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Sporting Prints

Engraved Views and Rural Scenes



HYDE PARK CORNER.

Catalogue No. 584.

MAGGS BROS.

*By Appointment to His Majesty King George V
and H.R.H. the Prince of Wales*

34 & 35 Conduit Street, New Bond Street
LONDON, W.

AND

93 & 95 Rue La Boétie, Paris (8)

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Sporting Prints

Engraved Views and Rural Scenes



MAGGS BROS.

(B. D. MAGGS, E. U. MAGGS)

*By Appointment to His Majesty King George V
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34 & 35 CONDUIT STREET, LONDON, W.1.
and 93 & 95 Rue La Boétie, Paris (8)

TELEGRAPHIC & CABLE ADDRESS: "BIBLIOLITE, LONDON."

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SURREY VIEWS



THE CHASE

SEE NO. I

FOX HUNTING

I SURREY VIEWS.

THE CHASE. THE DEATH.

Pair of very decorative aquatints in colours showing the Chase taking place on the Old Brighton Road at Merstham, and the "Death" in a Wheelwright's Yard.

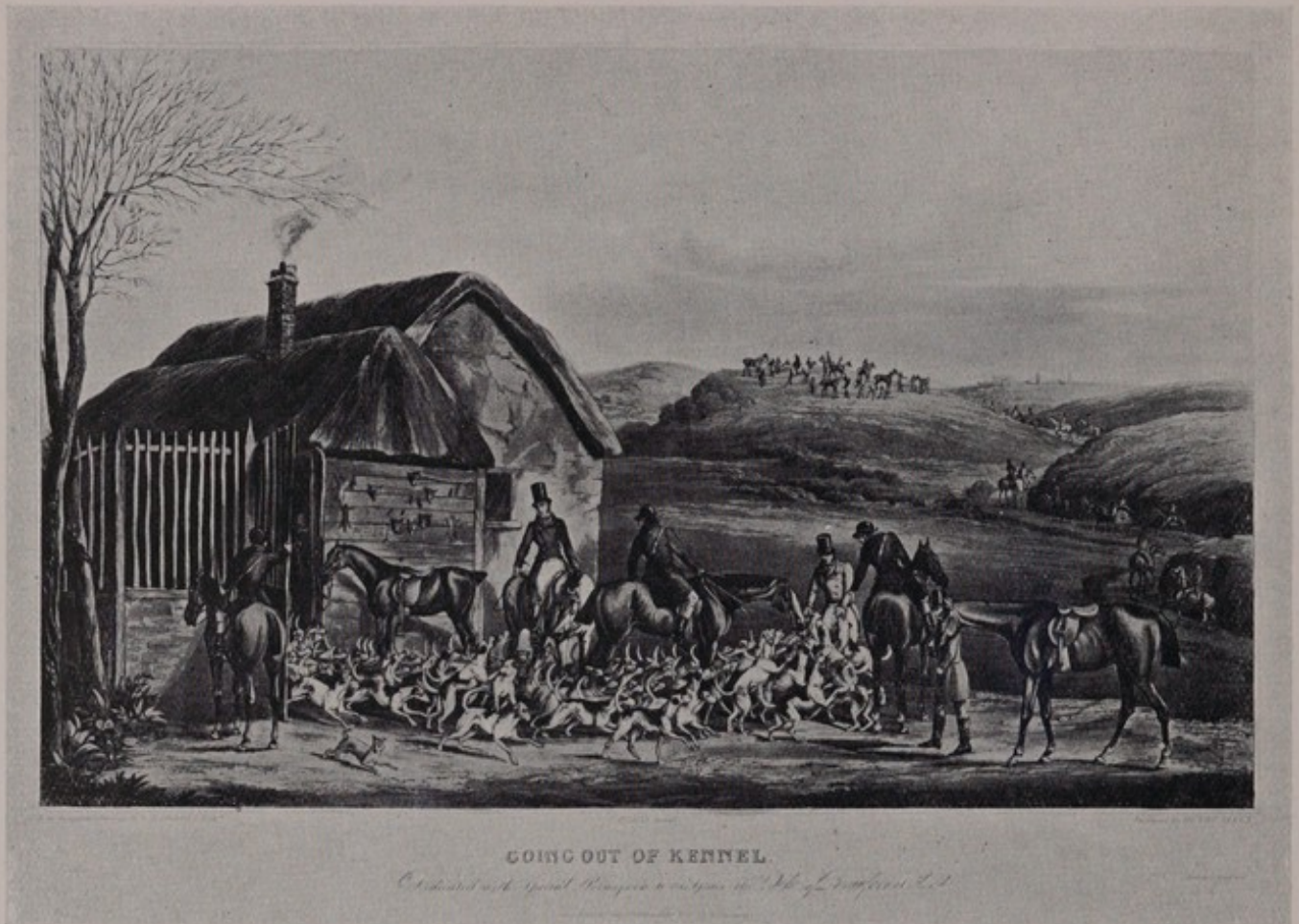
Painted and engraved by *D. Wolstenholme*.

Fine impressions printed in colours.

Size 14 x 18 $\frac{3}{4}$ inches, with margins. 1835. The pair, £210

SEE ILLUSTRATION OPPOSITE

FOX HUNTING



2 THE BEAUFORT HUNT.

"A Series of Eight Plates of Fox Hunting from the Original Drawings by W. P. Hodges Esqr and Engraved by Mr. Henry Alken." Also the rare title-page with "The Fox's Mask."

The set of nine aquatints. Size 12 $\frac{5}{8}$ x 20 inches, with margins. Fine impressions *printed in colours*, and bound in full levant morocco, gilt. 1833. £500

SEE ILLUSTRATION.

List of the Plates:—

- | | |
|---|-----------------------------|
| 1. The Title with "The Sportsman's Arms" (the large engraving of "The Fox's Mask"). | 6. Finding. |
| 2. Going Out of Kennel. | 7. Crossing the River Avon. |
| 3. Coursers tying up their Dogs. | 8. The Death and Treeing. |
| 4. The Chase. | 9. The Return Home. |
| 5. Hold Hard. | |

The "Beaufort Hunt" is one of the finest of the sets of colour aquatints. . . . Here is the case, if ever, where a little enthusiasm for sporting prints may be well expended. . . . They are what is termed an even set, by which is meant that they are all attractive pictures."—Siltzer.

FOX HUNTING



BREAKING COVER



THE DEATH

3 MEETING AT COVER.

BREAKING COVER.

FULL CRY.

THE DEATH.

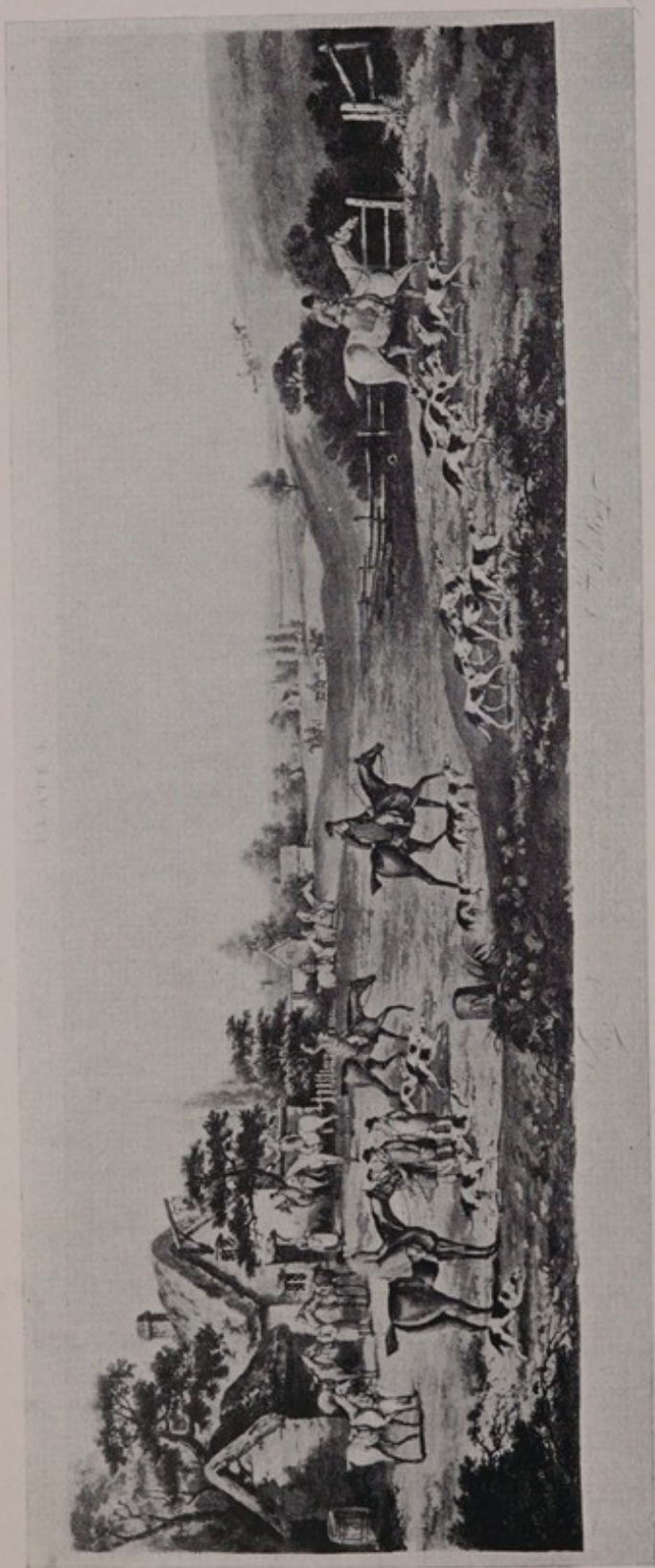
Set of four aquatints *printed in colours* by T. Sutherland after H. Alken. Published by T. McLean.

Very fine impressions with margins.

Size $5\frac{3}{8}$ x $23\frac{3}{4}$ inches. 1824.

The Set of Four, £250

SEE ILLUSTRATION



FOX HUNTING

4 LEICESTERSHIRE COVERS.

GOING OUT. "Look how she Pants."

FULL CRY. "Now, my braw Youths."

THE DEATH. "Distressed, he flies."

REFRESHMENT. "And if to Crown my Joys."

Set of four aquatints by *Sutherland* after *Dean Wolstenholme*.

Size $8\frac{1}{2}$ x $26\frac{3}{4}$ inches, with margins.

Very fine impressions printed in colours.

The early issue of the plates published by Burkitt and Hudson. 1817.

The Set, £325

SEE ILLUSTRATION OPPOSITE



AFTERNOON

SEE NO. 6

FOX HUNTING

- 5 *DRAWING A COVER.* (Hark to Old Danger).
GONE AWAY. (The Pleasure of a View Halloo).
THE LEAP. (Taking the Lead in Defiance of Speed).
THE FULL CRY. (Taking the Thing Easy).
THE DEATH. (The Reward of a Bold Push).
THE TOAST. (Fox Hunting).
THE REFRESHMENT.

Set of 7 aquatints *printed in colours* by Cooper and Sutherland after H. Alken.

Fine impressions of the first issue, 1818, with the address of S. and J. Fuller.

Size 12½ x 9¼ inches, with margins.

The Set, £105

6 FOXHUNTING.

MORNING.

AFTERNOON.

NOON.

NIGHT.

Set of four very fine aquatints by Jeakes (Jukes) and Clarke after D. Wolstenholme.

Size 11 x 15 inches, with margins. (1811).

Brilliant impressions of this very decorative set, printed in colours.

The Set of Four, £250

SEE ILLUSTRATION OPPOSITE



RABBIT PACK
 The illustration is by the artist
 and is a reproduction of the original painting by
 the artist. The illustration is a reproduction of the original painting by the artist.

FOX HUNTING

7 FOX HUNTERS.

THROWING OFF.

IN FULL CRY.

GONE AWAY.

THE DEATH.

Set of four aquatints by *R. G. Reeve* after *H. Alken*. (1828).

Fine impressions brilliantly printed in colours.

Size $12\frac{5}{8}$ x $8\frac{3}{4}$ inches, with margins.

The Set, £250

FOX HOUNDS

8 THE RABY PACK.

Interior of large kennels, nine hounds in various attitudes, drinking from water troughs, etc., in foreground to right a terrier, dog-feeder, top hat, waistcoat, knee breeches, half stoops, looking up and across slightly to left, fork with food held in both hands, to right open door, huntsman, top hat, coat, whip in right hand, looking to right, beyond can be seen clouds, top of trees.

Mezzotint *printed in colours* by *W. Ward* after *H. B. Chalon*.

Size $18\frac{3}{4}$ x $23\frac{3}{4}$ inches, with margins. 1814.

£84

SEE ILLUSTRATION OPPOSITE

HENRY ALKEN

9 *SCRAPS FROM THE SKETCH BOOK OF HENRY ALKEN.*

42 finely coloured plates, containing numerous Hunting, Racing, Driving, Shooting, and other Sporting Sketches.

Small folio. *Straight-grained morocco gilt, g.e.*

London, 1822.

£36

10 *SPORTING NOTIONS.* By H. Alken.

The complete set of 36 remarkably fine coloured aquatint plates.

Small folio. *Half morocco, g.e.*

London, M'Lean (1831).

£63

This series of plates was issued without a title.

11 *THE LIFE OF A SPORTSMAN*, by Nimrod (C. J. Apperley).

With 36 finely coloured plates by Henry Alken.

FIRST ISSUE OF THE FIRST EDITION. Royal 8vo. *Fine copy in crimson levant morocco extra, gilt back, g.e.*

(Size $9\frac{1}{4}$ x $5\frac{7}{8}$ inches).

