

# SAMUEL GEDGE



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SAMVEL GEDGE LTD.



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## MASTER PRINTMAKER OF THE NORTHERN RENAISSANCE

### 1. [LEYDEN, Lucas van.] [Golgotha.]

[Antwerp?] 1517. [i.e. late sixteenth century - after 1566.] Engraving, ink on paper (platemark approx. 41.8 x 29.1cm; sheet approx. 42.7 x 29.6cm) monogram "L" in plate at foot of sheet, on heavy laid paper with no watermark, blank verso with small old adhesions at tips of two corners (not visible to recto), blank verso with some negligible dust marks, in a very good state of preservation.

This large and detailed engraving was produced in 1517 by the Dutch painter and printmaker Lucas van Leyden (1494-1533), one of the most celebrated masters of the Northern Renaissance. In this depiction of the scene outside the walls of Jerusalem at Golgotha, also known as Mount Calvary, van Leyden has placed the Crucifixion in the background, populating the foreground with groups of peasants, huntsmen, nobleman and soldiers in conversation, their dress being that of the Low Countries at the end of the fifteenth century. At the foot of the plate is the artist's monogram, "L", the date 1517 being engraved to the lower right of the print. After van Leyden's death in 1533 his plates are thought to have been purchased by the Antwerp printmaker Maarten Peeters (c.1500-c.1566). He republished this print, adding his imprint at the lower right of the sheet as "Martin Petri excude in insigni aurei fontis." The example of the print offered here can be identified as state VI (see: New Hollstein), in which the plate has been reworked, in particular by the lightening of the sky through the removal of some of the cloud formations, and the imprint of Peeters being removed from the plate. It seems probable that these changes to the plate were made after the death of Peeters by a subsequent owner, suggesting a printing date after 1566. Demand for impressions of van Leyden's prints remained strong throughout the sixteenth century and he exerted a significant influence on the subsequent flowering of Dutch printmaking.

New Hollstein (Dutch & Flemish, vol. X), 74:VI.



## MASTER MEZZOTINT AFTER GUIDO RENI'S CRUXIFION OF ST. PETER

### 2. VAILLANT, Wallerant. S. Petrus Apostolus Crucifixus.

[Amsterdam.] *W. Vaillant fec. Excud. Guido Reni. s. pinx. Romæ. [c. 1670.] Mezzotint. (sheet 26.3 x 31.6cm, platemark 25.4 x 31.5cm) a fine impression, two small old corner paper adhesions to blank verso, in very good condition.*

A fine impression of this scarce mezzotint engraved by Wallerant Vaillant (1623-1677), a painter and printmaker of the Dutch Golden Age, celebrated in particular as the first professional engraver to work in mezzotint. Vaillant is thought to have had a hand in the invention of the mezzotint process while experimenting with printmaking techniques during his tutoring of Prince Rupert of the Rhine (1619-1682) in etching. Depicting the crucifixion of St. Peter, he produced this image after the painting by Guido Reni (1575-1642) of 1604-5, now in the Vatican collections. This engraving shows Guido Reni's composition in reverse. The other principal difference is the format of the image, Vaillant having widened the dimensions, adding more mountainous background landscape, enveloping the crucifixion scene with a brooding darkness. From amongst the more than two hundred mezzotints produced by Vaillant this is one of a small number of prints after paintings by Italian and Dutch masters depicting scenes from the Old Testament. It is an excellent example of Vaillant's virtuosity as the earliest master in the medium of mezzotint.

Wesley 98; Hollstein 34.

£1950



### FIRST PROFESSIONAL PRINTMAKER IN MEZZOTINT

#### 3. VAILLANT, Wallerant. [Judith with the head of Holofernes].

[Amsterdam.] Guido reni Invent. W. Vaillant fe [c. 1670.] Mezzotint. (platemark 25.2 cm x 39.5cm) thread margins, some light rubbing to surface, very small area of marginal loss at margin at head of sheet, two small old corner paper adhesions to blank verso, very good.

Wallerant Vaillant (1623-1677), a painter and printmaker of the Dutch Golden Age, is celebrated in particular as the first professional engraver to work in mezzotint. He is thought to have had a hand in the invention of the mezzotint process while experimenting with printmaking techniques during his tutoring of Prince Rupert of the Rhine (1619-1682) in etching. Depicting Judith with the head of Holofernes, he produced this image after the painting by Guido Reni (1575-1642), now in the Sedlmayer collection, Geneva. This engraving shows Guido Reni's composition in reverse. From amongst the more than two hundred mezzotints produced by Vaillant this is one of a small number of prints after paintings by Italian and Dutch masters depicting scenes from the Old Testament. It is an excellent example of Vaillant's virtuosity as the earliest master in the medium of mezzotint.

Wesseley 74; Hollstein 17. Provenance: Christopher Lennox-Boyd (1941-2012).

£1250



#### DRAWN BY ITALIAN ARTIST & POET - TUTOR TO GABRIELE ROSSETTI

##### 4. TIBERI, Nicola. [Paul the Anchorite being fed bread by a raven.]

[Vasto? c.1780?] Signed at foot: "N. Tiberii invenit, et delineavit." Drawing, ink on single sheet of paper (sheet 30.4 x 21.2cm, drawing 26.2 x 18.3cm) some negligible paper toning at margins, sometime laid down on second sheet of [eighteenth century] paper for preservation, in very good condition.

Depicting the first Christian hermit Paul the Anchorite (d.c.341), also known as Paul of Thebes, being fed bread by a raven in the wilderness, this pen drawing dateable to c.1780 bears the signature of Nicola Tiberi (1745-1805). Known as a poet, painter, draughtsman and engraver, Tiberi was a member of the circle of writers and artists centred on the southern Abruzzo town of Vasto in the second half of the eighteenth century. This accomplished drawing, achieved through the sensitive use of cross-hatching, exhibits the skill that is also in evidence in Tiberi's surviving engravings, included among which are his illustrations for *Anacreontiche morali di Cloneso Licio ...* (Rome, 1788) by his brother Gisuseppe Tiberi (1732-1812). A volume of Tiberi's own poetry was printed as *Idili e novelle ...* (Macerata, 1800). The poet Gabriele Rossetti (1783-1854), father to Dante Gabriel Rossetti (1828-1882) and Christina Georgina Rossetti (1830-1894), spent his youth in Vasto before moving to England and as a young man was taught to draw by Nicola Tiberi. A rare example of a drawing by this Italian poet and artist who appears to have exerted some tangential influence on the development of the Pre-Raphaelite sensibility.

£2750



## MARTHA & MARY IN SEVENTEENTH CENTURY ENGLISH MEZZOTINT

### 5. [FAITHORNE, William.] *Mary commended, Martha reprehended:*

[London.] *A Coypel pinx W Faithorne fec: E Cooper ex: [c.1695.] Mezzotint (platemark 32.6 x 23cm, sheet 32.8 x 23.2cm) thread margins outside plate, some negligible surface wear at margins, very good.*

A very good example of this scarce early English religious mezzotint depicting Jesus at the home of Martha and Mary (Luke 10; 38-42), titled here “Mary commended, Martha reprehended”. The home of Lazarus, Martha and Mary of Bethany has been given a somewhat neoclassical makeover. Jesus is depicted with hand outstretched to Mary who sits at his feet, listening to his teachings, while Martha, standing, is occupied with chores. Engraved c.1695 by William Faithorne the younger (c.1670-1703), the plate is thought to be a copy in reverse of an engraving by Louis Simmoneau (1654-1727) after a painting by Antoine Coypel (1661-1722). Published by the prominent London mezzotint publisher Edward Cooper (d.1725) whose premises were situated at the sign of the Three Pigeons in Bedford Street, Covent Garden, this is the earliest of several states. In the eighteenth century the plate entered the inventory of the Bowles family and continued to be printed into at least the 1790s.

We have traced examples of this state (i) at the British Museum (1881,0611.255) and Yale Center for British Art (B1970.3.902), both of which appear to be trimmed within the platemark.

£950



### FRENCH POPULAR PIETY DISPLAYED IN WOODCUT CRUCIFIXION

6. [PICARD, Alphonse.] *Voyez, chers disciples, les souffrances de votre Sauveur, qu'il a bien voulu endurer pour vous sauver de la mort éternelle et vous ouvrir les portes du ciel.*

[Caen.] Picard imprimeur en taille-douce et fabricant d'images découpées et autres, rue des Teinturiers, no. 6. [c.1833.] Print. Large folio (two conjoined sheets, total dimensions approx. 53.5 x 80cm) woodcut with contemporary handcolour, uncut edges, old central horizontal fold along join at centre, very good.

