns' as the inscription has it, was far from illusory, with Spanish troops besieging Breisach only 30 miles away. Their weapons are not only the guns and swords shown in the foreground, but subtler tools such as the money chest or the lute, which have been placed strategically next to the Cannons. The hail that has destroyed the trees in the foreground on the left and right shows the dangers and the destruction of war, yet as the Hercules being toppled from his

pillar by Christ in the medallion in the middle of the stem suggests, these militaristic Catholics (equated with Pagans of old) will be driven off with divine aid, their almost idolatory worship of the Virgin Mary (seen on a banner supported by the right hand cannon) being considered a poor substitute for true religious devotion. Yet the citizens of Strasbourg should not be afraid of death, for as the skulls of the momento mori in the right hand corner suggest: 'Disce Mori' (Learn how to die).

Weigert (IFF)401, (Reiber p.413, no 6260) as "in-4o" [4784]
£250

Military

49. Napoleon Sur La Colonne

Wood engraving

Pellerin

c. 1819 - 1863

Image 497 x 330 mm

mounted

From Napoleon par l'Image Populaire. Portraits-Scenes-Batailles.

Original hand color. Extensive text below image.



From 1819 to 1863, the firm of Pellerin at Épinal produced a number of secular French historical images by the process of wood engraving, with hand color. It appears the firm kept the plates, for in 1912, Pellerin et Cie issues a group of these images in a portfolio entitled Napoleon pa l' image Populaire. The primary force behind these images was Jean-Charles Pellerin (1756-1836), a clock

maker in Épinal, who had the idea to expand production of wood engraved religious images to secular ones also, all for popular consumption. Pellerin's studio originated the print industry in Épinal. Pellerin taught his trade to Réveillé, an imperial soldier, who recorded his memories of the campaigns. Réveillé then taught François Georgin (1801-1863), who continued the firm. Later the firm moved to Paris and it is there that these later impressions were pulled, preserving for us these wonderful popular images which would scarce have survived into this century otherwise. [22044]
£200

Religion

50. Tu Vaincras Par Ce Signe Apparition d'une Croix, a Migne, pres Poitiers, le 17. Decembre 1826. au moment d'une plantation solennelle de Croix, pour la Cloture du Jubile. [The apparition of the Cross at Migne]

Etching

Anonymous

c.1827

Image 154 x 254 mm, Plate 255 x 280 mm, Sheet 290 x 450 mm

Unmounted



A representation of the onset of the Cross at Migne. In 1826, the parish priest of Migne, Francis Borein de Beaupre, assigned the towns inhabitants spiritual excercises in order to commemorate the Jubilee. The mission began on the 5th of November and was set to culminate in the erection of a cross in the cemety of the parish. According to Legend upon returning from a procession, involving the 2000 inhabitants of the town, the crowd witnessed an apparition of a luminous cross in the sky.

[25208]

£75

Sports
Horse Racing



51. 'Flying Fox' (M. Cannon Up) and His Later Owner, His Grace Hugh Lupus, the 1st. Duke of Westminster, K.G.

Woodblock/ Lino print
After N.Arthur Loraine
London, Pubd. by F.C McQueen (33 Haymarket, S.W.) Feb. 20th 1900.
Image 463 x 600 mm, Plate 493 x 671 mm
mounted
F.C McQueen, Printseller to H.M. the King of Italy, & co. Copyright registered - Steifbold & Co., Berlin.
[15993]
£310

52. Protector

Mezzotint with hand colour
C.H. Hodges after George Stubbs
Published March 25, 1790 by J & J Boydell
Cheapside, & at the Shakespeare Gallery, Pall Mall London
Image 370 x 469 mm, Pl. 432 x 509 mm
mounted
Lennox-Boyd 85, state iii/iii



Condition: Some light creasing and rubbing. Print high lighted with brown. Repaired tear in right margin going into plate not affecting the image.
[14389]
£1,000



53. Baronet

Stipple engraving
George Townly Stubbs after George Stubbs
London Published Feb. 20th 1794 by Messrs Stubbs, Turf Gallery, Conduit Street, c. 1794
Image 390 x 500 mm, Pl. 401 x 501 mm
unmounted
Lennox Boyd 100 State ii/iii
[14388]
£1,100

Japanese

Landscape and Famous Places



54. Boshu hoda no kaigan: The Hoda Coast in Awa Province

Woodblock print (nishiki-e)
Andō Hiroshige (1797-1858)
1858
Oban tate-e single sheet [9.5 x 14 inches]
framed
Signature: Hiroshige
Publisher: Tsutaya Kichizo
Series: Fuji Sanjurokkei: 36 Views of Mount Fuji