London, Ackermann, 1842.

£140

12 *MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON, ESQ. OF HALSTON, SHROPSHIRE.* With notices of his Hunting, Shooting, Driving, Racing, and Extravagant Exploits, by Nimrod (C. J. Apperley).

With 12 full-page coloured plates by H. Alken.

FIRST EDITION. Post 8vo. *Original cloth.*

London, 1835.

£150

This, the First Edition, contains 2 plates, which were not reproduced in the later editions.

13 *MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON, ESQ.*

With 18 full-page coloured plates by H. Alken and T. J. Rawlins.

Second Edition, reprinted with considerable Additions from the New Sporting Magazine.

Royal 8vo. *Newly bound by Riviere in full crimson levant morocco extra, g. e., with the original cloth covers bound in at end.*

London, Ackermann, 1837. £50

This Edition contains for the first time the full number of 18 coloured plates—the First Edition only had 12 plates.

14 *MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON.*

Another Copy.

Second Edition. Royal 8vo. *Full morocco gilt, g. e., by Riviere.*

London, 1837. £35

15 *MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON, ESQ.*

With 18 full-page coloured plates by H. Alken and T. J. Rawlins.

Third Edition, with a Brief Memoir of Nimrod, by the Author of "Handley Cross."

Royal 8vo. *Remarkably fine copy in the original cloth gilt, g. e., as issued.*

London, R. Ackermann, 1851. £40

This is the First Edition with the Life of Nimrod.

16 *MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON, ESQ.*

Another Copy.

Third Edition. Royal 8vo. *Full new morocco extra, g. e., with the original cloth covers bound in at end.*

London, 1851. £28

JOHN CARELESS

17 *THE OLD ENGLISH SQUIRE.* "A Jovial Gay Fox Hunter, Bold, Frank and Free."

With 24 humorous coloured sporting and other plates.

FIRST EDITION. Imperial 8vo. *Full levant morocco gilt, uncut, t. e. g. London, Thomas M'Lean, 1821.* £45



SEE NO. 18

STAG HUNTING

18 STAG HUNTING.

The set of four magnificent aquatint engravings beautifully printed in colours, by *Thomas Rowlandson*, together with the very beautiful original water-colour drawing by Rowlandson for one of the engravings.

Large oblong folio. *Bound by Riviere in full levant morocco, g. e.*

London, R. Ackermann, 1801.

£650

SEE ILLUSTRATION OPPOSITE

This is one of the finest series of illustrations by Rowlandson, and one of the most attractive and decorative of all the sets of Sporting prints.

It comprises:—

Going out in the morning.

Scene at Windsor Forest.

Fox Chase.

Scene near Maidenhead Thicket.

Stag at Bay.

Scene near Taplow, Berks.

Return from the Chase.

Scene at Eaton (Eton), Windsor.

The magnificent water-colour drawing by Rowlandson which accompanies this set is that of the "STAG AT BAY."

The average size of each plate is $17\frac{3}{4} \times 22\frac{1}{4}$ inches, with margins.

This very scarce set is not mentioned in Grego's Rowlandson, and only two of the plates are mentioned in Siltzer's "Story of British Sporting Prints."

19 THE CHASE OF THE ROEBUCK.

THE DEATH OF THE ROEBUCK.

Pair of very choice and decorative aquatints *printed in colours* by *H. Alken* and *R. G. Reeve* after *W. P. Hodges*.

Size $13 \times 20\frac{1}{2}$ inches, with margins. 1834.

£52 10s

R. S. SURTEES

20 COLLECTION OF HIS ESTEEMED SPORTING NOVELS.

ALL FIRST EDITIONS. 6 vols., 8vo. *Newly and uniformly bound by Riviere in full polished calf gilt, g.e. London, 1853-88.* £60

Handley Cross, or Jorrocks's Hunt. With 17 coloured plates and numerous woodcuts by John Leech. 1854.

Mr. Sponge's Sporting Tour. 13 coloured plates by Leech. 1853.

"Ask Mamma" or the Richest Commoner in England. 13 coloured plates by Leech. 1858.

Plain or Ringlets? 13 coloured plates by Leech. 1860.

Mr. Facey Romford's Hounds. 24 coloured plates by Leech and Phiz. 1865.

Hillingdon Hall, or the Cockney Squire. With 12 coloured plates by Wildrake, Heath, and Jellicoe. 1888.

FOREIGN FIELD SPORTS

21 FOREIGN FIELD SPORTS. Fisheries, Sporting Anecdotes, etc., etc.

Fifty coloured aquatint plates by *Dubourg* and *Howitt*, after *Clark*, *Atkinson* *Howitt*, etc.

Small folio. *Contemporary morocco gilt, g. e.*

London, c. 1815.

£12 12s

COURSING

22 COURSING. A View in Hatfield Park.

Aquatint *printed in colours*, by and after *James Pollard*. Open letter proof. Published November, 1824, by R. Pollard & Sons, Holloway, near London.

Size $10\frac{3}{4}$ x $17\frac{3}{4}$ inches, with margins.

£52 10s

SHOOTING



- 23 *WILD DUCK SHOOTING.* *BITTERN SHOOTING.*
 GROUSE SHOOTING *PARTRIDGE SHOOTING.*

A set of four aquatints by *T. Sutherland* after *H. Alken*.

Very fine impressions printed in colours.

Size 11 x 8 $\frac{3}{4}$ inches, with margins. 1817. The Set of Four, £110

SEE ILLUSTRATION.



SHOOTING

24 *THE SPORTSMAN'S RETURN.*

Mezzotint *printed in colours*, by *W. Ward* after *G. Morland*.

Size 18 x 23 $\frac{3}{4}$ inches, with margins. 1792.

Brilliant impression.

£250

SEE ILLUSTRATION OPPOSITE

25 *DUCK SHOOTING.*

Aquatint in colours published October 1st, 1812, by *R. Pollard*.

Size 9 $\frac{3}{4}$ x 14 $\frac{3}{4}$ inches, with margins.

Fine impression printed in colours and in choice condition. £42

SHOOTING



PARTRIDGE SHOOTING.

26 PHEASANT SHOOTING.

DUCK SHOOTING.

SNIFE SHOOTING.

PARTRIDGE SHOOTING.

Set of four very fine engravings *in colours*, with engraved borders, executed in aquatint and etching, by *S. Alken* after *George Morland* and *Thomas Rowlandson*.

Size $16\frac{3}{4}$ x $21\frac{3}{4}$ inches, with margins. Published January 1st, 1791, by J. Harris and Thomas Merle.

The Set of Four, £250

SEE ILLUSTRATION.

SHOOTING



27 PARTRIDGE SHOOTING.

Aquatint by *D. Wolstenholme, Junr.*, after *D. Wolstenholme*.

Size $15\frac{1}{4}$ x $20\frac{1}{4}$ inches, with margins.

Choice impression in excellent condition and printed in colours.
1819. £95

SEE ILLUSTRATION.



The First of September
EVENING.

SHOOTING

28 *THE FIRST OF SEPTEMBER, MORNING.*

Interior of a stable. A sportsman uncouples two hounds. Another hound near open door. Boy in smock leads from stall a saddled pony. Another horse is fastened outside by bridle. Cat sleeps on casement sill.

THE FIRST OF SEPTEMBER, EVENING.

Exterior of an inn. On bench is seated a sportsman, gun between his knees, pointing with left hand to a hare which the landlord holds up. Hounds coupled at his feet. Little child stands near. To right, stableman leads saddled horse away. Yokel at casement.

Pair of mezzotints by *Wm. Ward* after *Morland*.

Size 18 $\frac{7}{8}$ x 23 $\frac{7}{8}$ inches, with large margins. 1796.

Magnificent impressions, printed in colours, in exceptionally choice condition.

£850

SEE ILLUSTRATION OPPOSITE

29 *DITTO.* Another pair in colours, also with margins.

£350



AMERICAN COUNTRY LIFE

October 1890

SEE NO. 30

SHOOTING

30 *AMERICAN COUNTRY LIFE SCENE. (OCTOBER AFTERNOON).*

Two settlers returning from shooting, one holding up a hare to a lady who stands at the gate of a large house with a child in her arms; a little boy playing with two dogs in foreground.

Lithograph *printed in colours* by N. Currier after F. F. Palmer, New York, published by N. Currier, 1855.

Size 16½ x 23½ inches, with large margins.

£18 18s

SEE ILLUSTRATION OPPOSITE



CATLIN THE ARTIST SHOOTING BUFFALOES WITH COLT'S REVOLVING PISTOL.

31 *SPORTING SCENES IN BRAZIL.*

Series of 4 tinted lithographs depicting George Catlin, the American Artist and Sportsman, shooting with Samuel Colt's rifles and revolvers.

Size 12½ x 17 inches, with margins. c. 1840. The Set, £38

SEE ILLUSTRATION.

I. Catlin, the artist, shooting Buffaloes with Colts Revolving Pistol.

II. Catlin, the artist and hunter, shooting Buffaloes with Colts Revolving Rifle.

III. Catlin, the artist and sportsman, relieving one of his Companions from an unpleasant predicament during his Travels in Brazil.

IV. A mid-day halt on the Rio Trombuto, Brazil.

George Catlin, who was born in 1794 in Wyoming Valley, Pennsylvania, is well known for his depicting of the North American Indians. In 1832 he commenced a long course of visits to the native haunts of no less than forty-eight different tribes; he published a work in 1851, containing portraits of 200 chiefs and warriors. He died in Jersey City in 1872.

Saml. Colt, an American inventor, born in 1814. About 1848 he began to manufacture revolvers on a large scale at Hartford, where he built one of the most extensive armories in the world.

SHOOTING

- 32 *RAWSTORNE* (L.). *GAMONIA*; or, The Art of Preserving Game; and an improved method of making Plantations and Covers, explained and illustrated.

With 15 finely coloured aquatint plates of Sporting Sketches after J. T. Rawlings by Banks and Reeve.

Royal 8vo. *In the original green morocco gilt, g. e.*

London, R. Ackermann, 1837.

£45

- 33 *WILLIAMSON* (Capt. Thos.) and *HOWITT* (Samuel). *ORIENTAL FIELD SPORTS*; being a complete, detailed, and accurate description of the Wild Sports of the East.

Frontispieces and 40 finely coloured plates.

2 vols., small folio. *Full contemporary red morocco gilt, g. e.*

London, 1819.

£22 10s

BADGER BAITING

- 34 *A MATCH AT THE BADGER.*
DRAWING THE BADGER.

Pair of aquatints *in colours* by J. Clark after H. Alken.

Size $8\frac{3}{4}$ x 11 inches, with margins. 1820.

The Pair, £3 3s

- 35 *BULL AND BEAR BAITING.*

Three plates, one showing the bull about to charge into two bull terriers; another, the terriers tossed in the air; and the third, a bear chained to the wall, two men with dogs before him and a third pulling ropes with bait.

Aquatints by J. Clark after H. Alken. *In colours.*

Size of each plate 11 x $14\frac{3}{4}$ inches, with margins. 1820.

The three plates, £6 6s

FALCONRY

36 *THE FALCONER.* (Portrait of Samuel Northcote, Jnr.).

To knees, standing, looking at hawk perched on his left hand, dog's head in lower left corner.

Very decorative mezzotint by *S. W. Reynolds* after *Jas. Northcote*.

Size $17\frac{7}{8}$ x $13\frac{3}{4}$ inches, with margins. 1797. £31 10s

Saml. Northcote, Jr., born 1743, died 1813, brother of James Northcote, Jr.

RACING

37 *STARTING.*

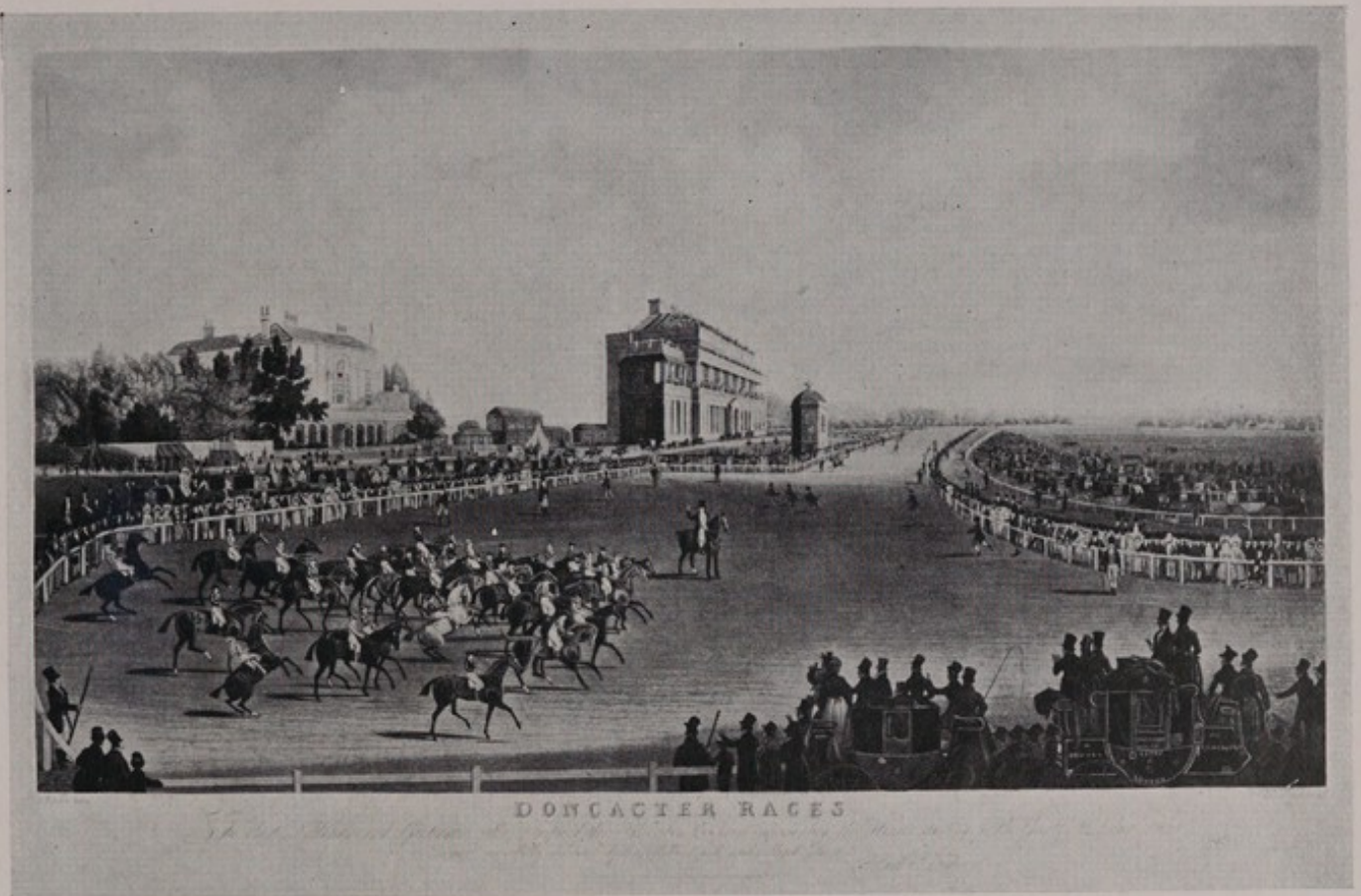
WEIGHING AND RUBBING DOWN.