In excellent condition, this unusually large crucifixion print, a woodcut with contemporary handcolour in yellow, blue, orange and green, displays Christ on the Cross with medallion portraits of the twelve Apostles around the border of the sheet. It is a good example of the sort of bold *imagerie populaire* produced in France in the first half of the nineteenth century. This sheet was produced in Caen in northern France, one of the French centres for the production of popular devotional prints, and bears the imprint of the prominent printmaking family Picard. The address in the imprint, rue des Teinturiers, no. 6, was the address of Alphonse Picard (1806-1835), active between c.1831 and 1835.

Garnier, N., *L'imagerie populaire Française*, I, 602.



MEZZOTINT PORTRAIT AFTER PETER LELY

**7. [LELY, PETER.] The Right honoble the Lady Bellasis.**

[London.] P Lilly pinxit. R Tompson excudit. [c.1679.] Mezzotint. (platemark: 24.8 x 33.8cm; sheet: 25.5 x 34.2) a very good impression, in fine condition.

A fine example of this scarce and relatively early English mezzotint portrait of c.1679 depicting Susan, Lady Belasyse (d.1713). Pursued by the duke of York, her rise to prominence at the Restoration court during the 1670s was attributed to her wit and vivacity rather than her beauty. After a painting by the artist and collector Sir Peter Lely (1618-1680), the most prominent portrait painter of the court of Charles II, this mezzotint was published by Richard Tompson (d.1693). A pioneering London dealer, auctioneer and printseller, Tompson's business was based at The Sun in Bedford Street. Chaloner Smith 4.



### MARY OF MODENA IN EARLY MEZZOTINT

#### 8. [BROWNE, Alexander.] *Maria D.G. Ang: Sco: Fran: et Hib: Regina.*

[London.] P Lelly Eques pinx: Cum privilegio Regis Alexr. Browne ex. [c. 1685.] Mezzotint (sheet 25.7 x 34.9cm, platemark 25.1 x 34.3cm) a very good impression.

A fine mezzotint depicting the pious Roman Catholic Mary of Modena (1658-1718), second wife of King James II (1633-1701). As the title describes her here as Queen consort of England, Scotland and Ireland, the print presumably was produced between 6 February 1685 and 11 December 1688. After a painting by the artist and collector Sir Peter Lely (1618-1680), the most prominent portrait painter of the court of Charles II, this mezzotint bears the imprint of Alexander Browne (d.1706), miniature painter, auctioneer and one of the first men in London to publish mezzotints. Chaloner Smith 1883, 43, III.



### PORTRAIT PAINTER TO CHARLES II

#### 9. JODE, Arnold de. Peterus Lely Pictor Caroli II Magnae Britanniae Regis.

[London.] P: Lelii delin. A: de Jode. Sculp: [Richard Thompson, c.1667.] Engraving (sheet 32.7 x 45.9cm; platemark 28.7 x 36.2 cm) margins a little dusty with one small ink mark and small closed tear not touching printed surface, verso with collection stamp (Defer-Dumesnil), very good.

This print depicting the artist and collector Sir Peter Lely (1618-1680), the most prominent portrait painter of the court of Charles II, can be dated to c.1667. It was engraved, after a self portrait by Lely, by Arnold de Jode (1638-1667), a talented Antwerp-born printmaker who resided in London in the mid 1660s. The publisher was Richard Tompson (d.1693), a pioneering dealer, auctioneer and printseller whose business was based at The Sun in Bedford Street. The British Museum copy (P,6.141) is cropped – unlike this present example which has very large margins. Provenance: the small nineteenth century stamp to verso (Lugt 739) is that of the Defer-Dumesnil collection formed by Pierre Defer (1798-1870) and his son-in-law Henri Dumesnil (1823-98). A good example of a scarce print.



### CHRISTIAN VII OF DENMARK PAINTED FOR GEORGE III

**10. [FISHER, Edward.] Christian VII. King of Denmark, &c. Done from the original picture painted by Mr. Dance, for the king of Great Britain, to whom this plate (with permission) is most humbly inscribed ...**

[London.] Publish'd according to act of Parliament 1st April 1769, & sold at the Golden Head South side of Leicester Square. Price 5s. Mezzotint (platemark 27.9 x 37.8cm, sheet 29.1 x 39.2cm) very good condition.

This fine mezzotint portrait of king Christian VII of Denmark (1749-1808) was produced by the master mezzotinter Edward Fisher (1722-c.1782) after a painting by Nathaniel Dance-Holland (1735-1811), one of a number commissioned from him at this time by king George III (1738-1820). The painting remains in the British Royal collection. Christian VII, a cousin to George III, is here depicted wearing the Danish Order of the Elephant. The ties between the British and Danish royal families were strong during the eighteenth century. Christian, remembered in particular for his mental illness, married his cousin, Princess Caroline Matilda (1751-1775) George's youngest sister. The end of their short and unhappy marriage was precipitated by a coup which exposed Caroline's affair with Christian's physician, the prominent Danish reformer Johan Friedrich Struensee (1737-1772), leading to her exile and Struensee's execution. Chaloner Smith 13, ii (following unlettered proof). Provenance: Hon. C. Lennox-Boyd.

£650

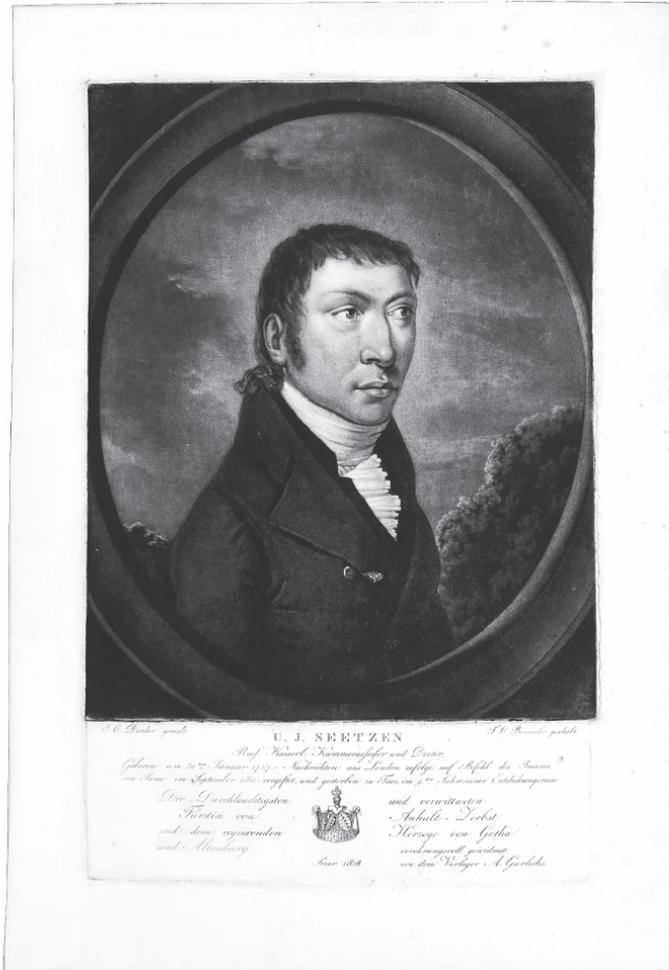


### ARMENIAN MERCHANT IN MEZZOTINT

#### 11. [FABER, John.] Arutin George.

[London.] G. Kneller pinx. t 1712. I. Faber fecit 1738. Sold by I. Faber at the Golden Head in Bloomsbury square. Mezzotint. Folio (sheet approx. 26.2 x 36.5cm; platemark approx. 25 x 35.5cm), a very good impression, one tiny marginal tear of a few mm just touching platemark.

This mezzotint depicts Arutin George, a prominent Armenian trader present in London during the reign of Queen Anne. The engraving was produced in 1738 by John Faber (1695-1756) after a 1712 painting by Sir Godfrey Kneller (1646-1723). For references to Arutin George trading in cloth with London merchants, see: Baladouni, V & Makepeace, M. (eds.) *Armenian merchants of the seventeenth and early eighteenth centuries: English East India Company sources*, Philadelphia, American Philosophical Society, 1998. Chaloner Smith 152.



