

# Grosvenor Prints

## Catalogue 108

### Napoleonic





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## Catalogue 108 Napoleonic



*Item 229.*

*Cover: Detail of item 221*

*Back: Detail of Item 218*



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
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**1. Loyal Volunteers Of London & Environs, Infantry & Cavalry, in their respective Uniforms. Representing the whole of the Manual, Platoon, & Funeral Exercise, In 87 Plates.**

Designed & Etch'd by T. Rowlandson. and Dedicated by Permission to his Royal Highness the Duke of Gloucester. [London: Rudolph Ackermann, n.d., plates dated 1798 - 1799.]

Subscriber's copy, with large 4to, original marbled boards, rebacked, uncut; pp. viii incl. dedication, plus list of subscribers & foreign subscribers, and contents; hand-coloured etched titlepage & 86 hand-coloured aquatint plates, many heightened with gold or silver, total 87 as called for. Binding worn, plates generally good with well-preserved vivid colour, occasionally stained. Some offsetting of image to facing text.

£4900

The volunteer corps were established as a direct response to the perceived imminent danger of invasion by Napoleon's forces. A volunteer from each London regiment is placed by Rowlandson in a particular drill position, with an etched description below. The corresponding adjacent text sheet gives a brief history and description of the composition of the corps, and lists the commanding officers. Arguably the greatest of all military costume books, no mere record of uniforms but an important social document in its own right that should be viewed in the context it was published - a time of great national peril with Britain under threat of invasion from France. *Abbey Life In England: 379, "Later impressions can be recognised by not being heightened with gold".*

Stock: 7433

**2. [The Wellington Shield] Presened MDCCCXXII t Field Marshall The Duke of Wellington by the Merchants and Bankers of London. Executed in Silver-Gilt by Messrs Green Ward & Green, Luskate Street. Proof.**

Designed & Etched by Tho.s Stothard R.A. London. Published Sept.r 1 1820 by T. Stothard, R.A. No 28, Newman Street.

Scarce etching. Sheet 550 x 420mm (21¾ x 16½").

Trimmed to plate, short tear through publication line taped. With collector's blindstamp 'T.L.' (Thomas Lawrence?). £980

An outline etching of Thomas Stothard's design for the Wellington Shield, with a central design of the Duke on horseback surrounded by his generals, being crowned by Victory, and trampling Tyranny, Anarchy and Discord. The border show various scenes from his life, starting with the Battle of Assaye in India (1803) and culminating in him receiving the Ducal Coronet from the Prince Regent in 1814..

Despite only having three weeks to complete his design, Stothard won the competition held in 1814 to design a shield commemorating Wellington's victory in the Peninsular War. In 1822 it was cast by silversmith Benjamin Smith, working for the firm of Green, Ward and Green, presented to the Duke and put on display in Apsley House.

Stothard also published an extremely rare full-size version of his design in six etchings, total 103cm diameter.

Stock: 55773

**3. Dina. Moina. No. 7**

Giorodet-Triason pingebat 1801 et direxit. Aubry Lecomte delineavit 1821. Lith de G. Engelmann.

Lithograph 290 x 445mm (11½ x 17½"), with large margins. Unidentified blind stamp. £260

Print of two women, one seems to be holding the other from behind in a dancing fashion. After Franch Romantic painter Anne-Louis Girodet de Roussy-Trioson (1767–1824). Girodet was closely associated with the emperor Napoleon: in 1812 he was commissioned to paint 36 portraits of Napoleon in his coronation robes for the Imperial Courts, 26 of which he had completed by Napoleon's abdication in 1814.

Stock: 55932

**4. Circular Zodiac in White Marble.**

Denon del. On sale and may be viewed at Mr Gale's 8 Bruton St Bond St.

Very scarce engraving. 470 x 390mm (18½ x 15½").

£420

An illustration of the circular zodiac, a highly significant record of Egyptian astronomical beliefs. It was first discovered in Egypt by Napoleon, and bought by Louis XVIII for 10,000 pounds in 1814. This print is accompanied by a detailed text recounting the history of the artefact.

Stock: 9396

5. **A Poetical Prediction When Broad St. Giles's' shall ascend the sky,/ And Grosvenor Square be filled with apple-pie [...] Men shall be honest, Nations be at peace,/ Slander lose its power, and female clamour cease!\_**  
[n.d., c.1810]

Manuscript with three ink and watercolour sketches attached below. Sheet 355 x 270mm (13¾ x 10½"). General paper tone. £260

A whimsical poem spanning a range of cultural references. A line about when 'Bonaparte keeps a chandler's shop' possibly places it during Napoleon's lifetime. Below are three comical ink and watercolour scenes the size of playing cards in which the protagonists have spades, hearts and clubs for faces.  
Stock: 15839



6. **[Allied sovereigns' visit to England, 1814] To the British Nation; This print representing His Royal Highness the Prince Regent, accompanied by his Illustrious Visitors their Imperial & Royal Majesties the Emperor of Russia, aand the King of Prussia, & attended by Marshall Prince Blücher the Hetman Platoff and Several distinguish'd Foreign & British Officers in Hyde Park, after the Review on the 20th June 1814; Is humbly inscribed as a Memorial of that highly interesting event by Thomas Macdonald.**

Drawn and etched by Alex.r Sauerwied, a Native of Russia. The Portraits Engraved by E. Scriven, Historical Engraver to H.R.H. the Prince Regent and the Landscape aquatinted by J.Hill. Published 12th June, 1815 by T. Macdonald, Poets Gallery, 39 Fleet Street.

Coloured etching with aquatint. Framed, sight size 460 x 760mm (18 x 30"). Unexamined out of frame. £1250

A view of the Prince Regent on horseback with the monarchs of Russia and Prussia, Britain's allies against Napoleon, during the celebrations at the end of the War of the Sixth Coalition.

The celebrations were premature: this print was published six days before the Battle of Waterloo.

Stock: 55770

7. **The Death of Marat, late Member of the National Convention, at Paris, on the 13th of July 1793.**

Published 1st Nov.r 1793, by Rob.t Sayer & Co. Fleet Street, London.

Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimm'd to plate top and bottom, nicks to edges. £130

The assassination of Jean-Paul Marat by Charlotte Corday, published less than four months after the event. However Marat is shown fully-dressed, not in the bathtub.

Stock: 55761

8. **Execution of the Sentence on Marshal Ney, in the Garden of the Luxemburgh at Paris, December 8th 1815.**

M. Goubaud Del. M. Dubourg Sculp.t. Published & Sold Feb.y 4. 1816, by Edw.d Orme, Publisher to his Majesty & the Regent, Bond Str. corner of Brook St. London.

Aquatint with fine colour. Sheet 280 x 405mm (11 x 16"). Trimm'd to plate. £180

Marshal Michel Ney executed by firing squad for treason, having pledged his allegiance to the restored Bourbons, but fighting for Napoleon during the Hundred Days.

Stock: 55805

9. **Serment du Jeu de Paume Versailles 20 Juin 1789. Formation des 3 Ordres en Assemblée Nationale.**

Dessiné par David. Heliog. Dujardin. Imp. Eudes.

Pierre Petit. Photog. Editeur Place Cadet Paris. Deposé [n.d., c.1880.]

Photogravure (or Heliograph). 335 x 455mm (13¼ x 18"), with large margins. Tears in lower margin taped. £160

A Scene in the real Tennis Court showing on left racquet and balls. In June 1789, following a month-long deadlock in the States-General over constitutional reform at the royal palace of Versailles, the frustrated Third Estate (the commons), which had been locked out from the formal meeting place by King Louis XVI, declared itself a National Assembly, took over a royal tennis court, and on June 20th took an oath (serment) not to disperse till their demands were met. Three weeks later, on July 14th, a Paris mob attacked the Bastille prison.

This print is based on a huge painting (4 x 6 metres) begun in 1790 by Jacques-Louis David, but unfinished because of the unheaval of the revolution, now in the Musée national du Château de Versailles.

Stock: 55755

10. **The Sword from Sterne [faded ink mss]. [The Sword. Rennes. His sword was given him, and the moment he got it into his hand he drew it almost out of the scabbard...]**

W. Harding Inv.t. F. Bartolozzi sculp.t. Publishe'd 13 April 1787, by W. Palmer No.163 Strand.

Stipple. Proof before title. 375 x 350mm (14¾ x 13¾"). Thread margins on three sides. £320

Illustration in a roundel of 'A Sentimental Journey through France and Italy' (1768) by Lawrence Sterne - the Marquis reclaiming his sword. Scene inside the court room at Rennes, Brittany, France, with two judges and a clerk seated to left, the Marquis unsheathing his sword; to the right stand his family. *De Vesme 1422, in between II & III.*  
Stock: 55930

**11. Europe after the Congress of Vienna. A Map of Europe with the Political Divisions after the Peace of Paris and the Congress of Vienna.**

Drawn and Engraved for Thomson's New General Atlas. [Edinburgh, c.1823.]  
Engraved map on four sheets conjoined, fine original colour. Total 1055 x 1310mm (41½ x 51"), on Whatman paper watermarked 1823. Tears at folds.

£280

A wall map of Europe as divided up by the Congress of Vienna, 1815, at the close of the Napoleonic Wars. While British gains were outside Europe, the gains of Russia, Prussia and Austria were confirmed, to the detriment of Poland, Saxony, Pomerania. Also the neutrality of Switzerland was guaranteed and the slave trade condemned.

Stock: 26797



**12. A View of the Frigates Stationed in the Hope under the Command of the Elder Brethren of the Trinity House. To the Right honourable William Pitt Colonel, Joseph Cotton Lieut. Colonel, John Travers Major, The Captains, Officers & Volunteers of the Trinity House Royal Artillery Corps, this Print is inscribed by their obedient Servant. William Daniell. Over the Heroine & Lunite are introduced a part of twenty armed vessels furnished to Government by the East India Company for the defence of the Coast from 26 to 16 Guns, The Modeste is removed from the line to admit of a free passage for the Trade. Dedalus Capt.n.s Sir Robt. Preston & Chapman, Vestal Capt.n.s Reed & King, Retribution Capt.n.s. Pelly & Deffell, Iris Capt.n.s Easterby & Hubbart, Herione Lieut. Colonel Cotton, L'unite Capt.n. Woolmore, Modeste Capt.n.s. Barton & Fraser, Quebec Capt.n.s Calvert & Laurens, Kings Yacht Sir**

**Harry Burrard Neale, Solebay Major Travers & Captn Curtis, King's Yacht Captn. Grey, Rexource Capt.n.s Brown & Sealy. Trinity Yacht.**

Drawn, Engraved & Published by William Daniell. No. 9 Cleveland Street, Fitzroy Square, London. Jan.y 20. 1804.