Pair of aquatints, *printed in colours*, by *T. Sutherland* after *Henry Alken*.

Published by Thos. McLean, London, 1824.

Size 23 x 5 inches, with margins. £72 10s

RACING



38 DONCASTER RACES.

Plate 1. Representing the Horses starting for the Great St. Ledger Stakes.

Plate 2. Great St. Ledger Stakes, representing the Horses passing the Judges Stand.

Pair of most brilliant aquatints *in colours* by *Smart and Hunt* after *James Pollard*.

Size $24\frac{1}{4}$ x $13\frac{3}{4}$ inches, with large margins beyond plate-mark.

London, published June 1, 1832, and October 25, 1833, by S. & J. Fuller. The Pair, £142

SEE ILLUSTRATION.

The earliest issues of these splendid racing subjects. Both plates bear the stamp of the Cachet (Minerva Head) and Whatman paper Watermark.

RACING

39 RACE FOR ONE THOUSAND POUNDS!!

"Lord Darlington's Memnon beating Lord Exeter's Enamel at Newmarket, A.F. May 14, 1827."

Aquatint *printed in colours*, drawn and engraved by *Pollard*. Published June, 1827, by Pollard, London.

Size $7\frac{1}{4}$ x 17 inches, with margins.

£21

40 RACE FOR THE CLARET STAKES, NEWMARKET.

Aquatint *printed in colours*, with names of horses running below, i.e. 1st Moses, 2nd Morisco, 3rd Swape, etc.

Published May 20th, 1823, by R. Pollard & Sons, Holloway, near London.

Size 7 x 17 inches, with margins. *Very rare.*

£18 18s

41 ST. LEGER STAKES.

Panoramic View of British Horse Racing. The Race for the St. Leger Stakes of 1812, on Doncaster Course.

Index to horses names under.

Aquatint *printed in colours* by *Pollard* and *Dubourg* after *C. Thomson*. Published March 1st, 1816, by Ed. Orme.

Size 6 x $24\frac{3}{4}$ inches, with margins.

£10 10s

RACEHORSES

42 ANTINOUS.

"Bred by His Grace the Duke of Grafton, and got by the Duke of Ancaster's Blank, a son of the late Lord Godolphin's Arabian, Sire of most of the best Racers in the Kingdom. Antinous's Dam was got by Mr. John Crofts Old Partner." Etc.

Mezzotint by *Sartorius*.

Size $9\frac{3}{4}$ x $13\frac{3}{4}$ inches. 1768.

£1 10s

RACEHORSES

43 *BAY MIDDLETON.*

"The Winner of the Derby at Epsom, 1836. Bred by Lord Jersey in 1833, got by Sultan out of Cobweb (Bred by Lord Jersey in 1821) by Phantom out of Filagree, by Soothsayer—Web by Waxy—Penelope by Trumpator—Prunella by Highflyer."

Aquatint by *Chas. Hunt* after *Herring*.

Brilliant proof impression, printed in colours.

Size $12\frac{1}{4}$ x $16\frac{1}{2}$ inches, with margins. 1836.

£32 10s

44 *LAUNCELOT.*

"Winner of the Great St. Leger Stakes at Doncaster, 1840. Rode by W. Scott. Got by Camel out of Banter."

Aquatint by *C. Hunt* after *J. F. Herring*. *Proof impression.*

Size $12\frac{1}{2}$ x $16\frac{3}{4}$ inches. 1840.

£4 4s

45 *MAMELUKE.*

"The Winner of the Derby Stakes at Epsom, 1827. By Partesan his dam Miss Sofia, by Stamford, out of Sofia, by Buzzard."

Very fine aquatint *printed in colours* by *R. G. Reeve* after *Herring*.

Size $12\frac{3}{4}$ x 17 inches, with full inscription margin. 1827. £21

46 *BROWN HORSE "MASK."*

Mezzotint by and after *George Stubbs*.

With inscription under: "Was got by Squirt Son of Barlets, Childers, his Dam by Huttons, Black Leggs, his Grand Dam by the Fox Club, his Great Grand Dam by Cuney-Skins, his Great Great Grand Dam by Mr. Hutton's Grey Barb."

Size $21\frac{1}{2}$ x $15\frac{3}{4}$ inches, with margins. 1773.

£5 5s

RACEHORSES

47 MOSES.

"Bred by His Royal Highness the Duke of York in 1819, got by Whalebone, his dam by Gohanna, grandam Grey Skim by Woodpecker, great grandam by Herod out of Young Flag by Skim."

Aquatint *printed in colours* by and after James Pollard.

Size $14\frac{3}{4}$ x $18\frac{1}{2}$ inches, with margins. Published by R. Pollard and Sons, Holloway, London, June 22, 1822. £18 18s

48 SOLDIER.

"Got by Eclipse out of Spindleshanks by Omar out of Starling—Grandam by Godolphin Arabian. He started in 1782 and was taken out of training in 1787 at 8 Years Old. He won two 900 gs.—and three 50 gs.—and the Princes Plate etc. at Newmarket, he also won several matches, etc., at Guildford, Epsom, Ascot, Lewis, and Nottingham."

Aquatint by S. Alken after Garrard.

Size $14\frac{1}{2}$ x $18\frac{3}{4}$ inches. Published 1793 by Garrard.

Separate sheet with Pedigree and Performances. Size $18\frac{1}{2}$ x 22 inches. £7 7s.

49 "SULTAN," WINNER OF THE NEWMARKET WHIP, IN 1823.

"By Selim out of Bacchante by Williamson's Ditto, the Property of the Most Noble the Marquis of Exeter."

Aquatint by E. Duncan after J. Ferneley. *Fine impression.*

Size $12\frac{1}{4}$ x $16\frac{1}{2}$ inches, with full inscription margin. Published October, 1832, by R. Ackermann, Junr., London. £10 10s

50 THEODORE.

"The Winner of the Great St. Leger at Doncaster, 1822. By Woful, out of Blacklock's Dam by Coriander."

Very fine aquatint *printed in colours* by Sutherland after Herring.

Size $12\frac{1}{4}$ x $16\frac{1}{2}$ inches, with margins. £10 10s

51 DITTO. An uncoloured impression.

£4 4s

RACEHORSES

52 *TIRESIAS*.

"Was bred by His Grace the Duke of Portland in 1816, was Got by Soothsayer out of Pledge by Waxey—Prunella by Highflyer—Promise by Snap—Julia by Blank. In the Craven Meeting he won a Sweepstakes of 200 gs., beating Vanguard. In the first Spring Meeting he won the Newmarket Stakes of 50 gs., beating 10 others." Etc.

Aquatint *in colours* drawn and engraved by *James Pollard*. Published July 6, 1819, by R. Pollard & Son, Holloway, London.

Size $12\frac{1}{4}$ x $17\frac{1}{2}$ inches, with margins.

£21

53 *VIOLANTE*.

Interior of a stable with two grooms, one holding a horse-cloth, two men seen at entrance to stable in background.

Aquatint by and after *J. Whessell*.

Size $14\frac{1}{2}$ x $19\frac{1}{4}$ inches, with margins. *Printed in colours*. 1809.

£14 14s

The Property of the Rt. Hon. the Earl of Grosvenor.

PORTRAIT OF A JOCKEY

54 *CHIFFNEY* (Samuel, 1786-1854).

Depicted in jockey's costume, carrying whip and saddle, weighing scales to right, horse and two men behind him, open heath in distance.

Mezzotint by and after *C. Turner*. c. 1830.

Size $16\frac{1}{4}$ x $12\frac{3}{4}$ inches, with narrow margins.

£25

Jockey and trainer at Newmarket, 1802-51; won the Oaks five times and Derby twice; son of Samuel Chiffney the elder.

STEEPLECHASING

55 THE FIRST STEEPLE CHASE ON RECORD, OR THE NIGHT RIDERS OF NACTON.

- (I) Ipswich, the Watering Place behind the Barracks. Preparing to Start. All Sorts of Odds. The Grey for Choice.
- (II) The Large Field near Biles Corner. Whoop and Away. The Major in Trouble. Subden's Linen Suffers.
- (III) The Last Field near Nacton Heath. Accomplished Smashers. A Run upon the Bank.
- (IV) Nacton Church and Village. The Finish. A Good Five Still Alive. Grand Chorus, "The Lads of the Village."

A set of four aquatints by *J. Harris* after *H. Alken*.

Very fine impressions of the First Issue, brilliantly printed in colours.

Published by R. Ackermann, March 1st, 1839.

Size 14 x 10 inches, with margins.

£63

ARCHERY

56 GEORGE IV, WHEN PRINCE OF WALES (1762-1830).

Full length, standing, as a Kentish Bowman, plain dress, with a star and sash, holding bow in left hand, bowmen shooting at a target in distance, landscape.

Very fine stipple engraving by *Bartolozzi* after *J. Russell*.

Size 19½ x 13¼ inches, with full inscription margin. *Open letter proof impression.* 1795.

£2 10s

57 SPENS (Nathaniel, M.D., 1728-1815).

"To the Royal Company of Archers this Portrait of Dr. Nathaniel Spens, a Favourite Member in the Uniform of a Scottish Archer."

Whole length, standing, holding bow and arrow, landscape, vignette with motto under.

Line engraving by *J. Bengo* after *H. Raeburn*.

Size 23⅝ x 15¾ inches, with margins. 1796. *Brilliant open letter proof impression.*

£35

BOXING

58 *JACKSON* (John, 1769-1845).

Whole length, standing, dark buttoned coat, light breeches and stockings, right hand placing high hat on pedestal of statue to left; picture of prize fight on wall in background.

Mezzotint by *Chas. Turner* after *B. Marshall*.

Open letter proof impression.

Size 23 x 17½ inches, with margins. 1810. £47 10s

Pugilist, known as "Gentleman Jackson," champion of England, 1795-1803; afterwards kept a boxing school in Bond Street, London, at which Byron was a pupil; referred to by Byron and Moore as a popular character.

59 *THE RUSSIAN BRUISER GETTING HIS DOSE, WITH HIS SECONDS, THIRDS, BOTTLE HOLDER, ETC., COMING IN FOR THEIR SHARE.*

Various European powers represented as boxers, Wm. Pitt in armour standing to right.

Coloured caricature. 1801. 12s 6d

60 *OLYMPIC GAMES*, or John Bull Introducing his New Ambassador to the Grand Consul.

John Bull introducing a pugilist to Napoleon.

Coloured caricature. 1803. 8s 6d

COACHING

61 HYDE PARK CORNER.

Aquatint *in colours*, engraved by *R. and C. Rosenberg* after *James Pollard*.

Size 16½ x 24 inches, with large margins beyond plate-mark.

London, published by J. Watson, 7, Vere Street, Cavendish Square.
1828.

A celebrated Coaching print. *The earliest issue* with the Original Title and before any alteration in costumes and vehicles. £210

SEE ILLUSTRATION FRONT COVER.

A glorious and superb impression of this highly esteemed subject. Rarely, if ever, has such a copy been seen. The colouring through the three Arches, also the figures in distance being most particularly brilliant. For quality and brilliancy of colouring another such an impression would be difficult to find.

COACHING



THE GENERAL POST OFFICE, LONDON.

62 THE ROYAL MAILS DEPARTURE FROM THE GENERAL POST OFFICE, LONDON. (THE MORNING SCENE.)

Size 17 x 24½ inches.

THE ROYAL MAILS STARTING FROM THE GENERAL POST OFFICE, LONDON. (NIGHT SCENE.)

Size 16¾ x 24½ inches.

Pair of magnificent aquatints engraved by R. G. Reeve after James Pollard. Both purely printed in colours. Most brilliant impressions in pristine condition. Perhaps the finest pair of these rare coaching prints which have appeared for years. Both earliest issue.

No. 1. Published February, 1830, by J. Watson, 7, Vere Street, London.