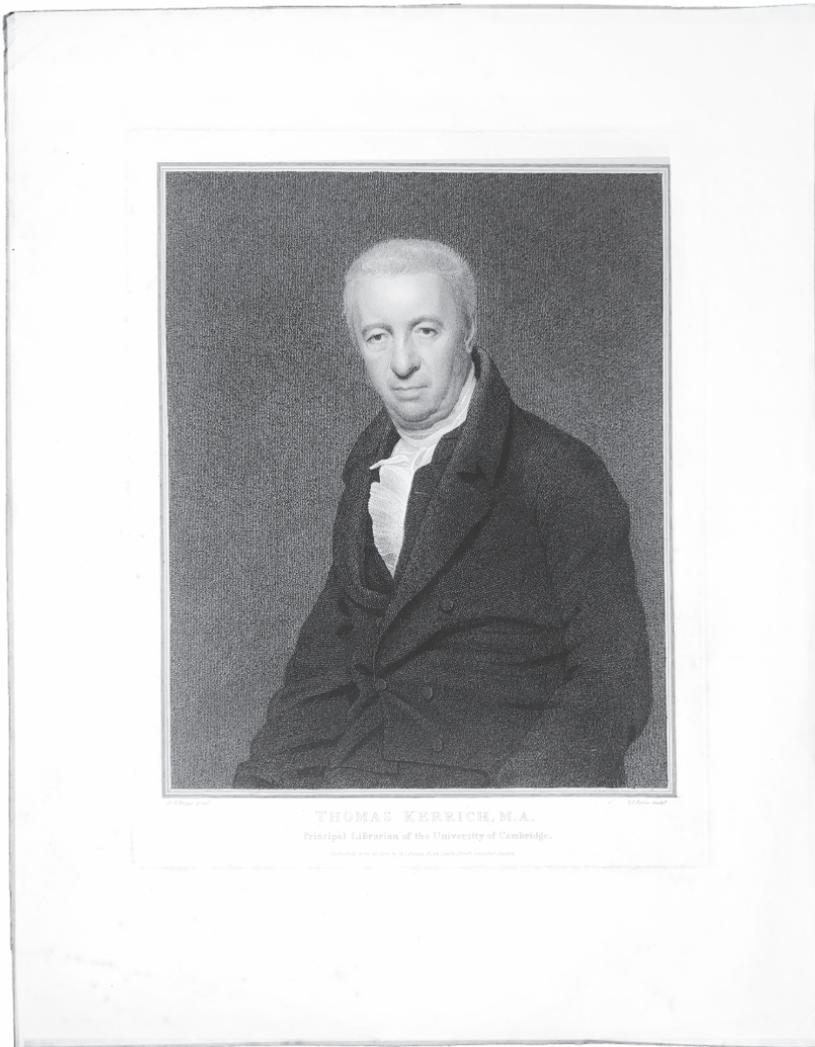
### GERMAN EXPLORER OF ARABIA & PALESTINE

#### 12. [DUNKER, E.C.] U. J. Seetzen Russ. Kaiserl: Kammerassessor und doctor ...

[Jever.] A. Garlich. E.C. Dunker gemalt. F.C. Bierweiler geschabt. 1818. Mezzotint (2 plates: mezzotint platemark 23 x 29.1cm, title plate below 22.5 x 7.2cm, sheet 30 x 44cm) a fine impression, a few negligible marginal fox marks, very good condition.

This impressive and rare mezzotint depicting the German explorer of Arabia and Palestine Ulrich Jasper Seetzen (1767-1811) was published in 1818 in his home town of Jever in German Frisia. A medical graduate at Göttingen, Seetzen is here commemorated as an accomplished traveller. In 1802 he set out down the Danube for Constantinople, heading onward via Smyrna to Aleppo where he studied Arabic. His journeys in Jordan and Palestine were published first as *A brief account of the countries adjoining the lake of Tiberias, the Jordan, and the Dead Sea* (Bath, 1810). A German edition of his travels was published posthumously as *Ulrich Jasper Seetzen's Reisen durch Syrien, Palästina, Phönicien, die Transjordan-länder, Arabia Petraea und Unter-Aegypten* (4 vols, Berling, 1854-1859). Seetzen travelled extensively in Arabia, visiting Mecca as a pilgrim in October 1809, after which he converted to Islam. In September 1811 he was found dead after leaving Mocha bound for Muscat, thought to have been poisoned by his guides on order of the Imam of Sana'a. Provenance: collection of Hon. C. Lennox-Boyd.

£1250



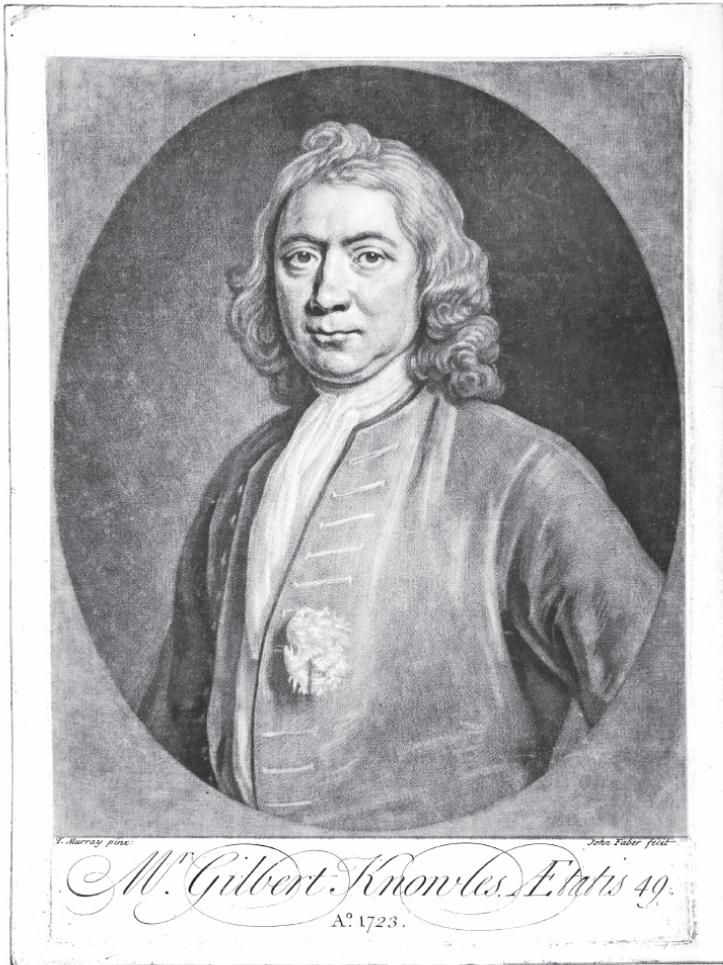
### CAMBRIDGE UNIVERSITY LIBRARIAN, ARTIST & ANTIQUARY

#### 13. FACIUS, George Sigmund. Thomas Kerrich, M.A. Principal librarian of the University of Cambridge.

[London.] H.P. Briggs pinx.t G.S. Facius sculp.t. Published June 12, 1815, by G.S. Facius, No. 23, Castle Street, Leicester Square. Stipple engraving on paper (platemark approx. 27.8 x 35.2cm, sheet approx. 39 x 49.5cm) margins with a few old creases, some negligible foxing in the margin, very good.

This large stipple engraving depicts the Cambridge University librarian, artist and antiquary Thomas Kerrich (1748-1828) in his maturity. It was produced by the London engraver George Sigmund Facius (1750-c.1815) after a painting by Henry Perronet Briggs (1791-1844). Norfolk-born Kerrich in his youth was a talented draughtsman and portrait pastellist. Anglican ordination (1784) followed his graduation from Magdalene College Cambridge (BA:1771, MA: 1775 – interspersed with a lengthy continental drawing tour). In 1797 Kerrich became principal librarian at Cambridge University and was elected a fellow of the Society of Antiquaries. He amassed a significant collection of fifteenth and sixteenth century European paintings.