Coloured aquatint. 740 x 455mm (29 x 18"). Backed to support. Slight fading in colour, minor discolouration in margins, minor damage out outer edges of sheet well outside plate mark, one small tear goes into the image on the right. £950

A fleet of frigates stationed off Gravesend forming a blockade of the Thames at a time of threat of attack by Napoleonic France.

William Daniell (1769-1837), was born in Kingston-upon-Thames in Surrey, son of a bricklayer who owned a public house called The Swan in Chertsey. Daniell's future career was dramatically changed when he was sent to live with his uncle Thomas (1749-1840) after the premature death of his father in 1779. His uncle was an artist and later Royal Academician, and William became his pupil. Uncle and nephew left Britain in April 1785 to voyage throughout China and India. In Calcutta in 1791, they held a lottery of their combined paintings, using the proceeds to continue their travelling and sketching. They returned to Britain in 1794, where they put their experiences to use in exhibition-size oil paintings. Daniell's 'View of the East India Fleet in the Sunda Strait' reflects his travels, and in 1819 he published an illustrated book *A Picturesque Voyage to India by way of China*. He made sketching tours throughout the British countryside, publishing *A Voyage Around Great Britain* (1814-25). Around this time, in 1821, he was elected a Royal Academician. His shipping scenes, such as 'A Bird's-Eye View of the East India Dock at Blackwell' (National Maritime Museum, London), were supplemented by greatly admired battle pieces. In 1825, he won a prize of £100 for a pair of the 'Battle of Trafalgar', exhibited at the British Institution. He continued to work until his death 12 years later.

Stock: 1527

**13. Moors on board the Swiftsure.**

Cooper Willyams del. J.C. Stadler sculpt. London: Pub. by I. White, Fleet Street, 1801.

Hand-coloured aquatint, 185 x 250mm. 7¼ x 9¾". £75  
Arabs or Berbers drinking tea and smoking long pipes with opium, on board a Royal Navy warship; cannon to right.

HMS Swiftsure, a 74-gun third rate ship of the line of the Royal Navy was launched in 1787. After fighting at the Battle of the Nile in 1798 she was captured by the French off the coast of Libya in 1801 (one of only five Royal Navy ships to be captured in all the Napoleonic Wars), subsequently fighting for the French at the Battle of Trafalgar, in which she was recaptured, returning to Royal Navy service.

After Cooper Willyams (1762 - 1816), for his 'A Voyage up the Mediterranean in His Majesty's Ship the Swiftsure, one of the squadron under the command of Rear-Admiral Sir Horatio Nelson, K.B. ... with a

description of the battle of the Nile on the first of August 1798' (1802). Willyams served as chaplain of the Swiftsure. He was present at the Battle of the Nile and according to DNB his is 'the first, the most particular, and the most authentic account of the battle'. See *BL 210.i.5. Abbey Travel 196, 11.*  
Stock: 22336

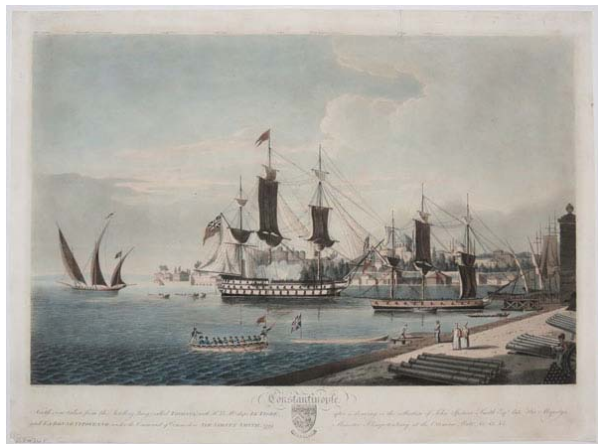
**14. The Northumberland & Myrmidon Conveying Napoleon to the Island of St. Helena, Oct.r 15, 1815.**

T.H. Shepherd, del  
Engraving, sheet 70 x 130mm (2¾ x 5"). Rare. £65  
British ships transporting Napoleon to the island of St Helena, where he was taken after surrendering to Captain Frederick Maitland in 1815, and remained until his death in 1821.  
Stock: 41285

**15. Commencement of Capt.n Schomberg's Action off Madagascar, May 26th. 1811. From a Drawing by Mr. Beechey.**

Painted by T. Whitcombe. Engraved by T. Sutherland. [n.d. c.1811.]  
Aquatint. 159 x 241mm. 6¼ x 9½". Some spotting. £70

The beginning of what became known as the Battle of Tamatave, Madagascar, between British and French frigate squadrons during the Napoleonic Wars. The British side was led by Sir Charles Marsh Schomberg.  
Stock: 25148



**16. Constantinople. North view, taken from the Artillery Quay (called Tophana) with H.B.M's ships Le Tigre and La Bonne Citoyenne under the command of Sir Sidney Smith, 1799. After a drawing in the collection of John Spencer Smith Esq.r late his Majesty's Minister Plenipotentiary at the Ottoman Porte, &c. &c. &c.**

J.T. Serres Del. J. Jeakes Aculp. Published [scratched out, c.1805.]  
Scarce colour-printed aquatint with hand finishing. 430 x 570mm, 17 x 22½", on Whatman paper. £950  
A view of the arrival of Two Royal Navy ships, both captured from the French, at Constantinople. 'La Bonne Citoyen' was carrying the Turkish Ambassador back to the city, protected by Le Tigre, commanded by Sir

William Sydney Smith. The vessels and several Constantinople landmarks are identified by a key at the top of the print.

At this time Napoleon had brought an army of 13,000 north out of Egypt into Ottoman Syria, capturing Gaza and Jaffa before moving onto Acre. Smith sailed from Constantinople and helped reinforce Acre's defences, then captured the French artillery being carried by sea for the siege. Thus weakened, Napoleon made two assaults on Acre before withdrawing back to Egypt. His ambitions in the Levant thwarted, Napoleon said of Smith: 'That man made me miss my destiny'. *NMM: PAH9210.*  
Stock: 26739

**17. Siege de St. Jean d'Acre.**

Litho: de C. Motte. [n.d. c.1826.]  
Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £220  
The Siege of Acre, March 17, 1799, the unsuccessful French siege of the Ottoman-defended walled city of Acre, where he was defeated by Sir Sidney Smith; also the turning point of Napoleon's invasion of Egypt and Syria.  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 30837

**18. [Artillery movements] No 14. Pl XI. 5. 30. 3.**

Mareschal 1823. Lith de G. Engelmann. [c.1823.]  
Lithograph. 395 x 320mm (15½ x 12½"), with large margins. Foxing. £230  
A pair of gunners wearing busbys loading a cannonball into a gun.  
Stock: 55890

**19. [Artillery movements] No 17. Pl IVter. 5½. 30. 4.**

Mareschal 1823. Lith de G. Engelmann. [c.1823.]  
Lithograph. 320 x 395mm (12½ x 15½"), with large margins. Foxing. £230  
A gunner ramming either the power or the wad down the muzzle of a cannon.  
Stock: 55887

**20. [Artillery movements] No 6. Pl II bis. 4½. 19. 3.**

Mareschal 1823. Lith de G. Engelmann. [c.1823.]  
Lithograph. 320 x 395mm (12½ x 15½"), with large margins. Foxing. £230  
A gunner wearing a bearskin, holding a rammer horizontally above the barrel of a cannon.  
Stock: 55888

**21. [Artillery movements] No 9. Pl VI bis. 5, 20, 0,**

Mareschal 1823. Lithog. de Langlumé. [c.1823.]  
Lithograph. 320 x 395mm (12½ x 15½"), with large margins. Foxing, tears in edges. £230  
A pair of gunners loading a shell into a cannon.  
Stock: 55889



**22. Defeat of the British Army, 12,000 strong under the Command of Sir Edward Pakenham, in the attack of the American lines defended by 3,600 Militia commanded by Major General Andrew Jackson January 8th 1815, on Chalmette plain, five miles below New Orleans on the left bank of the Mississippi. Drawn on the Field of Battle and painted by H.the Laclotte arch.t and assist Engineer in the Louisiana Army the Year 1815.**

Dessine par H.the Laclotte. Grave par PL Debucourt. [c.1817.]

Extremely scarce etching with aquatint, printed in sepia. Sheet 545 x 695mm (21½ x 27¼"). Several closed tears from extremities, some into image. The lower right corner has been re-attached. £6500

Magnificent prospect of the battle at Chalmette Plantation, Louisiana, on January 8th 1815, the largest engagement of the Battle of New Orleans, a prolonged battle between the United Kingdom and United States which took place from December 23rd, 1814, to January 26th, 1815.

American forces, commanded by General Andrew Jackson, defeated an invading British Army intent on seizing New Orleans and the vast territory America had acquired with the Louisiana Purchase. The Treaty of Ghent had been signed on December 24th, 1814, but news of the peace would not reach the combatants until February. The battle is often regarded as the greatest American land victory of the Anglo-American War of 1812 to 1815, called the 'War of 1812'.

At the end of that January day, the British had 2,042 casualties: 291 killed (including Generals Pakenham and Gibbs), 1,267 wounded (including General Keane) and 484 captured or missing. The Americans had 71 casualties: 13 dead; 39 wounded and 19 missing.

Seal of the United States between English and French titles.

Print made by Philibert Louis Debucourt (1755 - 1832), after the painting by Jean-Hyacinthe Laclotte, composed from his first-hand sketches of the battle. Laclotte was an architect, artist and engineer born in Bordeaux. He worked in New Orleans from 1806 until 1815, where he designed the Orleans Theater and planned the Faubourg Plaisance subdivision of the city. In 1810, he had formed a partnership with Arsene Latour and opened a school of drawing, architecture, carpentry and decorating.

This print comes onto the market extremely rarely (usually hand coloured). Eight impressions are known in institutional collection: at the Library of Congress, New York Public Library, Amon Carter Museum, the New Orleans Historical Society, and four at the New York Historical Society.

Stock: 55078

**23. Bataille de Castiglione.**

Champion del. Litho: de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £220

The Battle of Castiglione (5 August 1796) saw the outnumbered Austrians, under Feldmarschall Dagobert Sigmund von Wurmser, defeated and driven back, by the Napoleon's French Army of Italy, along a line of hills to the river crossing at Borghetto, where they retired beyond the Mincio River.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30792

**24. [Battle of Corunna] Death of Moore.**

[n.d., c.1820.]

Coloured aquatint. Sheet 105 x 85mm (4¼ x 3¼").

Trimmed, edges spotted. £70

A circular view of Sir John Moore, mortally wounded by a cannonball at the Battle of Corunna (16th January, 1809).