No. 2. London, published Thos. McLean, 1830. The Pair, £210

SEE ILLUSTRATION.

COACHING



MAIL COACH.

63 MAIL COACH.

Aquatint by *M. Dubourg* after *J. L. Agasse*.

Size $14\frac{3}{4}$ x $16\frac{1}{2}$ inches, with margins.

Published April, 1824, by *J. Watson*, Bond Street.

Brilliant impression printed in colours.

£42

SEE ILLUSTRATION.

COACHING

64 THE MAIL COACH IN A DRIFT OF SNOW.

Aquatint *printed in colours* by G. Reeve after James Pollard.

Brilliant impression, and in superb condition.

Size 11 x 16 inches, with margins. 1825.

£105

65 THE MAIL COACH IN SNOWSTORM.

Aquatint *printed in colours* by G. Reeve after James Pollard.

Brilliant proof impression, in perfect condition.

Size 10 $\frac{7}{8}$ x 15 $\frac{3}{4}$ inches, with margins. 1825.

£120

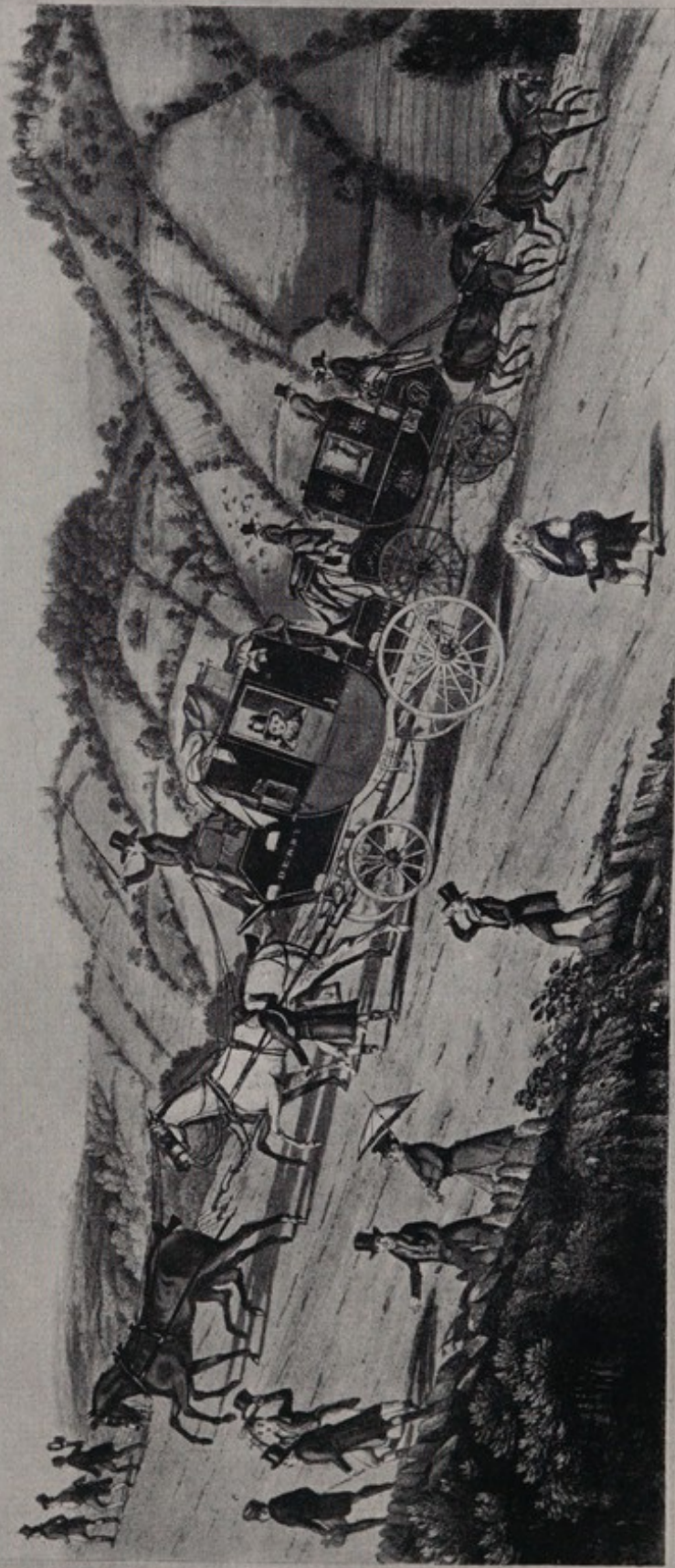
66 THE MAIL COACH IN A THUNDERSTORM ON NEWMARKET HEATH.

Aquatint *printed in colours* by R. G. Reeve after James Pollard.

Brilliant impression, and in superb condition.

Size 11 x 15 $\frac{7}{8}$ inches, with margins. 1827.

£105



STAGE COACH TRAVELLING.

COACHING

67 STAGE COACH TRAVELLING.

Two coaches and four, ascending and descending a hill, hilly country in background.

Aquatint in colours by R. Rosenbourg after J. Pollard.

Size 11 x 16 inches, with margins.

Fine impression, printed in colours.

£63

SEE ILLUSTRATION OPPOSITE

COACHING

68 THE EAGLE PARIS AND DOVER COACH.

Coach and four with passengers, the sea and town of Dover in distance, to left Dover Castle.

Aquatint in colours by *H. Alken* after *G. Tregear*.

Size $10\frac{3}{4}$ x $15\frac{1}{2}$ inches, with inscription margin. 1827.

Early impression of the first issue, with the word Dover spelt Dovor.
£42

69 COACHING SCENES.

Series of four extremely decorative and attractive engravings after *Cooper Henderson*, depicting animated coaching scenes.

All printed in colours, and in brilliant condition, and showing the work of Cooper Henderson at his best period.

Size of each aquatint $9\frac{3}{4}$ x 14 inches. c. 1837. These have no margins, as issued by the publisher, S. & J. Fuller, but each has the original descriptive label.

1. The Rival Coaches.
2. The Up and Down Mail.
3. Changing Horses.
4. Changing Horses (another plate). The Four Plates, £52 10s

Charles Cooper Henderson, 1803-1877. Educated at Winchester, he completed his studies by a tour abroad, and turned to good account the knowledge of French horses, coaching accessories, etc., that he acquired during his travels.

Incidents of the road and coaching were the special predilection of this painter, and many of these works were engraved. Henderson exhibited twice at the Royal Academy; in 1840 he sent in his "Edinburgh and Glasgow Mails Parting Company" and eight years later, "The Diligence of 1830."

DRIVING



70 I. *AVENUE DES CHAMPS ELISÉES, JOURS DE LONG CHAMP.*

Fashionably attired lady and gentleman, the lady about to alight from a two-wheeled gig, riders and vehicles seen behind.

II. Ditto. Another scene in the Avenue des Champs Elisées, an elegantly attired young man seated on horseback, looking down at an officer in uniform who stands by his horse; riders in background.

Pair of lithographs *finely printed in colours* by *A. L. Martinet* and signed in ink "chez Martinet."

Very rare and decorative.

Size 11½ x 17¾ inches. c. 1820.

The pair, £21

SEE ILLUSTRATION.

DRIVING

71 *A CURRICLE.*

A gentleman standing up in two-wheeled carriage, lady by his side, driving a pair of greys, two postilions behind.

Aquatint by *John Clark* after *Lt. Downman*.

Size $13\frac{1}{2}$ x $21\frac{3}{4}$ inches, with margins. 1810.

Printed in colours.

£45

72 *ROUTE DE POSTE.*

ROUTE DE POISSY.

ROUTE DE ST. CLOUD.

Series of three aquatints, *in colours*, by *Debucourt* after *C. Verner*.

A Paris, chez Ch. Bance, rue J. J. Rousseau, No. 10 et chez Debucourt, Boulevard St. Denis.

Size $13\frac{3}{4}$ x 17 inches, with margins.

The three, £18 18s

CRICKET

73 *SERIES OF 12 FULL-LENGTH PORTRAITS OF CELEBRATED CRICKETERS, ON THREE SHEETS.*

Very fine lithographs in colour by *J. C. Anderson*.

Size 9 x 6 inches. 1852.

James Hy. Dark.

Wm. Caldercourt.

Hillyer.

Wisden.

Joseph Guy.

Alfred Mynn.

Box.

Martingell.

George Parr.

Fuller Pilch.

Clarke.

Samson.

The Series, £3 3s

CRICKET

- 74 *BEAGLEY* (Thomas, 1789-1858).
 Lithograph by *J. C. Anderson*.
 Size $13\frac{1}{2}$ x 8 inches. c. 1840. £1 1s
 With the following inscription under:—
 "Thomas Beagley, the Celebrated Hampshire Cricketer. For whom 22 of I Zingari' and II of "All England" played a match at the Oval, Kennington, on the 14th and 15th of July, 1853, as a mark of respect to merit, coupled with an unassuming manner."
- 75 *DEAN* (James, born 1816).
 Lithograph *in colours*.
 Size $11\frac{3}{4}$ x $7\frac{3}{4}$ inches. c. 1840. £1 1s
 Famous Cricketer, born at Duncton, Sussex.
- 76 *DIVER* (Alfred, born 1824).
 Lithograph by *J. C. Anderson*.
 Size 13 x $8\frac{1}{2}$ inches. c. 1840. £1 1s
 Played for Cambridge, the Marylebone Club, etc. He succeeded John Lillywhite at Rugby School as professional tutor to the boys.
- 77 *HILLYER* (William, 1814-1861).
 Lithograph by *J. C. Anderson*.
 Size 13 x $9\frac{1}{2}$ inches. c. 1840. £1 1s
 Hillyer was often termed the best of all bowlers.
- 78 *WISDEN* (John).
 Coloured lithograph by *J. C. Anderson*.
 Size $12\frac{1}{2}$ x 9 inches. c. 1860. £1 1s
 Famous Sussex Cricketer, born at Brighton.
- 79 *SONGHEAD*.
 "Success to the Friends of The Bat and The Ball." Words by permission from The Cricketer's Manual. By Bat. Dedicated to the Marquis of Worcester, President of the Marylebone Club.
 Lithograph with view of a Cricket Match and vignettes of cricketers batting as a decorative border. c. 1840. 7s 6d

HOBBY-HORSES

80 *EVERYONE HIS HOBBY.*

Caricature *in colours*, depicting eight different men and their various hobbies, viz.:—

DOCTOR'S HOBBY. He is riding a hobby-horse in the shape of a Mortar.

ALDERMAN'S HOBBY. Riding hobby-horse made in the form of a turtle.

JOHN BULL'S HOBBY. John Bull astride a "Rump of Beef," holding a jug of porter. Etc., etc., etc.

Size $9\frac{1}{2}$ x $13\frac{3}{4}$ inches. 1819. 18s

81 *JOHNSON'S PEDESTRIAN HOBBY-HORSE RIDING SCHOOL AT 377, STRAND.*

Interior, showing number of gentlemen riding on velocipedes, spectators standing round all in costume of the period, description of machine under.

Engraving *in colours*.

Size $12\frac{3}{4}$ x $13\frac{3}{4}$ inches, with margins. 1819. £2 2s

82 *THE LADIES' HOBBY.*

A lady seated on a machine.

"The principle of this machine consists of two boards acting on cranks, on the axle of the fore-wheel, in a similar manner to those used for the purpose of turnery, and is accelerated by the use of the handles, as represented in the plate; the direction is managed by the centre handle, which may be fixed so as to perform any given circle."

Aquatint *in colours*.

Size $7\frac{1}{2}$ x $9\frac{1}{4}$ inches, with margins. 1819. £1 1s

HOBBY-HORSES

83 JOHNSON, FIRST RIDER OF THE PEDESTRIAN HOBBY-HORSE.

Johnson in foreground on hobby-horse, two others in background; description of machine below.

Engraving *in colours*.

Size $8\frac{7}{8}$ x $10\frac{1}{2}$ inches. 1819.

£1 1s

84 GOING TO HOBBYFAIR.

Hobby-horse propelled by an old gentleman, who is mopping his brow, his wig and hat placed in front of him, behind him on the hobby-horse lady and children, lake with statue in background.

Engraving *in colours* by J. R. Cruikshank.

Size $5\frac{1}{2}$ x $7\frac{3}{4}$ inches, with margins. 1819.

£1

TENNIS

85 BARRE (Edmund).

Full-length portrait in tennis costume, racquet raised in right and balls in left hand.

Photogravure after the original portrait painted by Bromley in 1849.

Size 21 by $15\frac{1}{2}$ inches, with margins.

Only a limited number issued and plates destroyed.

£2 10s

Champion Tennis Player from 1827 to 1860. Born at Grenoble 1802, died in Paris 1873. Was appointed Paumier (Tennis Player) to Charles X, Louis Phillippe and Napoleon III, with an annuity of 1,200 francs. Retired unbeaten champion in 1860, his last match for the title being against Edmund Tompkins the younger, which resulted in a draw.

DOGS AND CATTLE

86 BULLDOGS, WASP, CHILD AND BILLY.

Three bulldogs in an enclosure, tiled shed to right, young boy looks over fence.

Mezzotint by *Wm. Ward* after *Chalon*.

Size $17\frac{1}{2}$ x $23\frac{1}{2}$ inches, with margins. 1809.

Brilliant open letter proof.

£31 10s

Inscription on plate:—

“The above Bull Dogs (the property of Henry Boynton, Esq., originally of the late Duke of Hamilton’s Stud), and the only ones left of that blood, are in such high estimation that Mr. B. has refused 120 guineas for Billy and 20 guineas for a Whelp before taken from the Bitch. It is asserted that they are the only real Bull in existence, and that on their Decease the breed will become extinct.”