£450



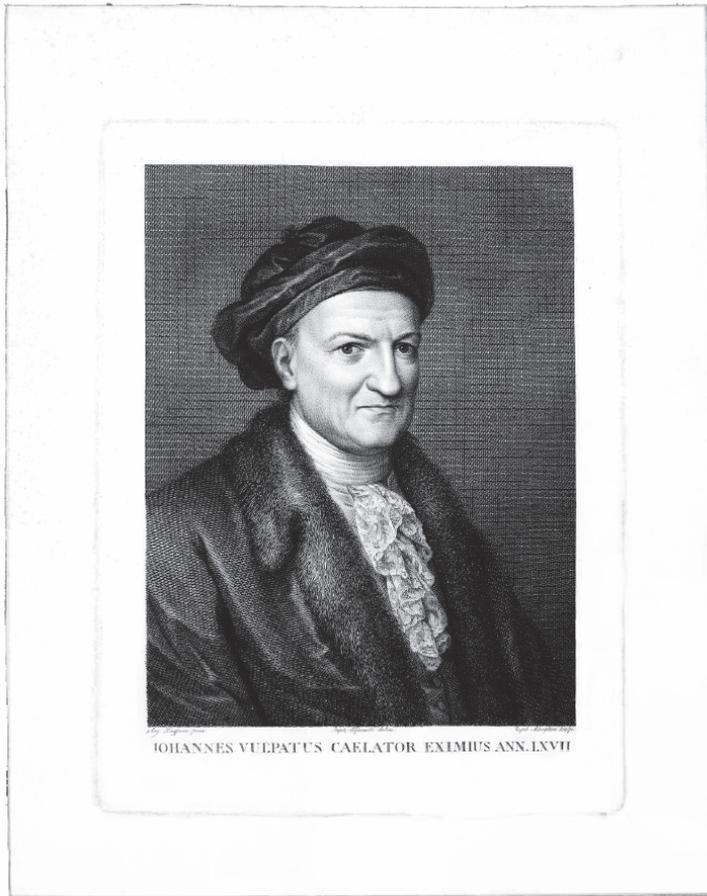
#### BOTANIST & ROMAN CATHOLIC PRIEST

##### 14. [FABER, John.] Mr. Gilbert Knowles. Ætatis 49. Ao. 1723.

[London.] T. Murray pinx: John Faber fecit. [1723.] Mezzotint (platemark 18.6 x 25.5cm, sheet 21 x 27.5cm) some light wear to the margins, very good.

This mezzotint depicts the botanist and Roman Catholic priest Gilbert Knowles (1667-1734) at the age of 49. Printed in 1723, it is the work of the London engraver John Faber (c.1695-1756), after a painting by the Scottish portrait painter Thomas Murray (1663-1735). Hampshire-born, Knowles studied at Douai and was ordained in 1700, then being sent to Yorkshire. This is the separately-issued first state of this print – a second state with the text altered at foot was used as a frontispiece to Knowles's *Materia medica botanica* (London, 1723), printed by the learned William Bowyer (1663-1737). Chaloner Smith 212, state i of ii. Provenance: Hon. C. Lennox Boyd.

£650



### ITALIAN ENGRAVER & DEALER IN ANTIQUITIES

#### 15. [KAUFFMAN, Angelica.] Johannes Vulpatus caelator eximius Ann. LXVII

[Florence.] Ang: Kauffman pinx. Steph: Tofanelli delin: Raph: Morghen sculp: [1800.] Engraving, on thick wove paper (platemark 18.8 x 25.1cm, sheet 25.5 x 32.5cm) large margins, a little negligible dustiness at marginal extremities, a fine impression in very good condition.

This scarce engraving depicts the celebrated Italian engraver, archaeological excavator and dealer in antiquities Giovanni Volpato (1735-1803). The founder of a school of printmaking in Rome, Volpato produced prints for the Grand Tour market, also establishing a porcelain factory that produced replicas of works from classical antiquity. He associated with several English residents in Rome, including Gavin Hamilton (1723-1798) and Thomas Jenkins (1722-1798), with whom Volpato excavated at Ostia in 1779. This engraving prepared from a drawing by Stephano Tofanelli (1752-1812) after a painting by Angelica Kauffman (1741-1807) was etched by Volpato's pupil Raphael Morghen (1758-1833) in Florence in 1800.

The British Museum holds a number of different impressions of this plate from the Tarnia collection of the engravings of Raphael Morghen (see: 1843,0513.882).

£450



### WATERCOLOUR TRANSPARENCY OF MOONLIT ITALIANATE CAPRICCIO

#### 16. [TRANSPARENCY.] [Moonlit Italian lakeside capriccio.]

*[Italy, c.1820.] Watercolour on sheet of paper (approx. 29 x 34.5cm) small areas heightened with varnish, a few small marginal creases, light wear to corners.*

This rare example dating to c.1820 of a watercolour transparency depicts a moonlit Italian lakeside capriccio. Transparencies of this type, both printed and in watercolour, were intended to be backlit by natural or artificial light, this enhancing the scene depicted by adding actual illumination to augment the visual effect of the light source illustrated in the transparency. In this case when the transparency is illuminated it is the moon that is the source of light, the moonlight shining over the surface of the lake highlighting an ancient tower, figures with a dog in the foreground, and donkeys resting at the lakeside.

£750



#### GRANDTOUR MODEL OF ROME'S TEMPLE OF CASTOR & POLLUX

**17. [ROME.] [Model of the Temple of Castor and Pollux.]**

*[Italy, c.1850?] [Brass?] (9.2 x 4.6 x 17.2cm) some old patination and light wear to extremities, overall very good.*

This cast brass model of the remaining three columns of Rome's Temple of Castor and Pollux can be dated to c.1850. One of the architectural landmarks of Rome, this ancient temple situated in the Roman Forum was built in 495 BC to celebrate Roman victory over the Latin League at the Battle of Lake Regillus. This type of high-quality souvenir would have been purchased by early Victorian Grand Tourists visiting the Eternal City.

£850



### GRANDTOUR IN LITHOGRAPH BY AMATEUR PRINTMAKER

#### 18. [WHITBY, Mary Anne Theresa.] Sepolcro di Plautio.

*M.A.T. Whitby. Litho. Newlands. 1826. Lithograph, on thick wove paper (sheet approx. 34 x 25cm, printed area approx. 29.7 x 20.3cm) very good.*

This rare lithograph depicting the tomb of the Plauzia family near Tivoli was produced by Mary Anne Theresa Whitby (1783-1850). This and the subsequent three prints offered in this catalogue are examples of a small number produced by her from her own drawings and printed at her private amateur lithographic press. Whitby had inherited the substantial estate of Newlands near Poole Bay in Hampshire from Admiral Sir William Cornwallis (1744-1819). During a trip to Italy her interest in sericulture was aroused, which led to the publication of *A manual for rearing silkworms in England* (London, 1848) and correspondence with Charles Darwin.

We have not located any examples of this or other prints by Whitby in the British Museum or elsewhere. Provenance: Hon. C. Lennox-Boyd.

£250



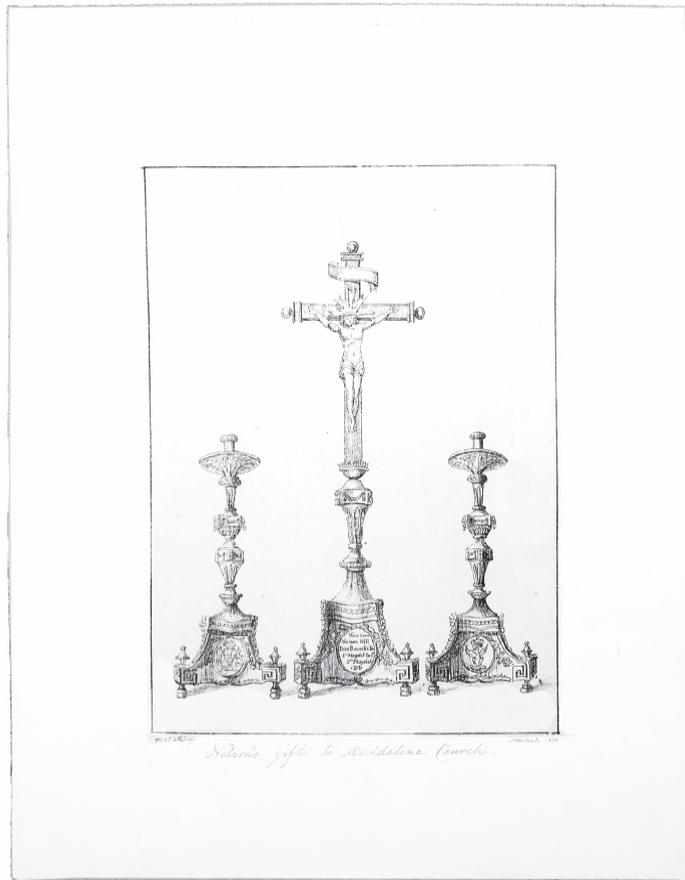
### STALACTITES IN SARDINIAN GOTHIC GROTTA

#### 19. [WHITBY, Mary Anne Theresa.] Grotto of Neptune.

*M.A.T.W. Litho. Newlands, 1829. Lithograph, on wove paper (sheet approx. 26 x 20.5cm, printed area approx. 17 x 10cm) very good.*

This rare lithograph depicting Neptune's Grotto, the stalactite cave near Alghero on Sardinia, was produced by Mary Anne Theresa Whitby (1783-1850). The cave was discovered by fisherman in the eighteenth century and became popular with tourists. Provenance: Hon. C. Lennox-Boyd.