Stock: 55738

**25. Bataille de Dresde.**

Bellangé del.t Litho: de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 445 x 596mm (17½ x 23½"), with very large margins. £220

The Battle of Dresden (1813), which resulted in a French victory under Napoleon against forces of the Sixth Coalition of Austrians, Russians and Prussian under Field Marschal Schwartzberg. Unfortunately the French troops did not completely deter all the Coalition Forces, and a few days later at the Battle of Kulm, Napoleon's forces were surrounded and forced to surrender.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30790

**26. The French Conscripts.**

J.A. Atkinson Del. M. Dubourg Sculp.t. Published & Sold June 4th 1817, by Edw.d Orme, Bond Street, corner of Brook St. London.

Coloured aquatint. 255 x 360mm (10 x 14¼"), with large margins watermarked 'J Whatman 1816'. Mint £130

Soldiers pull young men from their rural home, probably to reinforce Napoleon Bonaparte's army for the Hundred Days.

From Orme's "Historic, Military, and Naval Anecdotes, of Personal Valour, Bravery, and particular Incidents which occurred to the Armies of Great Britian and her Allies, in the last long-contested War, terminating with the Battle of Waterloo".

Stock: 55803

27. **Bataille de Friedland**

V.Adam del. Lith: de C. Motte. [n.d. c.1826.]  
Lithograph with very large margins. Printed area 320 x 415mm (12½ x 16¼"). £140  
The Battle of Friedland (June 14, 1807), 45 kilometres southeast of Königsberg, in Prussia, in which the French under Napoleon decisively defeated Count von Bennigsen's Russian army. The 23-hour battle effectively ended the War of the Fourth Coalition (1806-1807) against Napoleon.  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 35930

28. **[Siege of Kufstein] The Tyrolese Patriots, Men and Women storming the fortress of Kuffstein with their Wooden Guns.**

Manskirch Del. Clark & Dubourg Sculp.t. Published & Sold April 1st 1816, by Edw.d Orme, Bond Street, corner of Brook St. London.  
Coloured aquatint. 245 x 325mm (9¾ x 12¾"), with very large margins watermarked 'J Whatman 1814'.  
Mint. £120  
Tyrolese irregulars attacking the fortress of Kufstein in 1809, attempting to remove the Bavarians who had held it since 1703. After a month, relief arrived, but the fortress was returned to Austria in 1814.  
From Orme's "Historic, Military, and Naval Anecdotes, of Personal Valour, Bravery, and particular Incidents which occurred to the Armies of Great Britian and her Allies, in the last long-contested War, terminating with the Battle of Waterloo".  
Stock: 55802

29. **[Leipzig] 'Brother the Lord is with us.' The Emperor of Russia, King of Prussia, and the Emperor of Austria, Spontaneously returning thanks in the Field of Battle after the Great Victory at Leipsic, in 1813.**

London, Pub. by Thomas Kelly, No. 53 Paternoster row, Feb. 4 1815.  
Coloured engraving. Sheet 195 x 240mm (7¾ x 9¾").  
Trimmed and mounted in album paper. £75  
From Christopher Kelly's 'The Memorable Battle of Waterloo'.  
Stock: 37118

30. **Prise de Munich.**

Monfort del. Litho de C. Motte. [n.d. c.1826.]  
Lithograph. Sheet 445 x 596mm (17½ x 23½"), with very large margins. £190  
The taking of Munich by Napoleon in 1805; the end to Napoleon's Ulm Campaign. Unable to stop the French advance and troops attacking from all areas, the Austrian troops abandoned its positions along the Danube and fled to Munich.  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 30788

31. **Bataille De Wagram. (6 Juliet 1809.)**

Peint par Horace Vernet. Gravé par Jazet. [n.d., c.1840].  
Aquatint. Printed area: 580 x 440mm. (22¾ x 17¼"), with wide margins. Tear at top going into plate mark. £390  
Napoleon on horseback, observing the battle of Wagram. The Battle of Wagram (5-6 July 1809) was one of the most important military engagements of the Napoleonic Wars and ended in a decisive victory for Emperor Napoleon I. The battle virtually spelled the destruction of the Fifth Coalition, the Austrian and British-led alliance against France.  
Stock: 31383



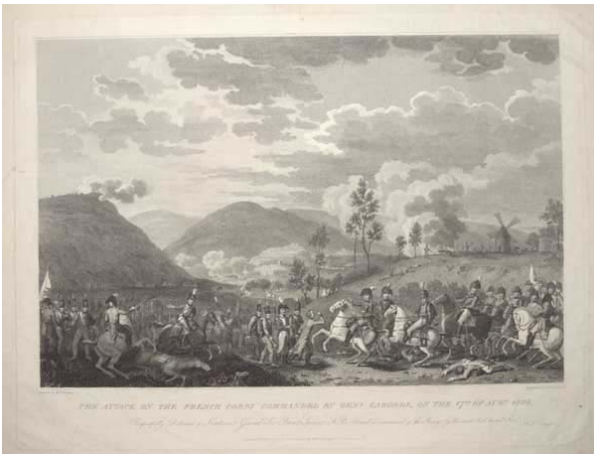
32. **The Boasted Crossing of the Nieman, At the opening of the Campaign in 1812, by N. Bonaparte.**

From a drawing by an Officer. Clark & Dubourg Sculp.t. Published & Sold Jan.y 1st 1816, by Edw.d Orme, Publisher to his Majesty & the Regent, Bond Str. corner of Brook St. London.  
Coloured aquatint. 255 x 360mm (10 x 14¼"), with large margins. Mint. £140  
Napoleon Bonaparte watches from the bank as his infantry cross a makeshift bridge (actually three pontoon bridges) and his cavalry ford the Neman River into Lithuania, at the start of the Russian Campaign.  
From Orme's "Historic, Military, and Naval Anecdotes, of Personal Valour, Bravery, and particular Incidents which occurred to the Armies of Great Britian and her Allies, in the last long-contested War, terminating with the Battle of Waterloo".  
Stock: 55804

33. **[The Battle of Rivoli, 1797] Battaglia di Rivoly Seguita in Gen.o 1797 a favore dell'Armata Francese, contro l'Austriaca**  
[Anon., c.1800]

Engraving, platemark 135 x 180mm (5¼ x 7"). Large margins; Crease; inscription in Italian verso. £75  
The Battle of Rivoli in January 1797, in which Napoleon's French army defeated a much larger Austrian force, demonstrating Napoleon's tactical brilliance and paving the way towards French occupation of northern Italy. Rare Italian representation of the battle.  
Stock: 38549





34. **[Battle of Roliça] The Attack on the French Corps Commanded by Gen.l Laboarde, on the 17th of Aug.t 1808. Respectfully Dedicated to Lieutenant General Sir Brent Spencer KB: Second in command of the Army; by his most obed.t hum.ble Serv.t H.L'Eveque.**

Drawn by H.L. Eveque. Engraved by J. Vendramini. London: Pub.d Jam.y 1, 1813, for the Proprietors by Messr.s Colnaghi & Co, 23 Cockspur St.t.

Etching and stipple. 375 x 500mm (14¾ x 19¾") very large margins. Tear in right margin. £260

A view of the Battle of Roliça, the first battle fought by the British Army in the Peninsular War, with Arthur Wellesley defeating a Fench division under Henri François Delaborde,

From a series 'Campaigns of the British Army in Portugal' after Henri L'Evêque (1769-1832).

Stock: 55767

35. **Bataille de Saalfeld.**

Feucher (?) del. Litho: de C. Motte. [n.d. c.1826.] Lithograph, very large margins. Sheet 443 x 596mm (17½ x 23½"). £160

Napoleon arriving at the Battle of Saalfeld (10 October 1806), where he witnessed the French victory led by Jean Lannes over the strong Prussian force of Prince Louis Ferdinand.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30787

36. **Prise de Smolensk.**

Champion del. Lith de C. Motte. [n.d. c.1826.] Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. Tear into lower edge. £220

The Battle of Smolensk, the first major battle of the French invasion of Russia, which took place on August 16-18, 1812. Napoleon led the Grande Armee against the strong Russian force under Barclay de Tolly; it was a decisive French victory.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30795

37. **The French Imperial Eagle of the 8th Regiment taken by His Majesty's 2nd Battalion 87th (or Prince of Wales's Irish) Regiment under the Command of Major Hugh Gough in the Action of Vagea de la Barrosa, on the 5th March 1811 - Humbly dedicated to His Royal Highness the Prince Reent by His Royal Highness's most obed.t and hum.ble Serv.t Anthony Cardon.**

Drawn by Leiut.t Pym, 87th Reg.t A.E. London, Published Apr[il 1811 by A. Cardon No. 37 London Str. Fitzroy Square].

Scarce coloured stipple. 335 x 235mm (13¼ x 9¼"). Damage to lower plate, with loss of publisher's address, and margins, with restoration, laid on archival paper. £240

A sketch of the Imperial eagle of the 8th Regiment by Lieutenant John Barton Pym (c 1775-1814).

Pym was a painter and engraver who had been apprenticed to John Raphael Smith. Amongst his works was the mezzotint 'The Stray'd Child' after James Ward.

Stock: 55751

38. **[Physical exercises for soldiers.]**

[drawn by Robert Ker Porter.] Published as the Act directs, Aug.st 1798, at Egerton's Military Library Whitehall.

Coloured etching, 18th century watermark, pencil drawing verso. 255 x 195mm (10 x 7¾"), large margins. Paper toned. Slight creasing top right. £75

Two illustration of exercises for the back, one with dumbbells. One of 24 plates in 'Military Instructions: including each particular motion of the manual and platoon exercises; elucidated with very minute drawings by Mr. R.K. Porter', by David Roberts.

Stock: 55776

39. **Storming the Bishops Palace at Badajos.**

Drawn & Etched by W. Heath. Aquatinted by J.C. Stadler. [London, Published by T. Tegg, 111 Cheapside, April 1, 1818.]

Coloured aquatint. Sheet 225 x 290mm (9 x 11½") Trimmed. £95

Part of the Siege of Badajoz during the Peninsular War, the bloodiest of all the British battles against Napoleon.

Published in William Combe's 'The Wars of Wellington, a Narrative Poem... by Dr. Syntax', a companion to 'The Life of Napoleon'. *Abbey: Life 357.*

Stock: 37135

40. **La Bienvenue.**

Lithog. de C. de Lasteyrie. [n.d., c.1818.] Lithograph. Printed area 290 x 385mm (11½ x 15¼").

Spotting. £160

A group of French soldiers drink together in a camp.

Charles Philibert du Saillant, Comte de Lasteyrie (1759-1849), was a pioneer of French lithography.