SPORTING DOGS

87 POINTERS.

CRAB.

FOX HOUNDS.

TERRIERS.

BEAGLES.

SETTERS.

SPANIELS.

STAG HOUNDS.

Set of eight aquatints *in colours* by *I. Clark* after *H. Alken*.

Size 13 x 9 inches, with margins. Published by McLean, 1820.

The Set, £6 6s

Scenes of Rural Life

Engravings and Drawings

HENRY W. BUNBURY — b. 1750

- 88 *THE GARDENS OF CARLETON HOUSE WITH NEAPOLITAN BALLAD SINGERS DESIGN'D 18TH MAY, 1784.*

Garden with high trees beneath which fashionably attired ladies and gentlemen are promenading, among them George IV when Prince of Wales and Mrs. Fitzherbert, to left musicians and ballad singers.

Stipple in brown by *W. Dickinson* after *Bunbury*.

Size 20 x 25 $\frac{7}{8}$ inches, with margins. 1785.

£8 8s

THOMAS BURKE — 1749-1815

- 89 *SATURDAY MORNING, OR THE COTTAGERS MERCHANDIZE.*

A young woman in mob cap, at cottage door with group of children, the eldest girl collecting chickens and putting them into a wicker basket ready for market, a boy stands behind her feeding a donkey out of his hat.

Stipple in brown by *T. Burke* after *W. R. Bigg*.

Size 18 $\frac{3}{4}$ x 23 $\frac{1}{4}$ inches, with margins. 1797.

Fine impression.

£9 9s

A. CARDON — 1772-1813

- 90 *THE SHEEP SHEARER.*

An old countryman sitting outside a cottage shearing sheep, which he holds on his knees, young child holding another sheep stands before him; landscape.

Stipple in brown by *A. Cardon* after *H. Singleton*.

Size 23 $\frac{1}{2}$ x 17 $\frac{1}{2}$ inches, with margins. 1801.

£1 15s

J. SHAW CROMPTON, R.I.

91 *AS YOU LIKE IT. (Act III. Scene III).*

Scene in the Forest of Arden, Audrey is seated on the roots of a large tree, her hands clasped round her knees, goats in background.

Charming water-colour drawing.

Size $11\frac{1}{4}$ x $9\frac{1}{4}$ inches. Signed.

£10 10s

Crompton, in 1916, exhibited once in the Royal Academy, four times in the Royal Institute and twice in the Royal Water-colour Society, and there were three exhibits in the Royal Institute after his death.

GILLES DEMARTEAU — 1722-1776

92 *SHEPHERDESS IN A WOOD.*

Reclining full length, head resting on hand, sheep at her feet, head of a youth seen behind a tree, wooded landscape.

Engraved by *Demartean* after *F. Boucher*.

Size $8\frac{1}{2}$ x $10\frac{1}{2}$ inches, with margins.

Circa 1760. *Brilliant impression in red.*

£12 12s

93 *LE SOMMEIL D'ANNETTE.*

Young girl reclining against a youth who looks down at her, sheep at her feet, trees in background.

Engraved by *Demartean* after *F. Boucher*.

Size $11\frac{5}{8}$ x $8\frac{1}{2}$ inches, with margins.

Circa 1760. *Brilliant impression in red.*

£15 15s

GILLES DEMARTEAU — 1722-1776

94 *GIRL AND YOUTH IN A WOOD.*

She is seated, hat in her lap, basket of flowers by her side, looking at dog which rests a paw on her knee; young man lies with face resting on his hands, trees in background.

Engraved by *Demarteau* after *F. Boucher*.

Size $8\frac{1}{2} \times 10\frac{3}{4}$ inches, with margins.

Circa 1760. *Brilliant impression in red.*

£15 15s

JOHN HILL — fl. 1800-1825

95 *HIGHGATE ARCHWAY. VIEW OF THE EXCAVATED GROUNDS FOR THE HIGHGATE ARCHWAY.*

Taken August, 1812, from the Site where the Bridge is now being built, representing the Temporary-Road, with a distant View of London.

VIEW OF THE HIGHGATE ARCHWAY.

Pair of very fine aquatints *printed in colours*, by *J. Hill* after *A. Pugin*.

Size $15 \times 21\frac{1}{2}$ inches, with margins. 1812-1813.

The Pair, £52 10s

Choice pair of these most extremely interesting London views; showing Costumes of the Period, Stage Coach, Post Chaise, Waggon, etc. Also the distant view of London.

FRANCIS JUKES — 1745-1812

- 96 *HIGHGATE. A VIEW FROM THE PARK NEAR HIGHGATE, LOOKING OVER THE HAMPSTEAD RESERVOIRS TOWARDS LONDON.*

Aquatint in colours by F. Jukes after J. Sargeant. Circa 1790.

Size $15\frac{1}{4}$ x $22\frac{1}{4}$ inches, with large margins.

£15 15s

H. MEYER — 1783-1847

- 97 *THE ROAD SIDE.*

A young peasant woman seated by the roadside nursing a child, a little girl reclines against her knee to left, to right a boy leans over milestone, trees in background.

THE COTTAGE DOOR.

A young girl seated holding book in right hand, a sleeping child is seated, with head resting on her lap in front to right, a cage hanging on the wall above them.

Engraved by *H. Meyer* after *Owen*.

Size $17\frac{3}{4}$ x $12\frac{5}{8}$ inches, no margins. (1814).

Brilliantly printed in colours.

The Pair, £97 10s



THE LAST LITTER

98 *THE LAST LITTER.*

Mezzotint by *W. Ward* after *G. Morland*.

Size 18 x 23½ inches, with large margins. 1800.

Brilliant open letter proof impression.

£31 10s

SEE ILLUSTRATION.



SEE NO. 99

GEORGE MORLAND — 1763-1804

99 *INSIDE A COUNTRY ALEHOUSE.*

Interior, man, great-coat, hat, carrying whip, holds up rabbit in left hand, at which another man seated at table looks, dogs at his feet. Behind, young girl with mug of ale. To right, near fireplace a country-man, little girl between his knees, spade at side.

OUTSIDE OF A COUNTRY ALEHOUSE.

Open landscape, inn to right, a woman leans against post, hand on child's shoulder, man on bench, master of hounds bends to take glass from boy, behind him another huntsman, mounted, drinks from tankard, hounds.

Pair of mezzotints by *W. Ward* after *G. Morland* and *J. Ward*.

Size 18 x 23 $\frac{3}{4}$ inches, no margins. 1791-7.

Brilliantly printed in colours.

The Pair, £210

SEE ILLUSTRATION OPPOSITE

100 *THE HARD BARGAIN.*

Interior of cowhouse. At open door a farmer holds a calf. His customer leans against a lintel. To left a cowboy sits in manger, dog lying by. In foreground a bulldog.

Mezzotint by *W. Ward* after *G. Morland*.

Size 18 $\frac{1}{4}$ x 23 inches, with inscription margin. 1803.

Fine impression.

£21



NURSE AND CHILDREN IN THE FIELDS.

GEORGE MORLAND — 1763-1804

101 *THE KITE ENTANGLED.*

A field with stile on the right, in the top branches of an oak tree a kite is entangled, three boys are below endeavouring to extricate it.

Very charming and decorative mezzotint by *William Ward* after *Morland*.

Size $20\frac{1}{4}$ x $15\frac{3}{4}$ inches, with margins. 1790.

Brilliantly printed in colours.

£250

102 *NURSE AND CHILDREN IN THE FIELDS.*

Very fine and decorative mezzotint by *G. Keating* after *George Morland*.

Size $20\frac{1}{2}$ x $15\frac{3}{4}$ inches, with margins. 1791.

Brilliant impressions, printed in colours.

£250

SEE ILLUSTRATION OPPOSITE



SEE NO. 103

GEORGE MORLAND — 1763-1804

103 *SAILORS' CONVERSATION.*

Exterior of an old inn with lattice window, a young woman with cap and curls, leans on wall listening to conversation of three sailors seated at table, another sailor with pipe in mouth seated on ground, small barrel between his knees, on which a glass is standing, to left in background a lake.

Mezzotint engraved by *Ward* after *Morland*.

SELLING FISH.

Scene on sea-shore; on right, woman standing with basket of fish and two lying on ground at her feet, bargaining with man on white horse, who holds a coin in right hand and basket on left arm, dog by side looking at fish on ground, cliffs at back. On left, rocks; boat partly drawn up on beach, two fishing-smacks on sea in distance.

Mezzotint engraved by *J. R. Smith* after *Morland*.

Size $17\frac{1}{4}$ x $21\frac{3}{4}$ inches, with margins. 1802.

Both fine impressions, printed in colours (the title of "Selling Fish" has been carefully repaired). The Pair, £350

SEE ILLUSTRATION OPPOSITE

GEORGE MORLAND — 1763-1804

104 *REST FROM LABOUR.*

A countryman with his dog seated under a tree.

Stipple by *T. Burke* after *G. Morland*.

Size $17\frac{3}{4}$ x 14 inches, with margins. 1808.

Printed in colours.

£31 10s

105 *THE SHEPHERD.*

A shepherd seated on grass with dog, beside stream, sheep in background, barn to left.

Mezzotint by *W. Barnard* after *G. Morland*.

Size $22\frac{3}{4}$ x 19 inches, with inscription margin.

£21

PRINTED IN COLOURS.

106 *CONTEMPLATION.*

In oval with mezzotint border.

Lady seated on a bank under trees; she wears large hat with feathers, hair long curls, hand holding book, landscape, river and trees in background.

Very fine mezzotint by *W. Ward* after *G. Morland*.

Size 13 x $10\frac{7}{8}$ inches, with margins. 1786.

£10 10s

THOMAS ROWLANDSON — 1756-1827
ORIGINAL DRAWING



107 *THE CATTLE MARKET.*

Water-colour drawing.

Size $7\frac{3}{4}$ x $11\frac{1}{2}$ inches. c. 1790.

£75

SEE ILLUSTRATION.

THOMAS ROWLANDSON — 1756-1827
ORIGINAL DRAWING

108 *FRENCH PRISONERS AT CANTERBURY.*

Courtyard in which men are standing and seated, some playing games.

Very fine water-colour drawing. c. 1790.

Size $5\frac{1}{2}$ x $9\frac{1}{4}$ inches. Signed.

£52 10s

THOMAS ROWLANDSON — 1756-1827
ORIGINAL DRAWING



109 *WAITING FOR NAPOLEON.*

Scene on the coast, in a military encampment, with artillery soldiers seated and lying on the ground amusing themselves in various ways, one looking out to sea with a telescope, others keeping guard.

Water-colour drawing.

Size $10\frac{3}{4}$ x $17\frac{1}{2}$ inches.

Extremely fine and interesting drawing.

£125

SEE ILLUSTRATION.

From the collection of Capt. Desmond Coke.

JAMES WALKER — b. 1750

110 *THE SPELL.*

Whole length, a young girl kneeling before milk-pail, watching a snail on block to right, a dog sits with his forepaw on pail; in distance to left landscape with cow.

Mezzotint by *James Walker* after *James Northcote*. First state, with Artists' names and line of publication in scratched letters.

Size $19\frac{3}{4}$ x $13\frac{3}{4}$ inches, with margins. 1783.

£6 6s

On the morning of the 1st May, it is customary in some places for the girls to go out to the fields blindfolded, and to grope among the dewy grass for a snail or slug, which, when found, is placed on a surface covered with flour or ashes, and is then supposed to crawl out the initials of the future lover's name. The finding of the snail, as in the above case, is a good omen, for it shows that the lover will have a house of his own, a consideration not to be overlooked.

JAMES WARD — 1769-1859

111 *THE COWSHED.*

Interior of shed. Cowherd seated on stool milking cow, looking at a milkmaid, who sits facing him; to left three cows stalled; to right, calf looks out of pen.

Mezzotint by and after *James Ward*.

Size $23\frac{1}{2}$ x $18\frac{3}{4}$ inches, with margins. 1793.

£15 15s

WILLIAM WARD — 1766-1826



THE CITIZEN'S RETREAT

112 THE CITIZEN'S RETREAT.

Mezzotint by *W. Ward* after *J. Ward*.

Brilliantly printed in colours, and in choice condition.

Size $17\frac{7}{8} \times 23\frac{1}{2}$ inches, with thread margins top and sides, and full inscription margin. 1796. £350

SEE ILLUSTRATION.

WILLIAM WARD — 1766-1826

113 *SELLING RABBITS.*

Interior of a thatched barn, containing many hutches of rabbits; a man and woman in centre; children and dog.

THE CITIZEN'S RETREAT.

Outside of a country house; lady in a mob cap scatters grain to chickens; children playing.

Pair of mezzotints by *W. Ward* after *J. Ward*.

Size 18 x 23 $\frac{3}{4}$ inches, with margins.

Brilliant impressions. Earliest issue. 1796.

£48

114 *THE TURNPIKE GATE.*

A countryman on horseback about to pay toll at toll-gate; dog at horse's heels.

Mezzotint by *William Ward* after *Morland*.

Size 17 $\frac{3}{4}$ x 23 $\frac{3}{4}$ inches, with margins. 1806.

Fine impression.

£31 10s

RICHARD WESTALL — 1765-1836

115 *GIRL AND PIGS.*

A young girl emptying a bucket into a trough, from which pig is feeding.

THE LITTLE DOMESTIC.

A girl kneeling before fire holding bellows, a dog lying on ground to left; open country seen through door-way in background.

Pair of stipple engravings *printed in colours* by *Gauguin* after *Westall*.