£250



### NELSON'S GIFT OF SILVER TO A SARDINIAN CHURCH

#### 20. [WHITBY, Mary Anne Theresa.] Nelson's gift to Maddalena Church.

*M.A. T.W. Newlands, 1829. Lithograph, on wove paper (sheet approx. x cm, printed area approx. 20 x 26cm) very good.*

This rare lithograph depicts the solid silver crucifix and pair of candlesticks given by Vice-Admiral Horatio Nelson (1758-1805) in 1804 to the church of *Santa Maria Maddalena* in Sardinia as a show of gratitude to the local population for their assistance in victualling his fleet on several occasions. (See: Denis V. Reidy, *Lord Nelson, HMS Victory and Sardinia - A Forgotten Episode?*, *The Electronic British Library Journal*, 2007.) Provenance: Hon. C. Lennox-Boyd.

£250



### MISTRESS OF AN EAST INDIA COMPANY NABOB

#### 21. [REYNOLDS, Joshua.] A lady and child.

London, published May 10th; 1787 by W. Dickinson, engraver no. 158 Bond Street. Painted by Joshua Reynolds. Engraved by J. Grozer. Mezzotint (platemark 35.3 x 50.2cm, sheet approx. 37.1 x 52cm) small collector's ink stamp to verso, a fine impression, very good condition.

A fine example of this large mezzotint engraved by Joseph Grozer (c.1755-1798) after a painting by Joshua Reynolds (1723-1792). Published in 1787 by William Dickinson (1746-1823) it bears the address of his central London premises situated at 158 Bond Street. Titled "A lady and child", the print displays a fashionably-dressed young mother seated with her laughing child, the pair depicted against a backdrop of manicured parkland. Reynolds' own manuscript accounts record the sitter as "Mrs. Seaforth", noting that the portrait was paid for by "Mr. Barwell." One of the most wealthy nabobs of the East India Company, Richard Barwell (1741-1804) was known for his extravagant lifestyle both in India and after his return to England in 1780. "Mrs. Seaforth" here was used as an alias for his mistress Rebecca Lyne (b.1764?), mother of several of Barwell's illegitimate children. Reynolds, known for his judicious choices in transposing his clients on to canvas depicted as appropriate characters drawn from classical antiquity, had already painted her in 1786 as the Roman Vestal Virgin Tuccia, perhaps with a deliberate brushful of irony.

Chaloner Smith 17, II; Hamilton, p.130, III.

£1250



### MEZZOTINT PORTRAIT OF GEORGIAN OFFICER

#### 22. [POGGI, Antonio Cesare.] Lieut: Colonel Biddulph, of the 3d Regiment.

[London.] Anth. Poggi pinxt. Thos. Watson fecit. [c.1774.] Mezzotint (platemark 31.7 x 42.8cm, sheet 33 x 44cm) a few negligible fox marks in the margins, very good condition.

A fine military mezzotint portrait, this print depicts John Biddulph, Lieutenant-Colonel of the 3rd Regiment of Foot, an infantry regiment traditionally raised in Kent and garrisoned at Canterbury. It was engraved and published by the London mezzotinter Thomas Watson (1743?-1781) after a painting by the Italian painter and art dealer Antonio Cesare Poggi (fl. 1769-1836). Poggi is thought to have arrived in London with Pasquale Paoli (1725-1807) in 1769. The date of printing is identified as 1774 in Henry Bromley's *A catalogue of engraved British portraits ...* (London, 1793, p.376). Biddulph commanded the Buffs in Portugal in 1762-1763 during the Seven Years War. In 1763 the regiment was sent to Minorca, returning to England in 1771. During the period of the American War of Independence he is recorded as remaining Lieutenant-Colonel of the regiment until 1779. Chaloner Smith 7, ii of ii.

£650



### CHETHAM ARMS ON BAROQUE FOB SEAL

23. [CHETHAM.] [A triple-sided rotating fob seal bearing the arms of the Chetham family and related crest.]

[England, c.1700.] Fob seal, steel (height 3.3cm) the triple-sided rotating matrix mounted within a decorative pierced housing incorporating suspension loop, spring-operated central locking slide, in a very good state of preservation.

Displaying skilled English craftsmanship and dating from c.1700, this triple-sided rotating fob seal bears matrices engraved with the arms of the Chetham family, a demi-griffin crest and a classical male head. These arms were granted to the Manchester financier and philanthropist Humphrey Chetham (1580-1653) in the 1630s, remembered in particular for his substantial charitable bequests, most notably the opening of Chetham's Hospital and Library in 1656, the library being the most ancient public library in the English-speaking world.

£1750





### BATH PASTEL PORTRAIT OF PROSPEROUS GEORGIAN DOWAGER

#### 24. VASLET, Lewis. [Maria Heathcote.]

*[Bath, 1787.] Pastel, on vellum over wooden stretcher, oval (sheet approx. 25 x 30cm) in the original oval giltwood frame, verso signed and dated on paper backing in ink "L. Vaslet fecit Bath 1787" with additional nineteenth century manuscript notes recording presentation/provenance penned by witness "R[ichard]d Meade King" on "183[?] Oct.r 23d", two negligible wormholes at lower margin of sheet, frame with some light wear to extremities.*

Drawn in Bath in 1787 by Lewis Vaslet (1742-1808), this fine pastel portrait depicts Maria Heathcote (1706-1792) of Southbroom House in Devizes, Wiltshire. The half-length portrait records her dignified appearance at the age of eighty, clad in a black lace shawl, with details including two white silk bows and a brooch. Born Maria Eyles, in 1724 she married the prosperous London merchant George Heathcote (d.1768), thrice MP for Devizes and Lord Mayor of London in 1742. A large oil portrait by John Vanderbank (1694-1739) depicting a youthful Maria Heathcote at the time of her marriage in 1724 remains at Southbroom House, today the principal building of Devizes School.

In addition to Vaslet's signature, "L. Vaslet fecit Bath 1787", the paper backing here bears an early nineteenth century ink inscription identifying the sitter as "Mrs Heathcote of Southbroom House & mother to Mrs Walley Mendip Lodge." This is a reference to Maria Heathcote's daughter Augusta Utica Whalley (1742-1807), wife of the poet and traveller Thomas Sedwick Whalley (1746-1848). A further ink note records a later provenance: "'183[?] Oct.r 23d Mrs Rickards this day gave this picture to her nephew John Wetherston Rickards and delivered it to Miss Mary Theodosia Rickards to take care of it for him in my presence R[ichard]d Meade King."

Lewis Vaslet was born in York, where his father Andrew ran a boarding school for girls. He studied painting in Italy before establishing himself in England as a portrait artist in pastel, oil, and miniature. An occasional exhibitor at the Royal Academy, he is associated primarily with Bath where he resided for much of his career, though he also is known to have travelled around the country, working in York, Oxford and Norwich. In 1787 when this portrait was taken Vaslet was working from 43 Walcot Street in Bath. For information on Vaslet, see: Neil Jeffares, "Lewis Vaslet", *Dictionary of pastellists before 1800*, London, 2006; online edition [<http://www.pastellists.com/articles/vaslet.pdf>], accessed/update 14-03-2018.