Stock: 55747



41. **The Horrors of War alleviated. Gardez votre Epee Mon.r nous avons soin de vous procurer tout le soulagement possible.**

E. Penny Inv.t. Etch'd by C.R. Byley. London publish'd Jan.y 1st 1793 by G.T. Stubbs, No 14 John Street Adelphi.

Coloured etching. Sheet 330 x 170mm (12½ x 6¾"). Trimmed to plate, slight surface soiling. £80  
A scene of an officer surrendering his sword and having it graciously returned.

We are unable to trace another example or a reference to this print. *Not in CLB Stubbs catalogue raisonné.*  
Stock: 55777

42. **[Men on horseback]**

J. A. Klein 1811.

Early hand coloured lithograph sheet 250 x 315mm (9¾ x 12½") Embossed collectors stamp on left. £130  
Four men on horseback ride down a dirt road. Presumably officers during the Napoleonic wars. The one on the left looks to be wearing a cavalry uniform of La Grande Armée possibly a Dragoon or horse chasseur.  
Stock: 55859

43. **[The trumpet sounds to victory] Illustrations of Popular Songs. He was fam'd for deeds of , / She a maid of envied charms...**

Published by H. Borthoud 65 Regents Quadrant, 1826. Fine & rare coloured lithograph. Sheet 160 x 125mm (6¼ x 5"). Slight surface soiling. £95  
A soldier in campaign dress courting a woman. An illustration to 'The trumpet sounds to victory' by Domenico Corri (1746-1825).  
Stock: 55779

44. **Marche de la division Molitor vers la Lob-au.**

Alex De la Borde del. Piringer sculp. Retouche par Swebach.

Etching with aquatint, sheet 270 x 340mm (10½ x 13½"). Trimmed to plate on three sides. £95  
Napoleonic troops on campaign during the French invasion of Austria in 1809.

Numbered 'Tom. I.' upper right.

From a series of views of the Napoleonic Wars 1800 - 1815 reissued by Bernard Edouard Swebach (1800-70).

BNF: FRBNF40344234.

Stock: 15520

45. **The Capture of Napoleon's Carriage at Genappe by Prussian Cavalry.**

[Anon, c.1815]

Engraving with hand-colouring, rare; sheet 150 x 195mm (6 x 7¾"), Trimmed around image and title; glued to album sheet. £120

Following the Battle of Waterloo, Johannes Horn, who drove Napoleon's coach (or 'dormeuse') tried to bring the vehicle to safety. He drove from La Belle Alliance to near Genappe where the Prussian cavalry captured the carriage and left Horn for dead. The aftermath of the battle is suggested by the scattered cannons, barrels and cannonballs.

Stock: 32294

46. **Capitulation de Paris.**

Desrais Del. Alix Sculp.t. A Paris, chez Noël Rue St Jacques No 16 [n.d., c.1815].

Mezzotint with etching. Sheet 250 x 340mm (9¾ x 13¼"). Trimmed to plate, repaired tears. £130

The Tsar of Russia Alexander I and Fredrick William III of Prussia embrace as they accept the surrender of Paris on 30th March 1814.

Stock: 55750

47. **Tiens ferme.**

Published by H. Berthoud, 54 Regents Quadrant, 1826.

Fine coloured lithograph, watermark J. Whatman, Turkey Mill 1827; Printed area 135 x 165mm (5¼ x 6½"), with large margins. A little staining over inscription. £60

A foraging curassier holds a pig by the tail, aided by an infantryman.

Stock: 55895

48. **Petits! Petits! Petits!**

Published by H. Berthoud, 54 Regents Quadrant, 1826.

Fine coloured lithograph. Printed area 135 x 165mm (5¼ x 6½"), with large margins. A little staining in margins. £60

A foraging cuirassier lures a chicken from a hen-house as another prepares to kill it with his curved sword.

Stock: 55894

49. **Bombardement de Vienne. la nuit du 11 au 12 Mai.**

Hoehle del. Piringer sculp. [Paris, c.1840.]  
Etching with aquatint, sheet 240 x 325mm (9½ x 12¾"). Trimmed within plate. £130  
Numbered 'Tom. I.' upper right.  
From a series of views of the Napoleonic Wars 1800-15 issued by Bernard Edouard Swebach (1800-70).  
*BNF: FRBNF40344234.*  
Stock: 15522

50. **Plan of the Battle of the Nile, August 1st, 1798.**

Wood-engraved map, watermarked paper 1812 J.C. & C; 130 x 160mm, 5¼ x 6¼", set in text. Faint stain. £95

Diagram of the Battle of the Nile (or Aboukir), a British victory that gave the Royal Navy dominance in the Mediterranean for the duration of the Napoleonic Wars.

Stock: 25222

51. **La Vieille garde chargait avec vigueur un corps d'écossais...**

Vafflard. Imp. Lithogr. de G. Engelmann rue Cassette No. 18 à Paris. [n.d., c.1840.]  
Lithograph. Printed area 300 x 340mm (11¾ x 13¼") £140

A highlander rescuing his regiment's standard-bearer, while Napoleon's Old Guard applaud his bravery.

Stock: 7155



52. **A Private of the Royal Marines.**

C. H. S. Aquatinted by I. C. Stadler. London. Pub.d Jany. 2.d 1815 by Colnaghi & Co. 23. Cockspur Street. Very fine etching with hand coloured aquatint 320 x 250mm (12¾ x 9¾"). Small margin on left side. £240  
An Illustration to "Costume of the Army of the British Empire, According to the Last Regulations, 1814." A private of the Royal Marines, stands on a wharf with musket in one hand, dressed in uniform with blue facings, his 'flowerpot' top hat on his head and cross-

belts across his chest and high gaiters on his legs. Ships can be seen in the port beyond.

Stock: 55926

53. **Bataille de Waterloo [parallel text in Dutch]**

Mangion del [?- in image lower left]  
Lithograph, scarce, printed area 215 x 290mm (8½ x 11½"). Title cut out and pasted over border. £140  
Popular print of the battle of Waterloo (1815), in present-day Belgium in which Napoleon's French army was decisively defeated by the Anglo-led Allied army of the duke of Wellington and Prussian led by Blucher. Dramatic image.

Stock: 43157

54. **Plan of the Battle of Waterloo.**

Published Aug.t 31 1816 by Thomas Kelly No. 53 Paternoster Row London.

Engraved map with some hand colour. Sheet 405 x 265mm (16 x 10½"), watermarked 1818. Original folds, one split, staining in title. £140

A plan of the battlefield, showing the deployment of the British & Belgian, Prussian and French troops. From Christopher Kelly's 'The Memorable Battle of Waterloo'.

Stock: 37066

55. **Battle of Waterloo. Bonaparte in his Retreat, Passing La Belle Alliance, After having witnessed the flight of his Imperial Guard, and the British in pursuit from the opposite height.**

Drawn by Capt.n Geo. Jones, & Engraved by Mr S. Mitan for Kelly's Battle of Waterloo. London, Pub. by Thomas Kelly, No. 53 Paternoster Row, March 15, 1817.

Engraving. Sheet 210 x 275mm (8¼ x 10¾").

Trimmed. £50

Napoleon galloping his horse, gesturing behind. From Christopher Kelly's 'The Memorable Battle of Waterloo'.

Stock: 55840

56. **The Terror & flight of Buonaparte after the Battle of Waterloo, leaving his hat & Sword in his Carriage.**

London, Published by Thomas Kelly, Paternoster row, Feb. 29 ~ 1816.

Engraving. 210 x 275mm (8¼ x 10¾"). Trimmed.

Nicks to edges. £50

Napoleon galloping his horse, looking over his shoulder at the chasing troops.

Stock: 55839

57. **The unexpected meeting of Lord Wellington & Blucher at La Belle Alliance.**

London, Published by Thomas Kelly, Paternoster row, June 22~ 1817.

Coloured engraving. Sheet 185 x 250mm (7¼ x 9¾").

Trimmed and mounted in album paper. £65

The Prussian field-marshal Gebhard Leberecht von Blücher and Arthur Wellesley, 1st Duke of Wellington,

shake hands outside La Belle Alliance Inn to celebrate Napoleon's final at the Battle of Waterloo.  
Stock: 37128

**58. The Terror & flight of Buonaparte after the Battle of Waterloo, leaving his hat & Sword in his Carriage.**

London, Published by Thomas Kelly, Paternoster row, Feb. 29 ~ 1817.

Engraving, printed in red and hand-finished. Sheet 185 x 250mm (7¼ x 9¾"). Trimmed and mounted in album paper. £75

Napoleon galloping his horse, looking over his shoulder at the chasing troops.

Stock: 37127

**59. Battle of Waterloo. Bonaparte in his Retreat, Passing La Belle Alliance, After having witnessed the flight of his Imperial Guard, and the British in pursuit from the opposite height.**

Drawn by Capt.n Geo. Jones, & Engraved by Mr S. Mitan for Kelly's Battle of Waterloo. London, Pub. by Thomas Kelly, No. 53 Paternoster Row, March 15, 1817.

Engraving. Sheet 195 x 240mm (7¾ x 9¾"). Trimmed and mounted on album paper. £75

Napoleon galloping his horse, gesturing behind. From Christopher Kelly's 'The Memorable Battle of Waterloo'.

Stock: 37126

**60. [Lion's Mound] Lion de Waterloo.**

Vanderhecht del et lith. Imp. Simoneau & Toovey. B. Van der Kolk, Bruxelles [n.d., c.1850].

Rare, tinted lithograph. Sheet 275 x 410mm (10¾ x 16"). Tear in title area. £130

The Lion's Mound, a conical artificial hill topped by a lion statue by Jean-Louis Van Geel (1787-1852), commemorating the Battle of Waterloo, completed 1826.

Stock: 55743

**61. Plans of the Battle of Waterloo, at Different Periods on the 18th June 1815.**

London, Published by John Booth, Duke Street, Portland Place, Feb.y 2nd 1816.

Engraved map with hand colour. Sheet 215 x 315mm (8½ x 12¼"). Trimmed to printed border, and mounted in album paper. £190

Maps of the battle at noon, 2pm and at the close of action. Published in John Booth's 'The Battle of Waterloo, Containing the Series of Accounts Published by Authority, British and Foreign, with Circumstantial Details, Previous, During and After the Battle, from a Variety of Authentic and Original Sources, with Relative Official Documents, Forming an Historical Record of the Operations in the Campaign of the Netherlands'. He used the pseudonym 'A Near Observer'.

Stock: 37303

**62. Vredetocht naar Waterloo. 23 Juni 1890.**

Drukk, van Flandria, Schaarbeek-Brussel.

4pp. scarce letterpress and music. Each page 280 x 200mm (11 x 8"). Text not complete, mounted on album paper. £80

Part of a programme of Belgian celebrations of the 75th anniversary of the Battle of Waterloo. The central two pages contain the music and five verses (in Dutch) of 'The Peace Trip of Waterloo'.