Size 9 $\frac{5}{8}$ x 12 $\frac{3}{4}$ inches, with margins. c. 1791. The Pair, £12 12s

JOHN MASSEY WRIGHT — 1773-1866

116 *MERRY WIVES OF WINDSOR.* Act V, Scene V.

Scene in Windsor Park; Falstaff the central figure lying on the ground, grouped around him in a semi-circle are Sir Hugh Evans, like a Satyr; Mrs. Quickly, and Pistol, as a Goblin; Anne Page, as the Fairy Queen, attended by her brother and others dressed like fairies, with waxen tapers on their heads.

Very fine water-colour drawing by *J. Massey Wright*.

Size $19\frac{3}{4} \times 23\frac{1}{2}$ inches.

£18 18s

John Massey Wright, was born at Pentonville in 1773, in 1808 he began to exhibit at the Royal Academy, but about 1820 he devoted himself to water-colours, was elected a member of the Old Society and regularly contributed to their shows. He designed a great many book illustrations. He died on May 13, 1866, in his ninety-third year. Three of his water-colours are at South Kensington.

117 I. *MERRY WIVES OF WINDSOR.* Act III, Scene III.

A Room in Ford's House; Falstaff, the central figure, about to step into a large basket; Mrs. Ford and Mrs. Page standing on either side, Robin, in foreground to left, lifting linen from the ground; foliage seen through mullioned window in background.

Size $8\frac{3}{4} \times 10\frac{1}{2}$ inches.

II. *SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM.* Act IV, Scene I.

The Wood near Athens; Titania in loose white robe is seated on mound to right, Bottom, who has the head of an ass, is sitting under a tree to left, several sleeping figures seen in background.

Size $8 \times 10\frac{3}{4}$ inches.

Pair of charming water-colour drawings by *J. M. Wright*.

The Pair, £15 15s

JOHN MASSEY WRIGHT — 1773-1866

118 "*AS YOU LIKE IT.*" Act III, Scene V.

Scene on the edge of the Forest, a shepherd and shepherdess (Silvius and Phoebe) seated under trees, flock of sheep to left, castle in distance.

Very fine water-colour drawing.

Size $12\frac{1}{4}$ x $17\frac{1}{2}$ inches.

Signed by the artist. c. 1840.

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JOSEPH WRIGHT (of Derby) — 1734-1797

119 *AN IRON FORGE.*

A smith, holding iron under a heavy hammer worked by mechanical power, another smith standing beside him, to right a woman with child in her arms, elder girl beside her, to left old man with child at his knee.

Mezzotint by *Earlom* after *Wright*.

Size 19 x $23\frac{1}{2}$ inches, with margins. 1773.

£8 8s

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120 HORSES GOING TO A FAIR.

Five cart horses proceeding along a country road with two countrymen in smocks.

Lithograph. Size 10 x 14 inches, with margins. £2 10s

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121 CYCLING. CREATING A SENSATION. *The Bully Boy on a Bicycle.*

A negro riding a high bicycle; behind him sitting on the ground another negro wearing overalls, an overturned pail on his head; wheelbarrow, brushes, etc. on ground.

Lithograph in colours after *Thomas Worth*.

Size $17\frac{3}{4}$ x $13\frac{1}{2}$ inches. 1881. £2 2s

122 FISHING. LANDING A TROUT.

A fisherman holding rod, falling off the trunk of a tree, which is floating in a stream.

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123 CARICATURE ON RACING. DELAYING A START. "*Come Quit Fooling and Bring up that Horse.*"

A diminutive jockey struggling to manage a restive racehorse.

Lithograph in colours after *Thomas Worth*.

Size $17\frac{3}{4}$ x $13\frac{1}{2}$ inches. 1881. £2 2s

124 *CARICATURE ON RACING. THE LIONS OF THE DERBY.*

Two racehorses, one ridden by a lion dressed as a jockey, passing the grand stand; an American waving a flag lettered "*Iroquois*," Queen Victoria, with the Prince of Wales by her side, waving a handkerchief labelled "*Archer*."

Lithograph in colours after Thomas Worth.

Size $17\frac{7}{8}$ x $13\frac{1}{2}$ inches. 1881.

£2 2s

125 *CARICATURE ON SHOOTING. A SWELL SPORT ON A BUFFALO HUNT. "Aw—I say! Don't see any Buffalo!"*

A sportsman seated on horseback on the edge of a precipice, behind him a herd of buffaloes about to charge.

Lithograph in colours after Thomas Worth.

Size $17\frac{3}{4}$ x $13\frac{3}{4}$ inches. 1882.

£2 2s

126 *SHOOTING. A BAD POINT, ON A GOOD POINTER.*

A sportsman with a gun, discharging it at a dog, while he gazes at a covey of partridges.

Lithograph in colours after Thomas Worth.

Size $17\frac{5}{8}$ x $13\frac{1}{2}$ inches. 1879.

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A horse breaking away from the shafts and leaving the occupants of the sleigh behind.

Lithograph in colours after Thomas Worth.

Size $17\frac{3}{4}$ x $13\frac{1}{2}$ inches. 1880.

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129 *BOLTED !*

Lithograph *in colours* after *Thomas Worth.*

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Lithograph *in colours* after *J. Cameron*, published by Currier & Ives.

Size $17\frac{1}{2}$ x $13\frac{1}{2}$ inches. 1872.

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131 *A SIDE-WHEELER "BUSTIN" A TROTTER. What do you Say ?*

Size 18 x $13\frac{3}{4}$ inches. 1879.

£2 2s

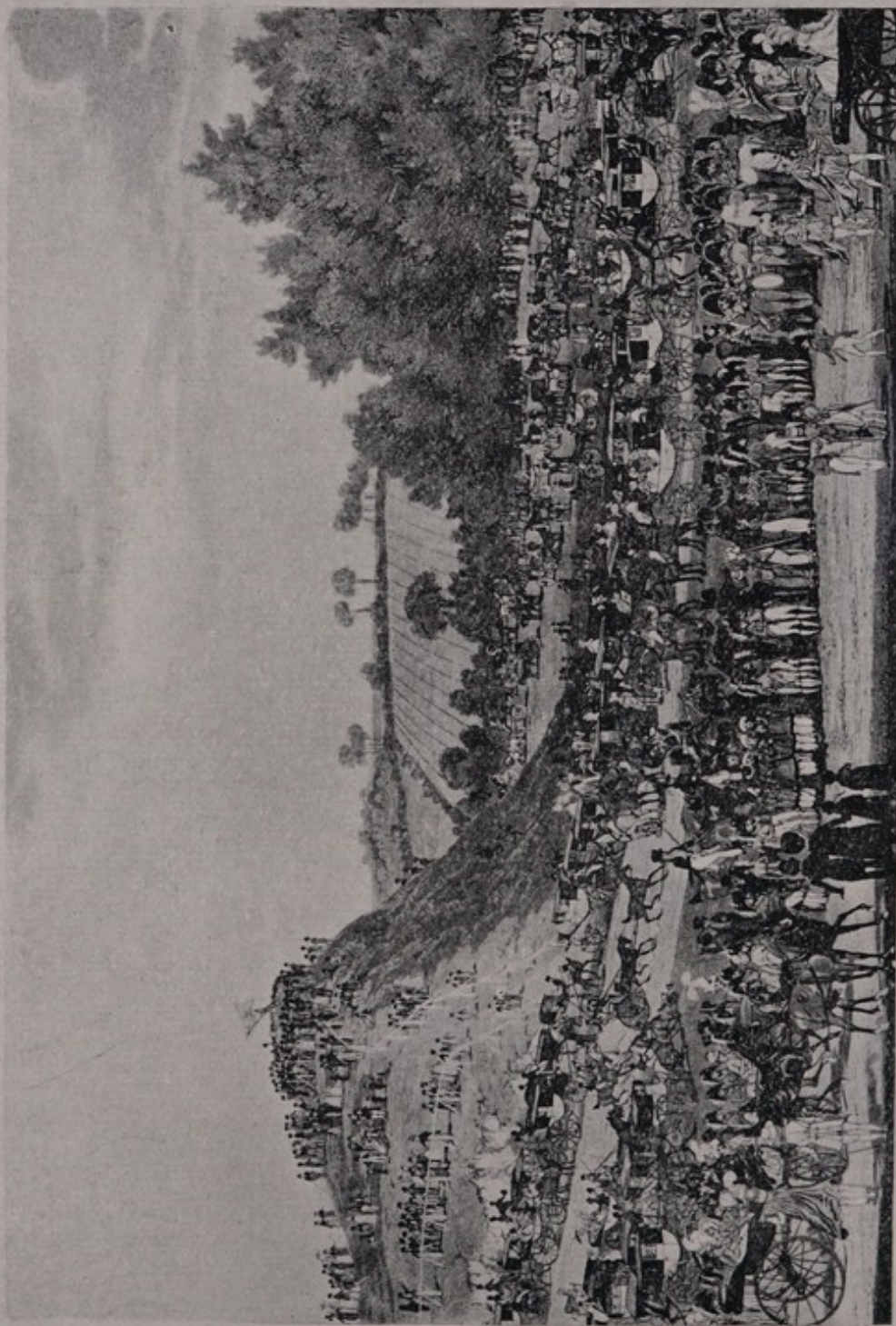
132 *"THAT'S WHAT'S THE MATTER."*

"Hello, friend! Pretty bad looking smash-up." "Yes, confound it! All comes from buying a poor wagon." MORAL: Buy your wagons from a reliable house.

Lithograph *in colours* after *Thomas Worth.*

Size $17\frac{7}{8}$ x $13\frac{5}{8}$ inches. 1882.

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BUCKS.

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Aquatint in colours by and after James Pollard.

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LANCASHIRE

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In foreground, several large sailing vessels at anchor during a gale; the town with Cathedral in background.