## ACCOMPLISHED AMATEUR ETCHER - FRIEND OF TURNER &amp; LINNELL

**25. DANIELL, Edward Thomas. [A group of twelve prints: etchings and drypoints].****I. Florden Bridge.**

1825. Etching (platemark 12 x 16.2cm, sheet 12.9 x 17.5cm) fine. Thistlethwaite 8, first state.

**II. Butter Hills, Norwich.**

[c.1826.] Etching and drypoint (platemark 8.8 x 16.5cm, sheet 9.3 x 17.3cm) fine. Thistlethwaite 9, second state.

**III. Landscape with bridge, Mill-gate, Aylsham.**

[c.1827.] Drypoint (platemark 6.8 x 11.8cm, sheet 7.5 x 12.5cm) fine. Thistlethwaite 14, third state.

**IV. Landscape with bridge, Mill-gate, Aylsham.**

[c.1827.] Drypoint (platemark 6.8 x 11.8 cm, printed on a double sheet: top sheet 11 x 17.6cm attached to larger thick backing sheet approx. 30 x 22) fine, dark impression. Thistlethwaite 14, third state.

**V. Bure Bridge, Aylsham.**

1827. Etching (platemark 18 x 28.7cm, sheet 19.2 x 30.5cm) three wormholes (lower right in river), small patch of negligible foxing at lower margin. Thistlethwaite 15, third state.

**VI. Ruin at Rome.**

[c.1831/1832.] Etching and drypoint (platemark 19.3 x 26.1cm, sheet 24 x 30 cm) printed on folded sheet, paper evenly toned,

three wormholes (in sky), a few marginal folds outside platemark; together with contemporaneous copy by unknown hand roughly sketched in pencil incorporating extra figure present in untraced first state (sheet 18.5 x 23cm). Thistlethwaite 20, fourth state.

**VII. Trowse Hythe.**

Signed and dated "ET Daniell 1831". Etching and drypoint (platemark 8.1 x 12cm, sheet 9 x 12.8cm) fine. Thistlethwaite 33, third state.

**VIII. Coast scene.**

Signed and dated "ET Daniell 1831". Etching (platemark 10.2 x 15 cm, sheet 11.1 x 16cm) fine. Thistlethwaite 34, second state.

**IX. Coast scene.**

Signed and dated "ET Daniell 1831". Etching (platemark 10.2 x 15cm, sheet 15.3 x 20.7cm) light horizontal fold at centre, laid on card backing sheet (approx. 23 x 35.5cm). Thistlethwaite 34, second state.

**X. Craigmillar Castle.**

[c.1831.] Drypoint (platemark 9.2 x 15.6cm, sheet 10.2 x 16.5cm) dark impression, one wormhole (in sky). Thistlethwaite 35, third state.

**XI. Canal lock at Oxford.**

[c.1831/32.] Drypoint (platemark 5.5 x 9.1cm, sheet 6.6 x 10.1cm) fine. Thistlethwaite 41, second state? (not signed).

**XII. Farmyard near Norwich.**

1833. Etching and drypoint (platemark 10.5 x 18.2 cm, printed on a double sheet: top sheet 16 x 18.5 cm, backing sheet approx. 12.6 x 20cm). Thistlethwaite 44, fourth state.



A fine group of scarce etchings and drypoints by the accomplished amateur artist and explorer Rev. Edward Thomas Daniell (1804-1842). Taught to draw at Norwich by John Crome (1768-1821) and to etch by Joseph Stannard (1797-1830), Daniell became a friend and patron of John Linnell (1792-1882) and when living in London played host to many notable artist friends including J.M.W. Turner (1775-1851) and David Roberts (1796-1864). Associated with the Norwich School, Daniell's reputation as an artist is supported primarily by his exceptional skill and sensitivity as an etcher. An adventurous traveller, he died of malaria at Adalia in Syria in 1842 during a tour of the eastern Mediterranean. Among the subjects here are Norfolk scenes around Norwich and Aylsham, and also views taken in locations further afield, including Scotland (Craigmillar Castle) and Italy (Rome).

Examples of Daniell's prints are held at the British Museum, Victoria and Albert Museum and Norwich Castle Museum. See: Jane Thistlethwaite, *The etchings of Edward Thomas Daniell (1804-1842)*, in: *Norfolk Archaeology* 36, part 1, 1974; *Norwich School prints paintings and drawings by The Rev E.T. Daniell 1804-1842*, catalogue for an exhibition arranged by the Paul Mellon Foundation for British Art, Aldeburgh June 8<sup>th</sup>-30<sup>th</sup> 1968.

£2250



### NIGHT LIFE IN GEORGIAN LONDON BY CANDLE LIGHT

#### 26. [LONDON.] The Night beauty.

London, publish'd Jan. y 2. d 1793 by M. I. Benedetti no. 92 Norton Street, Marylebone. A. Hickel pinxit. M. I. Benedetti sculpit. Print, stipple on paper, heightened in contemporary handcolour (sheet 22 x 27.5, trimmed to platemark) very good.

This rare print dating to 1792 evokes nocturnal street life in London at the end of the eighteenth century. Titled "The Night beauty", the stipple engraving, finished in contemporary watercolour, depicts a young man, apparently inebriated, walking by candlelight with a somewhat older woman. In her hand she clasps two rose stems, her expression evincing a worldly experience that evidently is lacking in the young man. The print, published and engraved by the Marylebone printmaker Michele Benedetti (1745-1810) after a painting by Karl Anton Hickel (1745-1798), presumably was intended to satirise the couplings that might arise after dark in the hurly-burly of Georgian metropolitan life. Not traced in BM catalogue. We have traced 1 other example (Yale University, Lewis Walpole Library). No copy in British Museum catalogue online.



### FAMED MENAGERIE LION “NERO” IN REGENCY HAIR PICTURE

#### 27. [WOMBWELL, George.] Nero a young lion.

[London?, c.1825.] Hair picture on silk backing (image approx. 21 x 16cm, frame approx. 36 x 31cm) contemporary giltwood frame, glazed, incorporating verre églomisé border, titled in ink at foot of silk border “Nero a young lion”, light wear to extremities of frame, very good.

This unusual Regency hair picture depicts “Nero a young lion”. A date of c.1825 is indicated on account of that being the year in which the lion Nero, owned by menagerie-keeper and promoter George Wombwell (1777-1850), was involved in a famous lion-baiting caged fight with several English bulldogs. The contest was reported widely, the most notable feature being that Nero the lion appeared only to act in a defensive way against the dogs, refusing to become the aggressor, despite the fact that his strength would have allowed him to devour them with ease had he wished.

£2500



### SATIRICAL GEORGIAN SILVER FOB SEAL

#### 28. [SEAL.] [Fob seal with satirical “Provision for the convent” matrix design.]

[London?, c.1780.] Fob seal, silver. (length 2.8cm, dimensions of oval matrix 2.2 x 1.9cm) light wear to extremities, in a very good state of preservation.

This rare satirical Georgian fob seal in silver can be dated to c.1780. On first glance the design of the matrix appears to display a classical vignette of some sort, however closer inspection reveals that it is in fact modelled on the English satirical print usually titled *Provision for the convent*. Popular between c.1760-c.1790, the scene shows a monk returning to a monastery carrying a large bundle of wheat on his back. The head of a young woman can be seen poking out from the top of the bundle and a pair of female feet emerge from the base (for an example of the print see: BM Satires 3777). This Georgian satire on Roman Catholic monasticism seems to have been disseminated widely – for an example of an eighteenth century tea bowl and saucer bearing the design, see: Christie’s, Sale 9724, Chinese Export Art, New York, 23 January 2001, lot 113.