Stock: 37133



**63. Waterloo. Conveying the French Cannon from the Field of Battle, on the 24th July, 1815. From a Drawing made on the Spot, July 24th, 1815.**

Publish'd by R. Bowyer, Pall Mall, 1816.

Coloured aquatint. Sheet 290 x 410mm (11½ x 16").

Centre fold as normal. £130

An illustration from Bowyer's 'Campaign of Waterloo', a sequel to his 'Illustrated Record of Important Events in the Annals of Europe', the narrative of which had ended after the first abdication of Napoleon Bonaparte in April 1814. *Abbey Life: 354.*

Stock: 37130

**64. Theatre of War, 1815. From the Straits of Dover, to the Rhine at Strasburg, and from Holland to Paris.**

Published February 1 1816. by John Booth, Duke Street, Portland Place.

Engraved map with hand colour. Sheet 215 x 290mm (8½ x 11¼"). Trimmed, affecting title and publisher's address, mounted in album paper. £120

Map of the campaign that culminated with the Battle of Waterloo. Published in John Booth's 'The Battle of Waterloo, Containing the Series of Accounts Published by Authority, British and Foreign, with Circumstantial Details, Previous, During and After the Battle, from a Variety of Authentic and Original Sources, with Relative Official Documents, Forming an Historical Record of the Operations in the Campaign of the Netherlands'. He used the pseudonym 'A Near Observer'.

Stock: 37314

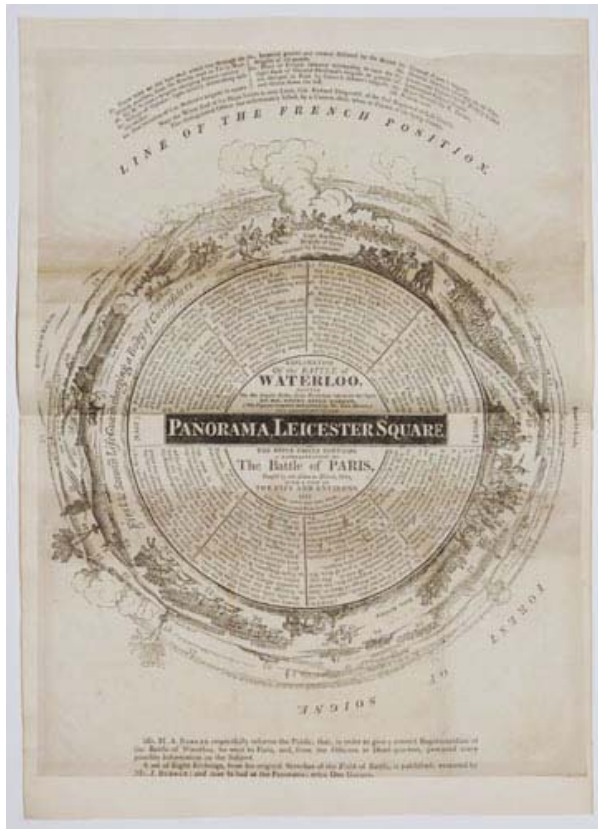
65. **Plan of the Military Operations in the Netherlands. June 1815.**

London, Published by Rich.d Edwards, Crane Court, Fleet Street, 1816.

Coloured engraving. Printed area 295 x 180mm (11½ x 7") Hole in binding folds taped on reverse. £140

A map of the approaches to Brussels, showing the French advance and the array of the British defences around Quatre Bras and Waterloo.

Stock: 37317



66. **Explanation Of the Battle of Waterloo, Painted On the largest Scale, from Drawings taken on the Spot, by Mr. Henry Aston Barker, (The Figures composed and painted by Mr. John Burnet,) Now Exhibiting in the Panorama, Leicester Square. The Upper Circle contains a Representation of the Battle of Paris, Fought by the Allies in March, 1814, With a View of the City and Environs. 1817. Open from Ten until Dusk. Admission to each Painting One Shilling.**

[J. Adlard, Printer, 23, Bartholomew-Close, West Smithfield.]

Wood engraved broadside with letterpress. Sheet 365 x 275mm (14¼ x 10¾"). Mounted in album paper, wear to folds reinforced with tape on reverse. £360

A circular wood engraving with a 68-point key, the guide to a painted panorama of the Battle of Waterloo exhibited at the 'Panorama', the first building to be erected for the purpose of displaying panoramas. According to the letterpress he went to Allied Headquarters in Paris to research the battle. His sketches were issued as a set of eight etchings by John Burnet.

During his lifetime Barker's celebrity opened doors: he met Sir William Hamilton and Admiral Nelson in Naples, and Napoleon Bonaparte on Elba. He married Admiral William Bligh's eldest daughter in 1802.

Stock: 37171

67. **A Sketch of the Operations of the Campaign in the Netherlands. June 1815.**

[n.d., c.1816.]

Coloured engraving. Sheet 305 x 205mm (12 x 8").

Trimmed to printed border and mounted in album

paper. Some offset.

£160

A map of the approaches to Brussels, showing the French advance and the array of the British defences.

Stock: 37310

68. **The Battle of Waterloo June 18th. 1815. Dedicated with permission to Lieu.t General the Most Noble Henry William Paget, Marquis of Anglesey & Earl of Uxbridge G:C:B: K.M.T. & K.S.G. [By Lieu.t R.P. Read.]**

Drawn & Etched by W. Heath. Aquatinted by R.

Reeve. [London. Publish'd, June 4th 1816. for the

Porpriotor: by J. & M. Rippin No.21 Theobald's Road.]

Coloured aquatint. Sheet 395 x 545mm (15½ x 21½")

Trimmed within image on three sides, losing end of the dedication and publication line at bottom; some surface abrasion, colour faded. £450

An intense battle scene, with British infantry closing in on the French cavalry from both sides. A mortar explodes in the foreground and cannon balls streak across the sky.

Stock: 36817

69. **Palma, non sine Pulvere. Flowers gathered on the Field of Battle at Waterloo; by J. Forbes, 23, Sept.r. 1817. Selected for Charles S.t.Loo Malet Esq.r.**

Pressed flowers with manuscript. Sheet: 110 x 180mm (4¼ x 7"). Some slight staining. £450

Pressed flowers, gathered from Waterloo laid on an embossed card, beneath which are several lines of verse by James Forbes written in 1819. Unique.

Stock: 37485

70. **[Waterloo] A near View of the Observatory.**

Engrav'd by R. Reeve from a Drawing by Mr S.

Wharton. [n.d., 1816.]

Sepia aquatint. Sheet 385 x 280mm (15¼ x 11").

Trimmed within plate.

£160

A view of a 60 ft. wooden trigonometrical observatory erected by Dutch engineers for a survey of the surrounding countryside, south of Hougoumont and east of the Mon Plaisir farm. Built only six weeks before Waterloo, Napoleon used it to reconnoitre the ground in the early morning of the battle. By 1817 the observatory had fallen down.

From 'Twelve Views of Waterloo, la Belle Alliance, Chateau Gomont, and la Haye Sainte, the scene of the Battle of the 18th of June 1815'. The Prince Regent ordered a set of porcelain plates decorated with the

scenes from Chamberlain & Co of London in 1816, which are still in the Royal Collection.

Stock: 55744

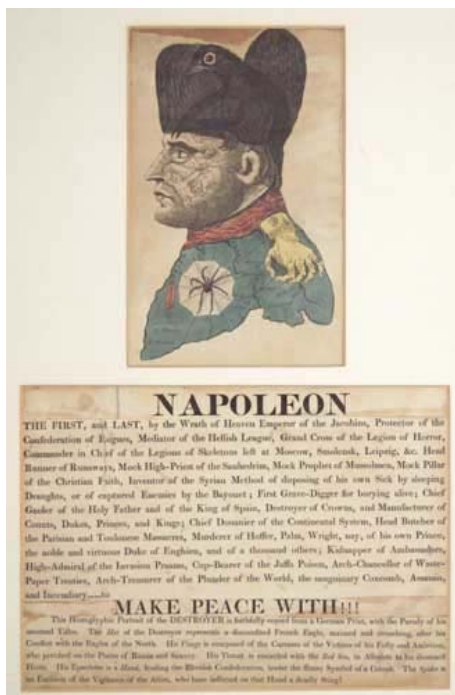
71. **Fac Simile de la Dernière lettre du General Moreau à Madame Moreau.**

Engraved by I. Girtin, 330, Oxford Street. Pub.d Sep.t 30. 1813, by Cox, [D'Angilou] 66 Stafford Place, Pimlico.

Engraving. Verso in ink To the Mrs Spurgeon. Sheet: 245 x 190mm (9¾ x 7½"). Trimmed. Two vertical folds. £170

A rare image by Girtin of a facsimilie of the last letter sent by Jean Victor Marie Moreau (1763-1813) to his wife, Moreau was mortally wounded during the Battle of Dresden in 1813. Moreau had helped with the rise of Napoleon but he was exiled to the USA in 1804, he returned to Europe and joined forces with his old friend Crown Prince Charles John of Sweden and Tsar Alexander I against the French forces. As well as a facsimilie of the letter the print includes a translation in English and a poem glorifying Moreau.

Stock: 47006



72. **Napoleon. The First, and Last, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues, Mediator of the Hellish League, Grand Cross of the Legion of Horror, Commander in Chief of the Legions of Skeletons left at Moscow, Smolensk, Leipzig, &c., Head Runner of Runaways, Mock High-Priest of the Sanhedrim, Mock Prophet of Mussulmen, Mock Pillar of the Christian Faith, Inventor of the Syrian Method of disposing of his own Sick by sleeping Draughts, or of captured Enemies by the Bayonet; First Grave-Digger for burying alive; Chief Gaoler of the Holy Father and of the King of Spain, Destroyer of Crowns, and Manufacturer of Counts, Dukes, Princes,**

**and Kings; Chief Douanier of the Continental System, Head Butcher of the Parisian and Toulonese Massacres, Murderer of Hoffer, Palm, Wright, nay, of his own Prince the noble and virtuous Duke of Enghien, and of a Thousand others; Kidnapper of Ambassadors, High-Admiral of the Invasion Praams, Cup-bearer of the Jaffa Poison, Arch-Chancellor of Waste-Paper Treaties, Arch-Treasurer of the Plunder of the World, the Sanguinary Coxcomb, Assassin, and Incendiary.....to / MAKE PEACE WITH !!! / This Hieroglyphic Portrait of the DESTROYER is faithfully copied from a German Print, with the parody of his assumed titles. The Hat of the Destroyer represents a discomfited French Eagle, maimed and crouching, after his Conflict with the Eagles of the North. His Visage is composed of the Carcasses of the Victims of his Folly and Ambition, who perished on the Plains of Russia and Saxony. His Throat is encircled with the Red Sea, in Allusion to his drowned Hosts. His Epaulette is a Hand, leading the Rhenish Confederation, under the flimsy Symbol of a Cobweb. The Spider is an Emblem of the Vigilance of the Allies, who have inflicted on That Hand a deadly Sting!**

[Harrison & Leigh Printers, 375 Strand.] Published at R. Ackermann's, 101, Strand, London [n.d., c.1811]. Rare coloured etching and letterpress. Sheet 485 x 300mm (19 x 11¾"), paper watermarked 'J Whatman 1811'. Damaged and cut with some loss. £350

An important piece of anti-Napoleon propaganda, featuring a composite portrait made up of details of Bonaparte's 'sins', with explanatory letterpress underneath.