Thirty-six Views of Mount Fuji is the title of two series of prints by Hiroshige, depicting Mount Fuji in differing seasons and weather conditions from a variety of different places and distances. The series is considered to be one of the best works by Hiroshige. The 1852 series are in landscape orientation; the 1858 series are in portrait orientation. The same subject had previously been dealt with by Hokusai in two of his own series, Thirty-six Views of Mount Fuji and One Hundred Views of Mount Fuji. [23926]

£2,800



55. Shono, haku-u: Driving Rain, Shono

Woodblock print (nishiki-e)

Andō Hiroshige (1797-1858)

1833

Ōban yoko-e single sheet [9.5 x 14 inches]

framed

Signature: Hiroshige

Publisher: Hoeido

Series: Tokaido gojusantsugi no uchi: Fifty-three Stations of the Tokaido

Rainstorm in the mountains; coolies carrying a kago, with a straw coat thrown over it, up the hill, and two others, one with an umbrella, rushing down.

This plate depicts a group of travellers caught in a sudden summer thunderstorm and hurrying towards shelter.

Fifty-Three Stations of the Tokaido Road is Hiroshige's most famous set, reproduced in almost twenty different editions, even Kunisada produced a Tokaido series featuring figures in front of a landscape background virtually identical to these Hiroshige prints. Such repetition forced innovation and in each series Hiroshige depicted the same scenes from different angles, resulting in an almost cinematic effect when the multiple perspectives are exhibited together.

Condition: Faint centerfold; lightly backed; remargined; minor rubbing and soiling on front and reverse. [23454]

£2,700



56. Bishu- Nagoya shinkei: Actual view of Nagoya, Bishu (Owari) Province

Woodblock print (nishiki-e)

Utagawa Hiroshige II (1829-1869)

November 1859

Oban tate-e single sheet [9.5 x 14 inches]

framed

Signature: Hiroshige ga

Publisher: Uoya Eikichi

Series: Shokoku meisho hyakkei: One Hundred Views of Famous Places in Various Provinces

Number 15 from the series One Hundred Views of Famous Places in Various Provinces which dates from the middle of Hiroshige II's career, when he was in his mid-thirties. At this point he started using the name 'Hiroshige', since his master Hiroshige I had just died in 1858, and Hiroshige II had taken over the title 'Hiroshige', thus the prints in this series are signed 'Hiroshige'. The series does not appear to contain the full one hundred prints advertised in the title; it is currently known to contain at least 81 prints.

Condition: Excellent impression on full sheet with mica in roof.

The series title is in the tall rectangular cartouche in the top right corner; the title of each individual print is in the square cartouche to its left.

[23923]

£3,500

Maps
France



57. A Plan of the City of Paris

Copper engraving

Andrews, John

Published by J. Stockdale, Piccadilly, 1800.

Image 258 x 228 mm, Plate 280 x 240 mm, Sheet 359 x 288 mm.

unmounted

From A geographical, historical, and political description of the empire of Germany, Holland, the Netherlands, Switzerland, Prussia, Italy, Sicily, Corsica, and Sardinia;

[25033]

£250

Malta



58. A Plan of the city of Malta

Copper engraving

Andrews, John

Published by J. Stockdale, Piccadilly, 1800.

Image 175 x 260 mm, Plate 190 x 275 mm, Sheet 247 x 307 mm.

unmounted

From A geographical, historical, and political description of the empire of Germany, Holland, the Netherlands, Switzerland, Prussia, Italy, Sicily, Corsica, and Sardinia

[25039]

£250

Switzerland



59. A Plan of the City of Geneva

Copper engraving

Andrews, John

Published by J. Stockdale, Piccadilly, 1800.

Image 240 x 169 mm, Plate 251 x 191 mm, Sheet 306 x 245 mm.

unmounted

From A geographical, historical, and political description of the empire of Germany, Holland, the Netherlands, Switzerland, Prussia, Italy, Sicily, Corsica, and Sardinia

[25036]

£160

Celestial and Solar Maps



60. Planisphaerium Caeleste

Copper engraved with hand colour

Homann & Doppelmayr

1740

framed

Atlas Coelestis

A very decorative double hemisphere celestial chart, centered on the North and South Poles. With smaller circular diagrams illustrating the theories of Tycho, Ptolemy and Copernicus, two armillary spheres, 2 terrestrial globes.

Showing the inter-relation of the moon and tides, the illumination of the moon by the sun and the path of the earth around the sun.

[21814]

£1,800