£1250



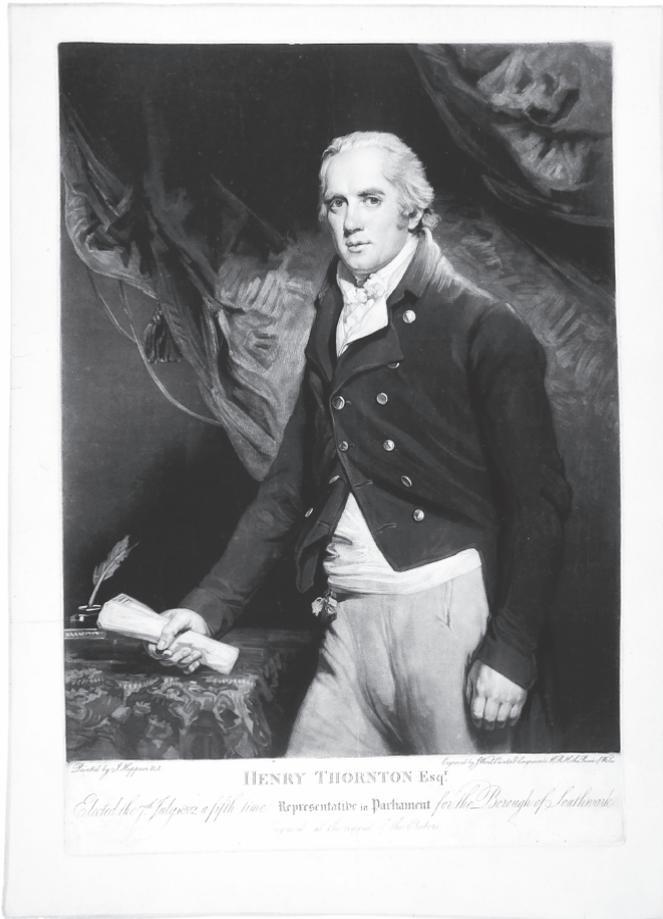
### DUBLIN PRINT & LOOKING GLASS MANUFACTORY

29. [DUBLIN.] Bought of Ja.s Del Vecchio at his Print and looking glass manufactory, No. 26 Westmoreland Street.

Dublin. Engrav'd by P. Maguire. [c. 1815.] Invoice sheet (23.5 x 19.5cm) with large stipple-engraved billhead (platemark 21.3 x 13.2cm) at head of sheet, the sheet unused, very good.

Dateable to c.1815, the large stipple-engraved billhead here advertises the Dublin “print and looking glass manufactory” of the Italian immigrant James Del Vecchio at “26 Westmoreland Street.” Founded c. 1790, the business, specialising in frames and mirrors, was continued by his son of the same name into the middle of the nineteenth century. The engraver of this design was Patrick Maguire (fl. 1783-1820), known in particular for producing book illustrations.

£350

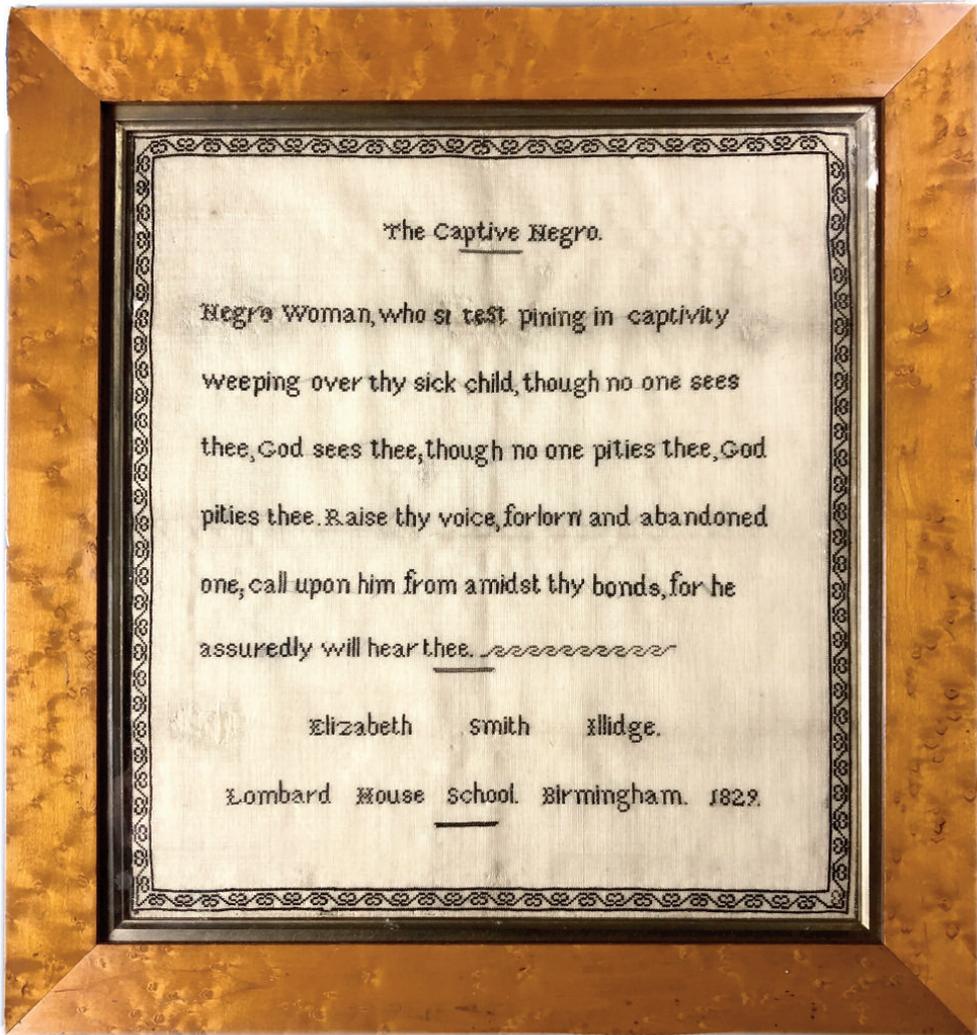


### ABOLITIONIST & ECONOMIST - FRIEND & COUSIN OF WILLIAM WILBERFORCE

**30. Ward, James. Henry Thornton Esq.r Elected the 7th. July 1802. a fifth time representative in Parliament for the borough of Southwark engraved at the request of the electors.**

[London.] Painted by J. Hoppner R.A. Engraved by J. Ward, painter & engraver to HRH the Prince of Wales. [1802.] Print, mezzotint on laid paper (sheet approx. 42.5 x 57 cm; platemark approx. 35.5 x 51 cm) closed tear (no loss) at margin not touching printed surface, a very good impression with wide margins.

This large, fine mezzotint portrait depicts Henry Thornton (1760-1815), political economist, abolitionist and M.P. for Southwark. A cousin and close friend of William Wilberforce (1759-1833), Thornton was one of the most influential members of the Clapham Sect of evangelicals. A successful banker, he helped build the firm of Down, Thornton and Free into one of the largest banks in London. As an economist he is remembered in particular for the influential work on monetary theory *An inquiry into the nature and effects of the paper credit of Great Britain* (London, 1802). Wilberforce and Thornton shared a house together in Clapham in the 1790s and were close political allies. As an abolitionist Thornton was the most prominent director of the Sierra Leone Company which aimed to establish an African colony of freed slaves. Engraved by James Ward (1769-1859) after a portrait by John Hoppner (1758-1810), the British Museum holds a series of working proofs of this print donated by Ward.



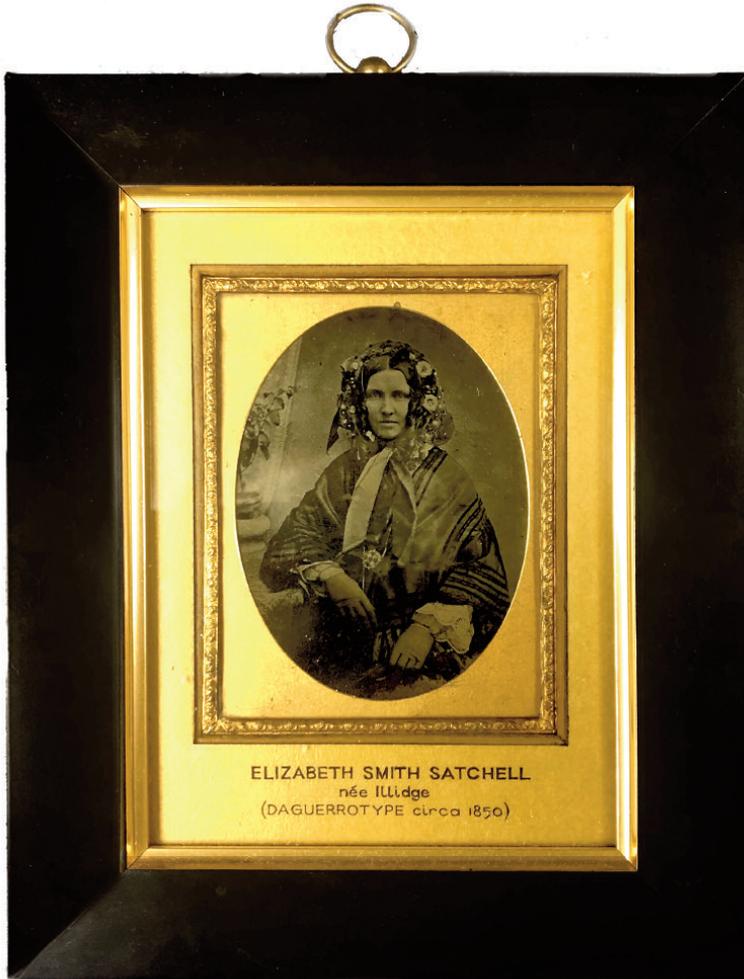
#### ABOLITIONIST SAMPLER WITH DAGUERRETYPE OF MAKER

31. [ABOLITION.] [BARBAULD, Anna Laetitia.] [Sampler with text titled:] The captive negro ...