Based on a print by Johann Michael Voltz, it is one of the most widespread depictions of Napoleon. Versions were produced in nine European countries, twenty-three in Germany alone. *BM Satires 12002*.

Stock: 55808

73. **[Broadside against Napoleon] Second Edition. An Address To those Brave, Gallant, and Loyal Hearts, the Commanders, Officers, Seamen, and Marines, of The British Navy [...]**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by J. Gold, Shoe-Lane; Price One Penny, or 6s. the 100 and 9d. per Dozen.

Letterpress, sheet 375 x 280mm (14¾ x 11"). £350  
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, addressing sailors to prepare them for invasion: 'British Seamen! At this important crisis you have arduous duties to perform: you must submit to many privations, and encounter many hardships and dangers [...] every Tar who has a Sweetheart on shore, or a Wife, or a Daughter, or a Sister that is dear to him, must feel how much it is his interest and duty to make every exertion in his power, to defeat the infamous

designs of the enemy, and to hold all danger trifling, and all labour cheap, which may conduce to place these tender and valued connections in a state of security'. Reprinted from the 'Naval Chronicle' magazine. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. A note at the end suggests: 'Noblemen, Magistrates, and Gentlemen, residing near the Coast, would do well by ordering a few Dozen of the above of their Booksellers, and causing them to be stuck up in their respective Vicinities, and distributed amongst the Sailors.'

Stock: 33284

**74. Plain Answers to plain Questions, in a Dialogue between John Bull and Bonaparte, Met Half-Seas over between Dover and Calais. John Bull. How do you do? / Bonaparte. Pretty well; but hope to be better when I am in London. / John Bull. When do you expect to get there? / Bonaparte. About the end of September; or October at latest. [...]**

[c.1803] London: Printed for J. Hatchard, No. 190, Piccadilly [...] Printed by J. Brettell, 54, Great Windmill Street, Hay [...]

Letterpress, sheet 520 x 440mm (20½ x 17¼"). Folds and creases; large area missing lower right. £150

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon and John Bull (representing Britain), in which Bull questions Napoleon about his reasons for various conflicts, freedom of the press, religion, and invading Britain.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 33291

**75. [Broadside against Napoleon] James Asperne Reprints the following Resolutions of the Inhabitants of the Parish of St. Mary Lambeth, held at the Royal Oak, Vauxhall, July 26th, 1803, Robert Slade, Esq. in the Chair, from a Conviction of their Utility at the present important Crisis, and that he may have an Opportunity of dispersing them with his other loyal Papers, which he has already circulated to the amount of nearly 300,000 in Number. [...] Robert Slade, Chairman.**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 445 x 280mm (17½ x 11"). On laid paper watermarked 1802. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The text publishes resolutions made at a meeting of inhabitants of St. Mary Lambeth (the parish stretching along the south of the Thames from Vauxhall to Waterloo), that in the face of possible

invasion, all able-bodied residents of the parish must enrol to assist in the defence of their country. The wider application of the broadside was both to serve as an example to other parishes for increasing enrolment, and to defame Napoleon (much of the text consists of allegations of atrocities and tyrannical acts carried out by the consul).

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.

Stock: 33282



**76. [Broadside against Napoleon] The Duke of Shoreditch, or, Barlow's Ghost. / Countrymen: After my Spirit had rested in peace more than two hundred years, I was, in a manner, called from my grave by a report in circulation, that the French intended to invade the now United Kingdoms of England and Ireland [...]**

London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden. [Price 1d. or 6s. the 100.] August 10th, 1803.

Letterpress. Sheet 445 x 270mm (17½ x 10½"), with 1802 watermark. Creasing on right. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This broadside, essentially a call for increased participation in the volunteer corps, is voiced by the ghost of a Shoreditch shopkeeper, aroused from his peace by rumours of the planned invasion. The ghost is initially confident of the Britons' ability to repel the French, but soon finds that 'the exercise of Arms had been long laid aside, except upon particular

emergencies' and fears that the country will be overrun unless military participation is strengthened.

Contains references to Finsbury, Clerkenwell and Shoreditch.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33276

77. [Broadside against Napoleon] Substance of the Speech of Jacob Bosanquet, Esq. At the Royal Exchange, July the 26th, 1803

[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 435 x 280mm (17 x 11"). Creasing lower right. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, taken from a speech by Jacob Bosanquet (1755-1828), who was Chairman of the East India Company in 1803. This speech, made at an assembly of commercial interests, calls for the solidarity of those present with British interests, and to 'unite in an unanimous declaration to stand or fall with our Country and our King'. Bosanquet compares Britain with Ancient Rome and Constantinople, and sees the Sack of those cities as examples to be avoided, of how even great cities can fall through inadequate vigilance.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

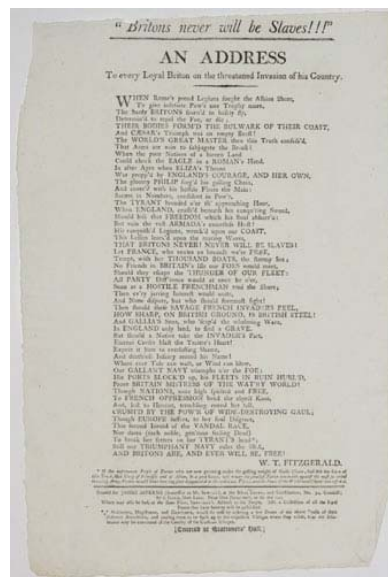
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33287

78. [Broadside against Napoleon] "Britons never will be Slaves!!!" / An Address To every Loyal Briton on the threatened Invasion of his Country. / When Rome's proud Legions fought the Albion Shore,/ To give insatiate Pow'r one Trophy more,/ The hardy Britons scorn'd to basely fly,/ Determined to repel the Foe, or die [...]

W.T. Fitzgerald  
[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 370 x 250mm (14½ x 9¾"). On laid paper watermarked 1802. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, recounting British bravery in the face of invasion from the Romans and the Spanish Armada as evidence that any French invasion would inevitably fail. The poem was written by William Thomas



Fitzgerald (1759-1829). Fitzgerald specialised in patriotic verses of this kind, and in 1814 published a collected edition of his many verses against Napoleon. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33281

79. [Broadside against Napoleon] Britons Triumph or Bonapartes Knell / Come, with all thy slaves around thee,/ Bonaparte! haughty foe! / This little Island shall confound thee,/ And lay thy giant projects low [...]

[c.1803] A. Hamilton Printer 221 Piccadilly  
Letterpress, sheet 395 x 250mm (15½ x 9¾"). Creasing upper left; paper watermarked 'Neckinger Mill 1800'

£300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This ballad lists Napoleon's triumphs and atrocities on the continent and in the Middle East, but insists that any attempted invasion of Britain would be unsuccessful.

Stock: 33274

80. [Broadside against Napoleon] Countrymen! / The City of Syracuse (in Sicily) had maintained a successfull Contest with the Carthaginians; lulled into Security, however, by an advantageous Peace, she had reduced her Fleets and Armies, and the Carthaginians, who still retained their Envy and Hatred of her, seized the Opportunity to renew the War [...]

[c.1803] London: Printed for J. Hatchard, 190, Piccadilly. Price One Shilling per Dozen. [Hales, Printer, Old Boswell Court, London.



Letterpress, sheet 555 x 450mm (21¼ x 17¼"). Folds and creases; paper tone; on laid paper with fleur-de-lys watermark. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. It reprints a passage from Act1, Scene 3 of Philip Massinger's play 'The Bondman' (c.1624), a play which concerns the siege of Syracuse by the Carthaginians. The general Timoleon's call to arms is here used to encourage Britons to show similar bravery. The text concludes 'it is needless to mention what followed this animating Debate. A Part of the Enemy fleet was sunk at Sea, those that landed were immediately put to the Sword, and their Commander slain.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 33292

81. **[Broadside against Napoleon] Address to the People of Great Britain. By W.J. Denison, Esq.**

[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 455 x 280mm (18 x 11"). Creasing. £250

Patriotic poem published at the time when fears of an invasion of the British Isles by Napoleon were at their height, by William Joseph Denison (1770-1849), banker and politician, and a founder of the Reform Club. Like several other 'loyal Papers' of the time, it invokes historical precedents such as conflicts with the Romans and Spanish, as well as past and present British military and naval heroes such as Marlborough, Duncan, St. Vincent, and Nelson.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33288

82. **A Second Dialogue between Buonaparte and John Bull / Scene---Calais Buonaparte. How do you do, Monsieur Anglois? / John. What's that to you? / Buon. Nay, John, don't be angry. / John. Angry! I am angry, and I will be angry [...]**

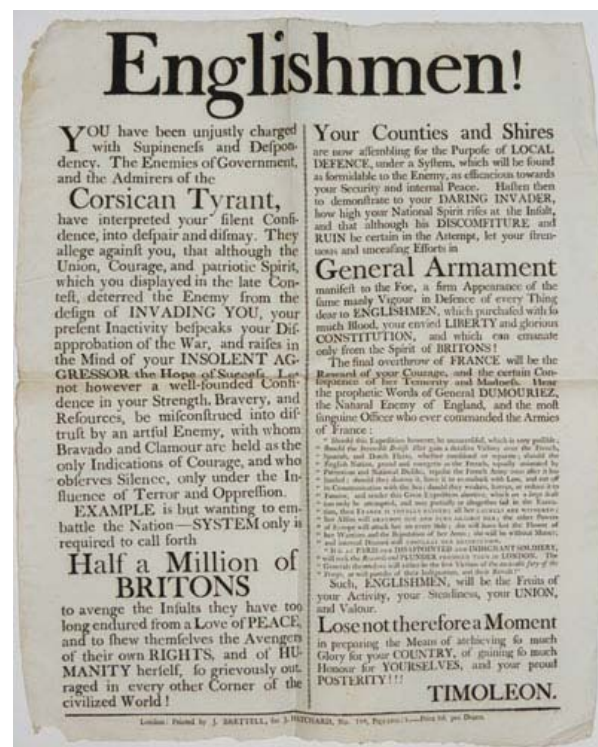
[c.1803] London: Printed for J. Hatchard, No. 190, Piccadilly. Price Sixpence per Dozen. [Hales, Printer, Old Boswell Court, London.