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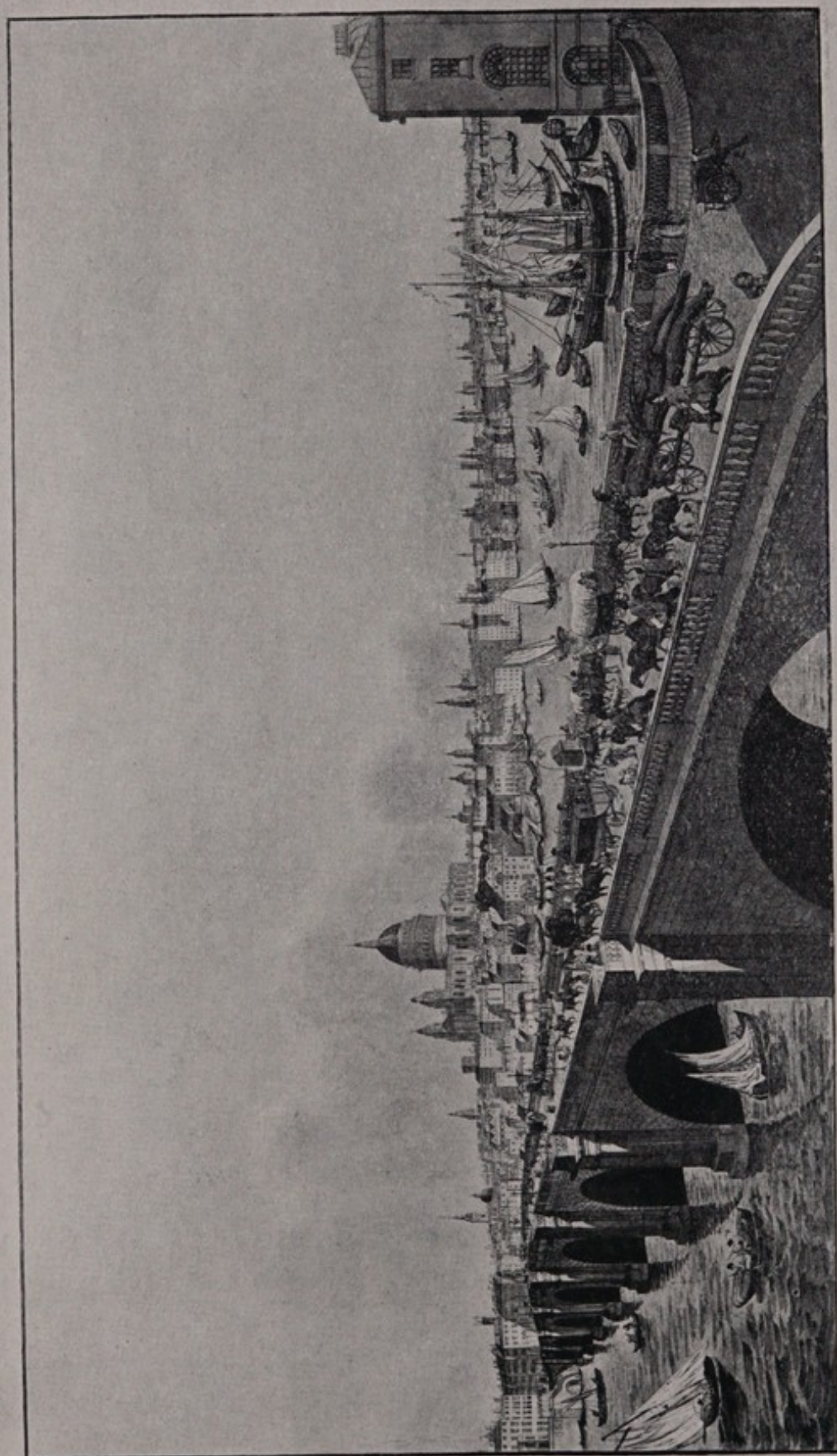
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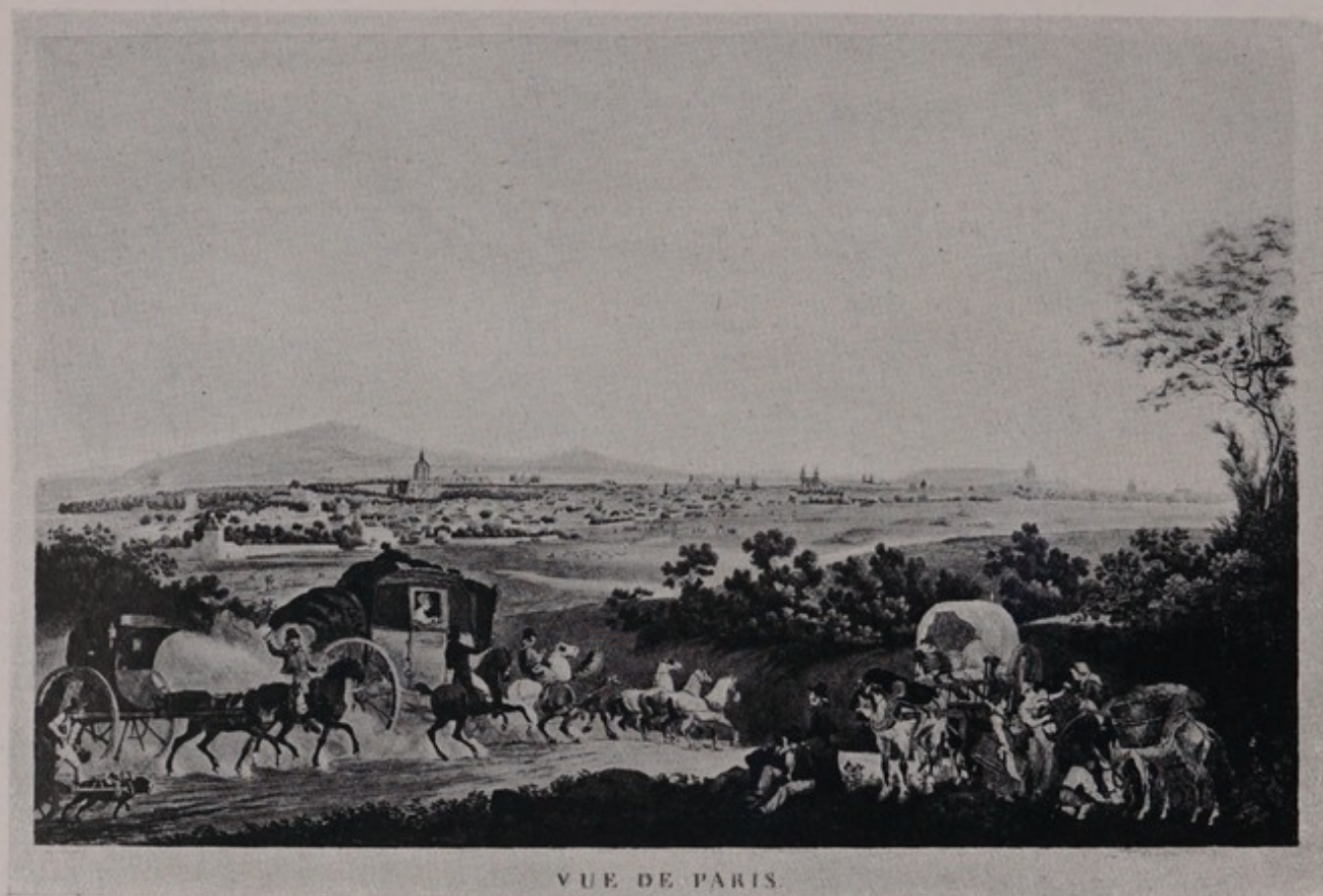
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| 5. 6. View of Kostheim and Hocheim. | 18. View of St. Goar and Rheinfels. |
| 7. View of the Town of Mainz. | 19. The Mouse. |
| 8. View of Elfeld and Erbach. | 20. View of Bornhofen and Salzig. |
| 9. View of Ostrich towards the
Johannesberg. | 21. View of Boppart. |
| 10. View of Rudesheim. | 22. View of Braubach. |
| 11. Bingen. | 23. The Royal Throne. |
| 12. The Mouse-tower near Bingen. | 24. Capellen towards Niederlahnstein. |
| 13. View of Asmannshausen. | 25. View of Ober and Niederlahnstein. |

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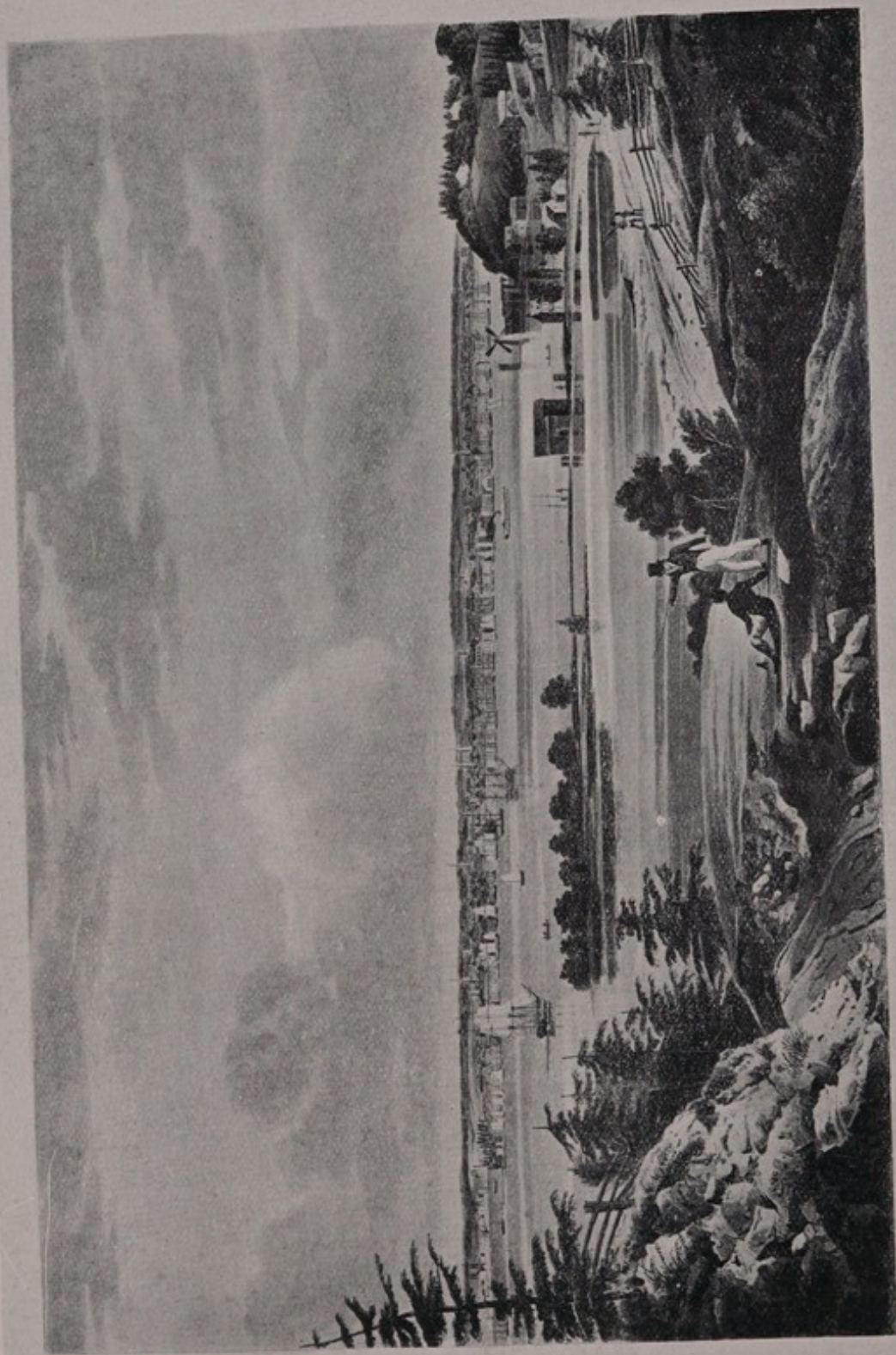
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AMERICAN VIEWS

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Pair of aquatints *finely printed in colours* by John Hill after Wm. G. Wall.

Published by Wall, New York, 1823.

Size 16 x 24 $\frac{3}{4}$ inches, with margins.

Very fine impressions and in excellent condition. The Pair, £250

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Inscription on plates:—

“To Thomas Dixon, Esq. this Plate is respectfully
Inscribed by his Obliged Servt. William G. Wall.”

185 NEW HAMPSHIRE. SOMERSWORTH, GREAT FALLS.

Lithograph printed *in colours* by Endicott after J. B. Bachelder.

Size 9 $\frac{3}{4}$ x 15 $\frac{3}{4}$ inches, with margins. 1856. £4 4s

186 NEW HAMPSHIRE. SOUTH VIEW OF PITTSFIELD.

Lithograph printed *in colours* by Endicott after J. B. Bachelder.

Size 9 $\frac{3}{4}$ x 15 $\frac{1}{2}$ inches, with margins. 1856. £4 4s.

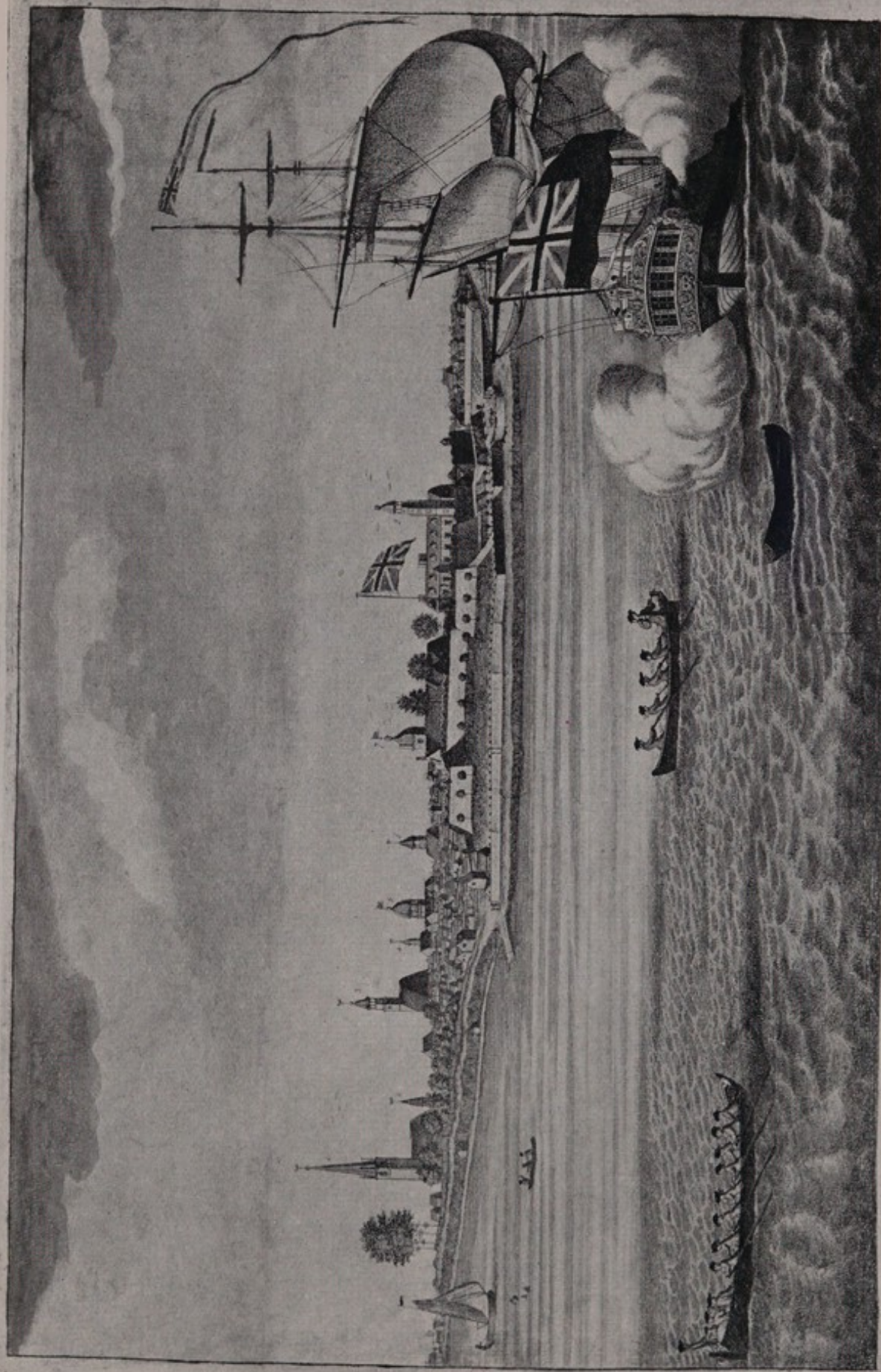
THE SECOND KNOWN VIEW OF NEW YORK.

187 NOVI BELGII NOVAEQUE ANGLIAE NEC NON PARTIS VIRGIN AE TABULA MULTIS IN LOCIS EMENDATA PER NICOLAUM VISSCHER.

Finely engraved decorative map of the New England States, in contemporary colouring, with inset view of New York at foot with inscription *Nieuw Amsterdam opt Eylant Manhattans*.

Size 22 x 18 $\frac{1}{2}$ inches, with margins. c. 1685. £45

An early issue of this valuable map, which bears what is considered to be the second known view of New York. It is supposed to have been made from an original sketch of New York, executed between the years 1651 and 1656, by Augustin Herrmann.