*Birmingham, Lombard House School, Elizabeth Smith Illidge. 1829. Dimensions : sampler approx. 34 x 37; frame approx. 43 x 45cm, stitched in black thread on cream backing, decorative border, small repair losing one letter, a few negligible stains, very good, glazed in old maple frame. [TOGETHER WITH]*

[DAGUERRETYPE.] [Elizabeth Smith Satchell née Illidge.]

*[Birmingham?, c. 1850.] Daguerreotype (oval, approx. 7 x 9cm) in original mount & gilt brass frame, further mounted in modern black ebonised frame in period style, printed inscription to lower section of modern mount, suspension loop at head.*



There was much support for the abolition of slavery in Birmingham in the 1820s, centred in particular on the Birmingham Ladies Society for the Relief of Negro Slaves. Founded by Elizabeth Heyrick (1769-1831), Lucy Townsend (1781-1847) and others, in 1825 it was the first anti-slavery society for women in the United Kingdom. This abolitionist sampler was stitched in Birmingham at the Lombard House School in 1829 by Elizabeth Smith Illidge. It bears text by the poet Anna Laetitia Barbauld (1743-1825) titled *The captive negro*, assuring that God will hear the prayers of a female slave. Also offered here is a daguerrotype taken c.1850 of the woman who stitched the sampler, Elizabeth Smith Satchell, née Illidge.

£3500



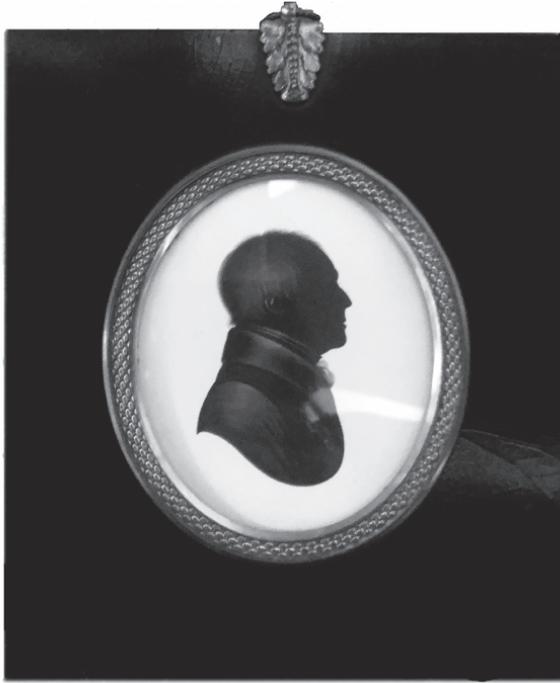
### PROMOTER OF COLONY OF GEORGIA

#### 32. [SMITH, John.] Sr. John Percivale Bar. of Burton in the county of Cork in Ireland.

[London.] G. Kneller S. R. Imp. et Angl Eques aur. Pinx. 1704. I. Smith fec. Et ex. [1708.] Mezzotint (platemark 26.1 x 42cm, sheet 26.3 x 42.2cm) some negligible wear to thread margins, very good condition.

This fine mezzotint portrait of the Irish peer John Perceval, first earl of Egremont (1683-1748), was produced by John Smith (1652-1743) after a portrait by Sir Godfrey Kneller (1646-1723). The twenty-one year old Perceval was painted in 1704, in which year he inherited an Irish estate, was returned as the MP for County Cork, and set out on four years of travel in both the British Isles and to continental Europe on a grand tour (see: Ingamells, pp. 757-758). This mezzotint was published on his return in 1708. The background of picturesque ruins is suggestive of Perceval's antiquarian and artistic interests. In the 1730s he became the most prominent political promoter of the establishment of the colony of Georgia. Chaloner Smith, 200, state ii (following unlettered proof).

£650



### JAMAICAN PLANTER'S PROFILE PAINTED IN SILHOUETTE

#### 33. [MIERS & FIELD.] Mr. W[illia]m. Vick. Shady Spring. Jamaica.

*Miers & Field, 111. Strand, London. [c.1830.] Silhouette painted on plaster, some areas of detail heightened in yellow, in original black lacquered wooden frame (12.5 x 15cm) with oval brass surround & brass suspension loop at head, verso with paper label of "Miers & Field" (some losses to engraved text of label along oval border of plaster backing), further paper label with manuscript note identifying sitter as "Mr. W[illia]m. Vick. Shady Spring. Jamaica", light wear to extremities, very good.*

A rare example of an early nineteenth century silhouette depicting the profile of a resident of Jamaica. Dating to c.1830, a manuscript label pasted to the verso identifies the sitter as "Mr. William Vick", associated with the Jamaican sugar plantation "Shady Spring" in St. Thomas in the East. The engraved label pasted to the verso identifies the silhouette as the work of the prominent firm of: "Miers & Field, 111. Strand, London. (Opposite Exeter Change.) Profile painters, jewellers, seal engravers, and manufacturers of every description of miniature frames ... Continue to execute their long approved profile likenesses in a superior style of elegance and with that unequalled degree of accuracy as to retain the most animated resemblance and character ..."

£950

*Mr. Wm. Vick.  
Shady Spring  
Jamaica.*



#### DAUGHTER OF PROMINENT SUGAR MERCHANT & ART COLLECTOR

##### 34. [TOMKINS, Peltro William.] [Lucy Boyd.]

[London.] J. Downman. Delt. P.W. Tomkins pupil of F. Bartolozzi sculpt. Publish'd as the act directs Dec. 10. 1780. Stipple engraving (sheet approx. 23 x 29cm, platemark approx. 25.5 x 20.1 cm), some light dustmarking in the margins, small marginal tear outside platemark to lower left corner tip, early pencil annotation to lower margin "Miss Boyd", very good.

This rare stipple-engraved portrait by Peltro William Tomkins (1759-1840) was produced in 1780 after a drawing by John Downman (1749-1824) of the same year (the signature "JD 1780" being reproduced in the background). The sitter Lucy Boyd (b.1753) was the second daughter of the prominent sugar merchant, Caribbean plantation owner and East India Company director Sir John Boyd, first baronet (1718-1800) and his first wife Mary (d.1763). Retiring from mercantile life, in the 1770s Boyd travelled in Europe on a grand tour, collecting antiquities and art, including the Piranesi Vase, with which he embellished Danson House, the Palladian mansion at Welling that he had commissioned from architect Sir Robert Taylor (1714-1788). Lucy and Boyd's other daughters Sarah and Catherine were each left £10,000 in his will. BM 1868,0328.853.



### AMERICAN INVENTOR'S LITHOGRAPH OF GOTHIC GERMAN FOLK TALE

**35. [PERKINS, Jacob.] The maid of Tangermunde who having lost herself in a wood fell asleep and on waking found a stag by her side, she mounted him and was carried home.**

*Printed at the National Gallery Adelaide St. London. [c.1836?] Lithograph (sheet approx. 28 x 23cm) paper with light even toning, some light wear to margins, small closed tear at lower margin, very good.*

This rare lithograph depicts “The maid of Tangermunde who having lost herself in a wood fell asleep and on waking found a stag by her side ... mounted him and was carried home.” This German folk tale, known as *Die Jungfrau Lorenz und der Hirsch zu Tangermünde*, was the subject of a musical work in 1836 by the German prodigy Karl Anton Eckert (1820-1879) – this lithograph must have been produced at a similar date. The imprint indicates that it was printed at the National Gallery of Practical Science on Adelaide Street, a London institution for the exhibition of technological innovations founded in 1832 by the American inventor Jacob Perkins (1766-1849), a pioneer of printing technology.

We have not been able to locate another copy of this print. Not in British Museum.

£750