Letterpress with large margins, and 18th century watermark; sheet 530 x 440mm (21 x 17¼"). Folds and creases. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon and John Bull (representing Britain). Napoleon is calm and complacent about his achievements, where John Bull angrily disputes these as a sacrifice of 6000 men (the Battle of Lodi); a massacre (the Battle of Alexandria), and poisoning the French army's injured soldiers. The 'scene' is Calais, a common point for channel crossings previously depicted in Hogarth's similarly anti-Gallican 'The Calais Gate'.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 33290



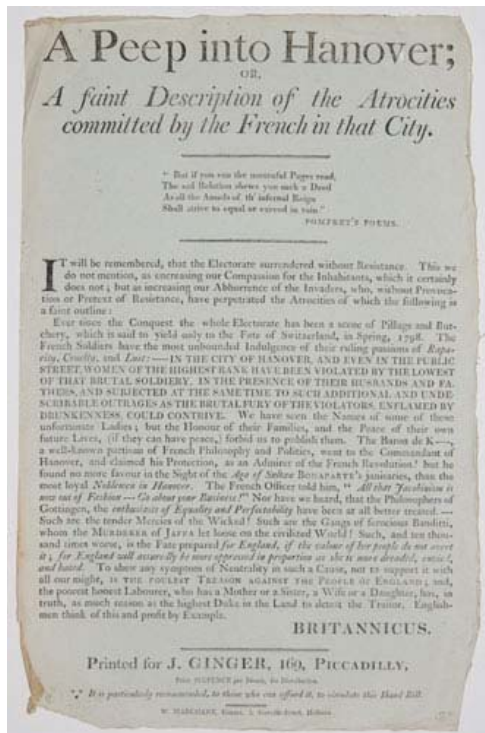
83. **[Broadside against Napoleon.] Englishmen! You have been unjustly charged with Supineness and Despondency. The Enemies of Government and the Admirers of the Corsican Tyrant, have interpreted your silent Confidence, into despair and dismay [...]**

Timoleon. London: Printed by J. Brettell, for J. Hatchard, No. 190, Piccadilly.... Price 6d. per Dozen. [n.d., c.1804] Letterpress, sheet 540 x 440mm (21¼ x 17¼"). Folds £450

Large broadside published soon after the end of the Peace of Amiens, a call for "Half a Million of Britons to avenge the Insults they have too long endured from a Love of Peace".

The pseudonym 'Timoleon' is taken from Massinger's play 'The Bondman', in which Timoleon led the defence of Syracuse against the Carthaginians, a popular source for anti-Napoleon broadsides.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookshop still on the same premises two hundred years later. *For Hogarth's 'Calais Gate' see ref. 31474; for another use of Massinger in this context see ref. 33292.*  
 Stock: 33289



84. **[Broadside against Napoleon] A Peep into Hanover; or, A faint Description of the Atrocities committed by the French in that City. [...]**  
 Britannicus. [1803] Printed for J. Ginger, No. 169, Piccadilly / Price Sixpence per Dozen, for Distribution. / W. Marchant, Printer, 3, Greville-Street, Holborn. Letterpress, sheet 435 x 280mm (17 x 11"). Creasing to edges; hole upper right. £390  
 Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one reports atrocities committed in Hanover by Napoleon's army, 'such are the Gangs of ferocious Banditti, whom the Murderer of Jaffa let loose on the civilized World! Such, and ten thousand times worse, is the Fate prepared for England, if the valour of her people do not avert it'.  
 Stock: 33272

85. **Invasion. Scene II of a Play. Enter John Bull, Sandy of Scotland, Taffy of Wales, and Patrick of Ireland.**  
 Printed for J. Stockdale, 181, Piccadilly S. Gosnell, Printed, Little Queen Street, Holborn. London, 1803. Letterpress. Sheet 425 x 270mm (16¾ x 10¾"). Left, right and lower edges are folded. Slight horizontal fold across centre with small tears at either side, edges some creasing. £320  
 A broadside satirising the reactions of Great Britain to the threat of a French invasion, illustrated by characters representing Scotland, Wales, Ireland and England. The dialogue between the four characters is

accompanied by a woodcut engraving by John Lee depicting four men in their respective national dress dancing in a circle. Published at a time when tensions were rising between Britain and France as Napoleon was amassing power and influence in Europe while undermining Britain. Great Britain declared war on France out of a 'mixture of economic motives and national neuroses'.  
 Stock: 53949

86. **[Broadside against Napoleon] Address to Irishmen Residing in England. / Fellow Countrymen, The Calamities which have so lately threatened your native Country, by a few of your Bretheren being misled by the artful Designs of French Spies [...] suffer no the poisonous Language of the Enemies of their Country, however high in Rank, or the vain Promises of the designing Spies of a Corsican Usurper and Murderer [...]**  
 An Irishman, and a Soldier. Craven Hotel, Strand, August 8, 1803. John Ginger, No. 169, Piccadilly / W Glindon, Printer, 48, Rupert Street, Hay-Market Letterpress, sheet 435 x 280mm (17 x 11"). Creasing and folds in each corner. Small tears along left and right margins. £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one is specifically addressed to Irishmen resident in England, imploring them to 'be foremost on the Shores of your Island, in repelling a Barbarous and Ferocious Enemy, and save your Wives and Children from their Savage Lust and murderous Hands'. Mention of 'the patriotic Language of a Sheridan (that Ornament of his Country)' refers to Richard Brinsley Sheridan's (1751-1816) strong support of the volunteer corps in the face of Napoleon's imperial expansion. Includes a list of other 'patriotic publications' sold by John Ginger on Piccadilly, including 'Horrors upon Horrors' and 'Publicolia Addresses'. *For Ginger's 'Publicolia Addresses' see refs. 10044 and 27538; for Sheridan see ref. 17993.*  
 Stock: 53945

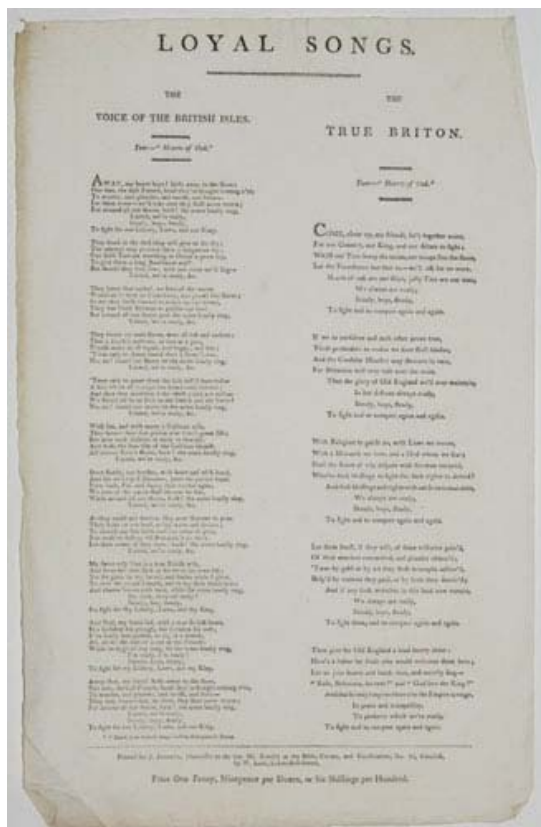
87. **[Broadside against Napoleon] The Bishop of Llandaff's Thoughts on the French Invasion, originally addressed to the Clergy of his Diocese.**

[c.1803] Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.  
 Letterpress, sheet 390 x 255mm (15¼ x 10"). Crease top right. £220  
 Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, extracted from 'A Charge delivered to the Clergy of the Diocese of Llandaff, in June, 1798, by R. Watson, D.D. F.R.S. Bishop of Llandaff'. Watson's thoughts are addressed to any sympathisers with the

French cause: 'I would say to the most violent Democrat in the kingdom,- Suppose the business done: after Seas of Blood have been shed, Millions of Lives lost, Towns plundered, Villages, burned, the Royal Family exterminated, and unutterable calamity has been endured by persons of all ranks:- after all this has been done, what Advantages will you have obtained beyond what you now possess [?]'.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33286



88. [Broadside against Napoleon] **Loyal Songs. / The Voice of the British Isles [&] The True Briton.**

[c.1803] London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by W. Lane. [Price One Penny, Ninepence per Dozen, or Six Shillings per Hundred.]

Letterpress, sheet 410 x 265mm (16 x 10½"). £250  
 Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33277

89. [Broadside against Napoleon] **No. 2 Loyal Songs. / The Briton's Song [&] Song of the Highland Armed Association.**

London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by S. Rousseau. Price One Penny, or 6s the 100. August 12, 1803

Letterpress, sheet 385 x 270mm (15¼ x 10½"), with 1803 watermark. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. 'The Briton's Song' contrasts Revolutionary France with British rule: 'Our Forefathers bled on the Scaffold and Plain/ T'establish a Government wise, just and pure;/ We'll defend it till Death, and reject with disdain/ One that scarce for a Day or an Hour can endure./ Shall your fam'd Guillotine. In Old England be seen?/ No!- we mean to live happy, while frantic you sing/ Your fam'd 'Ca Ira',/ And Hymn 'Marsellois',/ For the true Briton's Song shall be "God save the King."

The 'Song of the Highland Armed Association' is specifically Scottish in its theme and references. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33278

90. [Broadside against Napoleon] **Proclamation, Made to every Man in the United Kingdom of Great Britain and Ireland, this First Day of August, in the Year of our Lord One Thousand Eight Hundred and Three, and in the Forty-fourth Year of the Reign of our especially dear Son King George The Third [...]**

[1803] London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by J. and E. Hodson. [Price 1d. each, or 6s. the 100] / Where may also had, A Collection of all the Loyal Papers that have been and will be Published. Letterpress, sheet 310 x 195mm (12¼ x 7¾"). On laid paper watermarked 'C Badd 1799' £220

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, stating the risk posed by Napoleon, the 'Murder, Rapine, Slavery and Death, in Cruel and horrible Wantonness' he has committed, and the duty of the British to assist in the defence of their country. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33285

91. [Broadside against Napoleon] **Twenty Thousand Pounds Reward / Middlesex (to wit) / To all Constables [...]** / Whereas a certain ill-disposed Vagrant, and common Disturber, commonly called or known by the Name of **Napoleon Bonaparte, alias Jaffa Bonaparte, alias Opium Bonaparte [...]**

[c.1803] London: Printed for S. Highley, No. 24, Fleet-Street; by B. McMillan, Bow-Street, Covent-Garden (price 1d. or 9d. per dozen). Where may be had Bonaparte; or, The Freebooter; a Patriotic Drama, price One Shilling.