A View of FORT GEORGE with the CITY of NEW YORK from the S.W.

SEE NO. 189

AMERICAN VIEWS

188 *SIX REMARKABLE VIEWS IN THE PROVINCE OF NEW YORK,
NEW JERSEY, AND PENNSYLVANIA.*

Engraved after the paintings made by *Mr. Paul Sandy*, from the Drawings taken on the Spot by *his Excellency Governor Pownall*.

Size 13 x 20 inches, with margins. 1761.

*VIEW IN HUDSON'S RIVER ON THE ENTRANCE OF
WHAT IS CALLED THE TOPAN SEA.*

*THE ASTONISHING FALL OF WATER ON THE PASSAICK
(OR SECOND RIVER) IN THE PROVINCE OF NEW JERSEY.*

*A VIEW IN HUDSON'S RIVER OR PASKEPSEY AND THE
CATS KILL MOUNTAINS.*

*THE GREAT CHOES FALL OF WATER ON THE MOHAWK
RIVER.*

*A VIEW OF BETHLEM, THE GREAT MORAVIAN SETTLE-
MENT IN THE PROVINCE OF PENNSYLVANIA.*

*A DESIGN OF THE BEGINNING AND COMPLETION OF
AN AMERICAN SETTLEMENT OR FARM.*

The Six Plates, £31 10s

189 *A VIEW OF FORT GEORGE WITH THE CITY OF NEW YORK
FROM THE SOUTH-WEST.*

Showing the coast line with several small rowing boats and sailing ships.

Line engraving *in colours* by *I. Carwitham*.

Size 11¼ x 17½ inches, with narrow margins.

Fine impression.

£52 10s

SEE ILLUSTRATION OPPOSITE

AMERICAN VIEWS

190 *NEW YORK FROM HOBUCK FERRY HOUSE, NEW JERSEY.*

*MOUNT VERNON IN VIRGINIA, THE SEAT OF THE LATE
LIEUT. GENERAL GEORGE WASHINGTON.*

Pair of aquatints *brilliantly printed in colours* by Francis Jukes after Alexander Robertson. Highly decorative and very choice pair in brilliant condition.

London, published March 31st, 1800, by F. Jukes, No. 10, Howland Street and by Al. Robertson, Columbian Academy, Liberty Street, New York.

Size 18 x 14 $\frac{1}{4}$ inches, with margins.

The Pair, £132 10s

191 *NEW YORK. "THE ACTOR'S MONUMENT."* The late Edmund Kean, Esq., contemplating the Tomb he caused to be erected to the Memory of George Frederick Cook, in St. Paul's Church Yard, New York, America.

With inset portrait and verses below as follows: "Kindred in Genius, not unlike in fate, Behold the Great yield homage to the Great."

Aquatint *in colours* by G. and C. Hunt after Smith.

Size 15 $\frac{1}{2}$ x 12 $\frac{5}{8}$ inches, with inscription margin only. c. 1852.

£5 5s

192 *NEW YORK. TROY FROM MOUNT IDA.*

Aquatint *in colours* by J. R. Smith and P. Hill after W. G. Wall.

Size 14 x 21 inches, with margins.

£12 12s

193 *MASSACHUSETTS. SOUTH DANVERS.*

Panoramic View of the Town taken from Buxton's Hill.

Lithograph *printed in colours* by Endicott after J. B. Bachelder.

Size 10 x 15 $\frac{3}{4}$ inches, with margins. 1856.

£4 4s

AMERICAN VIEWS

194 *A DESIGN TO REPRESENT THE BEGINNING AND COMPLETION OF AN AMERICAN SETTLEMENT OR FARM.*

Very decorative engraving showing an inland creek with wooded banks on either side. The farm is seen on high ground to right. To left a water mill, behind, men ploughing with oxen.

Engraved by *Jas. Peake*, painted by *Paul Sandy*, from a design by Governor Pownal.

Size $12\frac{3}{4}$ x 20 inches, with margins. c. 1790.

£5 5s

195 *NIAGARA FALLS.*

A Series of six large aquatints by *C. Hunt* after *Lieut. Col. Cockburn*.

Brilliant impressions of the First Issue.

Size $20\frac{1}{2}$ x $27\frac{3}{4}$ inches, with margins. 1833.

Printed in colours.

VIEW OF TABLE ROCK AND HORSE-SHOE FALL.

VIEW OF AMERICAN FALL FROM GOAT ISLAND.

VIEW OF HORSE-SHOE FALL FROM BELOW GOAT ISLAND (AMERICAN SIDE).

VIEW OF UPPER BANK (ENGLISH SIDE).

GENERAL VIEW ABOVE THE ENGLISH FERRY.

VIEW OF HORSE-SHOE FALL FROM GOAT ISLAND.

£52 10s

SEE ILLUSTRATION OVERLEAF



THE FALLS OF NIAGARA.
THIS VIEW OF THE HORSE SHOE FALL FROM GOAT ISLAND.

CANADIAN VIEWS

- 196 CANADA. VANCOUVER ISLAND B.C. A VIEW OF THE SPANISH SETTLEMENT, IN FRIENDLY COVE, NOOTKA SOUND.

Very fine oblong drawing *in water-colours* showing various dwellings and stockades as used by the early settlers; also a ship in the process of being built. The background is composed of pine trees, with the sea in front.

Size 10 x 33 inches, and margins. c. 1792-98.

£63

An exceedingly interesting drawing showing as it does the early Spanish settlement in North America.

In Vancouver's Voyage is shown a view of the same place but taken from a different angle.

Nootka Sound, an inlet of British America, on the west coast of Vancouver Island, in 49 35. N., 126 34. W., forming an excellent harbour 10 m. across, with deep water and numerous islets. First discovered by the Spaniard Don Juan Perez in 1774, and called Bahia de San Lorenzo; rediscovered by Captain Cook, who named it King George's Sound in honour of George III, but it was afterwards called after Nootka, an Indian settlement.

- 197 QUEBEC. A VIEW OF THE NORTH-WEST PART OF THE CITY OF QUEBEC, TAKEN FROM ST. CHARLES'S RIVER.

Line engraving by *P. C. Benazech*. Drawn on the spot by *Richard Short*.

Size $12\frac{3}{4}$ x $19\frac{7}{8}$ inches, with margins. 1761.

£35

A most brilliant impression and in perfect condition owing to have been preserved in a volume since publication.

CANADIAN VIEWS

198 QUEBEC. *SHORT'S VIEWS OF QUEBEC.*

Complete set of 12 line engravings after *Richard Short*.

Brilliant impressions with large untrimmed margins.

Size $12\frac{3}{4}$ x $19\frac{3}{4}$ inches. 1761.

The Set, £250

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Comprising:—

- Plate 1. A View of Quebec from Point Levy. Engraved by P. Canot.
 „ 2. A View of Cathedral, Jesuits College and Recollect Friars Church taken from the Gate of the Governor's House. Engraved by P. Canot.
 „ 3. A View of the Treasury and Jesuits College. Engraved by C. Grignon.
 „ 4. A View of the North West Part of the City of Quebec taken from St. Charles River. Engraved by P. Benazech.
 „ 5. A View of the Orphan's or Urseline Nunnery taken from the Ramparts. Engraved by James Mason.
 „ 6. A View of the Intendants Palace. Engraved by William Elliott.
 „ 7. A View of the Inside of the Jesuits Church. Engraved by Anthony Walker.
 „ 8. A View of the Inside of the Recollect Friars Church. Engraved by C. Grignon.
 „ 9. A View of the Church of Notre Dame de la Victoire built in commemoration of the Raising of the Siege in 1695 and destroyed in 1759. Engraved by A. Benoist.
 „ 10. A View of the Bishop's House with the Ruins as they appear in going down the Hill, from the Upper to the Lower Town. Engraved by J. Fourgeron.
 „ 11. A View of the Jesuits College and Church. Engraved by C. Grignon.
 „ 12. A View of the Bishop's House with the Ruins, as they appear in going up the Hill, from the Lower to the Upper Town. Engraved by A. Benoist.

199 MEXICO. *VIEW OF THE GREAT SQUARE AND CATHEDRAL.*

Aquatint *printed in colours* by *R. G. Reeve* after *George Ackermann*.

Size $16\frac{1}{4}$ x $21\frac{1}{2}$ inches, with margins.

£8 8s.

- 200 *NORTH AMERICA. TICONDEROGA. A VIEW OF TICONDEROGA TAKEN FROM THE SAND-REDOUBT*, showing the Piers for a Bridge constructed by the Americans in the Year 1776, intended to form a communication with Ticonderoga and Mount-Independence.

ANOTHER VIEW OF TICONDEROGA.

Pair of original water-colour drawings by *Henry Rudyerd*, Capt. of Royal Engineers, 1788.

Size 24 x 13 $\frac{1}{4}$ inches, with margins. £84

Its celebrated fortress was built by the French in 1755 and was originally named Carrillon from the music of the Lower and Upper Falls. It was the headquarters of Montcalm, 1757, and was unsuccessfully besieged by Abercromby in July, 1758, taken 26th July 1759. The Americans took it 10th May, 1775, but retired July, 1777. After the war it fell into ruins.

AFRICA

- 201 *PART OF ST. JAMES'S VALLEY WITH A DISTANT VIEW OF THE TOWN OF ST. HELENA.*

HIGH KNOLL, ST. HELENA.

Pair of aquatints *in colours* by *C. Turner* and drawn by *Capt. Barnett*, 22nd Dragoons.

Size 15 $\frac{3}{4}$ x 21 $\frac{3}{8}$ inches, with margins. 1806. The Pair, £8 8s

- 202 *SANDY BAY VALLEY IN THE ISLAND OF ST. HELENA.*

Aquatint *in colours* by *D. Havell* after *Henry Salt*.

Published by William Miller, Albemarle Street, 1809.

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- 203 *VIEW OF CLARENCE COVE, ISLAND FERNANDO PO.*

Aquatint *printed in colours* by *Rosenburg*, painted by *W. J. Huggins*, Marine Painter to His Majesty, from a Sketch by *M. Tait*, Commander, Bark Guiane, 1832.

With index to places of interest under.

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AUSTRALIA

- 204 *A VIEW OF KOOMBANA BAY, OR PORT LES CHENAULT, WESTERN AUSTRALIA.*

Drawn and lithographed by *T. C. Dibdin* from an Original Sketch taken on the Spot by Miss Louisa Clifton.

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SYDNEY COVE, NEW SOUTH WALES. EMIGRANTS LEAVING THE SHIP.

Pair of lithographs *in colours* by *T. Picken* after *O. W. Brierly*.

Published by Ackermann, Strand.

Size $13\frac{1}{4}$ x $19\frac{1}{2}$ inches, with margins. 1853. £12 12s

Dedicated to Oswald Bloxsome, Esq., Rangers, North Shore Sydney.

- 206 *NEW SOUTH WALES. THE CITY AND HARBOUR OF SIDNEY, FROM NEAR VAUCLUSE.*

Very fine panoramic view showing New Government House, Sidney Cove, and many places of interest. With names of principal buildings, etc., under.

Lithograph *in colours* by *T. Boys* after *G. F. Angas*.

Size $13\frac{1}{4}$ x $22\frac{3}{4}$ inches, with margins. 1852. £14 14s

NEW ZEALAND AND SOUTH SEAS

- 207 *VIEW OF HAUHEINE, IN THE SOCIETY ISLANDS.*
VIEW OF OWHYHEE, ONE OF THE SANDWICH ISLANDS.
VIEW OF CHARLOTTE SOUND, IN NEW ZEALAND.
VIEW OF MOREA, ONE OF THE FRIENDLY ISLANDS.

Set of four aquatint engravings by *F. Jukes* from drawings made on the spot by *Cleveley*. *Fine impressions.*

Size $23\frac{3}{4}$ x $17\frac{1}{4}$ inches, with margins. 1787-8. £21

NEW ZEALAND AND SOUTH SEAS

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Showing Natives burning off wood for potato grounds.

Lithographed by *T. Allom* from a drawing by *Chas. Heaphy*.
Printed by *C. Hullmandel*.

Size $22\frac{1}{4}$ x $14\frac{7}{8}$ inches, with margins.

£6 6s

- 209 *VIEW OF NELSON HAVEN, IN TASMAN'S GULF, INCLUDING A PART OF THE SITE OF THE TOWN OF NELSON.*

PART OF LAMBTON HARBOUR, IN PORT NICHOLSON. Comprehending about one-third of the Water Frontage of the Town of Wellington.

Pair of lithographs *in colours* by *T. Allom* after *Chas. Heaphy*.

Size $20\frac{1}{2}$ x $13\frac{1}{2}$ inches, with margins.

The Pair, £9 9s

TASMANIA

- 210 *CITY OF HOBART TOWN.* 1855.

View of the Town taken from the sea. High hills rising in background.

Lithograph *in colours* by *E. Walker* after *K. Bull*.

Size $13\frac{1}{2}$ x 24 inches, with margins.

£7 7s

SOUTH SEA ISLANDS

- 211 *OMAI, A NATIVE OF ULAIETEA.*

Whole length, standing, in native dress, naked feet.

Engraving in sepia by *Bartolozzi* after *N. Dance*.

Size $18\frac{1}{4}$ x $11\frac{1}{2}$ inches, with margins. 1774.

10s 6d

Inscribed to the Rt. Hon. John, Earl of Sandwich.

An Otaheitan Chief, brought over by Capt. Furneaux in the Adventure frigate; was a great lion in London Society, being the first South Sea Islander seen in this country; he returned to the Pacific with Captain Cooke.

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