Letterpress, sheet 415 x 260mm (16¼ x 10¼"). Some creasing and small tear on right. £250

One of many popular broadsides published at the time when fears of an invasion of Britain by Napoleon were at their height. This one offers a reward for the capture of Napoleon, with the aim being to imprison him at the Exeter Change menagerie in the Strand, 'placed in a Certain Iron Cage, with the Ouran Outang, or some other ferocious and voracious animal like himself, for the purpose of being tamed'.

To facilitate identification of the French leader, a description of his appearance is provided ('...resembles a great deal in person a Bear-leader, or one of the Savoyards who play on the reeds at Vauxhall') while the stream of 'aliases' given for him (Jaffa Bonaparte, Acre Bonaparte etc) refer to earlier actions in the Napoleonic Wars.

According to Ashton, this broadside was 'printed with different headings, so as to sell in different countries'.

John Ashton, *English caricature and satire on Napoleon I'*

Stock: 55836

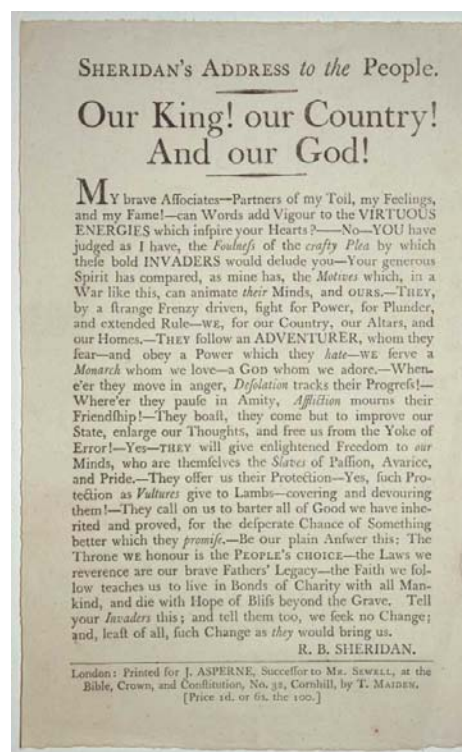
92. [Broadside against Napoleon] **Sheridan's Address to the People. Our King! our Country! And our God!**

[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 355 x 210mm (14 x 8¼"). Fold in both top and bottom right corners. £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. Richard Brinsley Sheridan (1751-1816), Irish playwright and politician, wrote 'Pizarro', a play adapted from August von Kotzebue's 'Die Spanien in Peru', which premiered in 1799. Sheridan's play addressed both fears of French invasion and supported the revolutionary aims of the United Irishmen. This 'address to the people' is an amalgamation of several speeches from 'Pizarro', contrasting French and British principles as incompatible.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. For 'Pizarro', see refs. 11533 and 17165; for Sheridan see ref. 17993. Stock: 53943



93. **Sheridan's Address to the People. Our King! our Country! And our God!**

[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 340 x 210mm (13½ x 8¼"). £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. Richard Brinsley Sheridan (1751-1816), Irish playwright and politician, wrote 'Pizarro', a play adapted from August von Kotzebue's 'Die Spanien in Peru', which premiered in 1799. Sheridan's play addressed both fears of French invasion and supported the revolutionary aims of the United Irishmen. This 'address to the people' is an amalgamation of several speeches from 'Pizarro', contrasting French and British principles as incompatible.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. For 'Pizarro', see refs. 11533 and 17165; for Sheridan see ref. 17993. Stock: 55835

94. [Broadside against Napoleon] **Song, to the Tune of Mother Casey. / The French, tis said,/ Are thieves by trade,/ And well they fill the function;/ For where they go,/ Both friend and foe,/ They rob without compunction [...]**

[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 340 x 210mm (13½ x 8¼"). £250  
Songsheet published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The song encourages strong British resistance,

referencing French actions in Switzerland and Holland and their supposed plans 'to land their troops at Dover'. Napoleon is compared to Robespierre. Napoleon, it says, is praised now as Robespierre once was, but if Napoleon were to be executed, 'With general voice,/ Would France rejoice,/ And set the bells a-ringing'. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33279

**95. Buonaparte and Talleyrand. It is well known that Monsieur Talleyrand always objected to the Invasion of England, as a mad Attempt, that must end in the Destruction of the Invaders. Having been favoured with a Note of a Conversation between him and the Chief Consul on this Subject, I have attempted, for the Entertainment of my Countrymen, to put it into Rhyme. A.S.**

[c.1803] Printed for J. Hatchard, Piccadilly, Price 6d. per dozen, by J. Brettell, Great Windmill Street. Letterpress, sheet. 440 x 260mm (17 x 10¼"). Creasing across the sheet. £300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This imagined dialogue presents the diplomat Talleyrand as opposing a planned invasion by Napoleon, who foresees that 'In a night or a fog we will silent steal over,/ And surprize unexpected, the Castle of Dover'. Talleyrand negotiated a short-lived peace in Europe, but was unable to prevent the renewal of hostilities in 1803. With his influence diminishing, and Napoleon's ambition seemingly insatiable, Talleyrand resigned from his role as grand chamberlain in 1807. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *For a contemporary portrait of Talleyrand, see ref. 28220*  
Stock: 53944

**96. [Broadside against Napoleon] Union and Watchfulness, Britain's True and Only Security. / A few words to every British Subject inculcating this very important idea.**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, Price One Penny, or Six Shillings per Hundred; and may be had of the Booksellers, at the West-End of the Town, &c. &c. Page, Printer, Black Friars Road. Letterpress, sheet 385 x 260mm (15¼ x 10¼"). On laid paper watermarked 1801. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, imploring all Britons to take up arms to defend

the country, if required. 'To suffer or to die in such a cause, is our first duty, and our highest honour'.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33283



**97. Publicola's Postscript to the People of England. ... If you suppose that Buonaparte will not attempt Invasion, you are deceived!**

London, July 18, 1803. Printed for J. Ginger, No. 169, Piccadilly; by D.N.Shury, Berwick Street, Soho. Letterpress broadside, paper size 550 x 435mm, 21¼ x 17¾". Mounted on album paper. £690  
A pro-government broadsheet, published shortly after the demise of the 'Peace of Amiens'. It argues in favour of the continuation of income tax (introduced by Pitt in 1798) to maintain the army in the face of the Napoleonic threat. It is the 'postscript' to another broadside of the same year. *for another Publicola broadsheet see ref. 27538*  
Stock: 10044

**98. [Journée du XIII Vendémiaire, L'an IV. Eglise St. Roch, rue St. Honoré.]**

Dessiné par C. Monnet. Gravé par Helman. Engraving with large margins. Plate: 450 x 280mm (17¼ x 11"). Slight paper tone and surface dirt. £160  
Depiction of the battle which took place between the Royalists and the French Revolutionary Troops on the 13 Vendémiaire Year 4 (5th October 1795), a battle which was to instigate Napoleon Bonaparte's rapid advancement. The Revolutions anti-catholic sentiments created strong anti-revolutionary feelings in western France, feelings which boiled over into an insurrection. The Royalists, supported by British troops, having been victorious in several battles marched on Paris. Royalists within the city began demonstrations which soon turned violent. A young General Bonaparte succeeded in defeating the Royalists, essentially

extinguishing the threat to the Revolution, and was promoted to General of the Division.

Stock: 36163

99. **Napoleon Forcing the Passage of the Bridge of Arcola.**

Engraved by Mr George Cruikshank from the original design of C. Vernet, executed at Paris by L. Duplessi Bertaux. Published April 2, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾").

Folded twice as issued, album paper stuck over left edge. £95

The Battle of Arcole (15-17 November 1796), fought south east of Verona between French and Austrian forces attempting to relieve Mantova.

The scene has Napoleon riding Marengo over the bridge, following the Tricolore: in the painting by Horace Vernet (not Carle as the inscription states) it is Napoleon who carries the standard.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53345

100. **[Music Sheet] Musical Bouquet. The Battle of Austerlitz Quadrille. Composed by A. Le Duc.**

London: Musical Bouquet Office, 192, High Holborn: & J. Allen, 20 Warwick Lane, Paternoster Row.

4pp. lithographed music, with vignette scene on front. Sheets 340 x 250mm (13¼ x 9¾"). Paper toned, second sheet of music with long tear sellotaped. £70

The vignette shows Napoleon and his officers at the Battle of Austerlitz (2nd December 1805), after the painting by François Gérard.

Stock: 55742

101. **Napoleon Defeating the Mamelukes, at the Battle of the Pyramids, near Cairo.**

Engrav'd by Mr George Cruikshank from the Design of Swebach, originally Published at Paris, and dedicated to the Grand Army. Published October 1 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint, J. Whatman, Turkey Mill 1827 watermark. Sheet 215 x 295mm (8½ x 11½"). Folded twice as issued, trimmed close to image, small split taped, album paper stuck over left edge. £65

In the Battle of the Pyramids (or Battle of Embabeh), 21st July 1798, Napoleon destroyed the Ottoman armies of Egypt, using a new tactic, the Divisional Square, to counter the Mameluck cavalry attacks.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 54170

102. **The taking of Bonapartes Invincible Standard.**

Woodruff delin. Taylor sculp Publish'd as the Act directs July 30 1803 by J. Stratford No. 112 Holborn Hill

Engraving, sheet 170 x 215mm (6¾ x 8½"). Dusty. £65

Scene imagining a defeat of Napoleon's army by Allied forces, published in 1803 at the height of the Napoleonic Wars when fears of a French invasion were also widely shared.

Stock: 35956



103. **Faits Mémorables de la Vie Militaire et Privée de sa Majesté L'Empereur des Français et Roi d'Italie.**

Paris, chez Ostervald Ainé, rue du Petit-Lion-Saint-Sulpice, No 20. 1807 [-1809].

Large oblong folio, original half calf with marbled boards, rubbed, front board detached, endpapers creased; engr. title, 1pp. text, 33 engraved plates. Some wear throughout. £850

The achievements of Napoleon Bonaparte including (despite the date on the titlepage) the Battle of Wagram in 1809.

Stock: 8838

104. **[Borodino] Bataille de la Moskowa, Ou Prise de la Grande Redoute.**

Dessiné par Carle Vernet. Gravé par Le Comte. [n.d., c.1800.]

Stipple and engraving. Sheet 570 x 840mm (22½ x 33") very large margins. A few nicks in the edges.

£450

Napoleon at the Battle of the Moskva (the French name for Borodino), 7th September 1812, en route to Moscow. It shows Napoleon on his white charger before the Shevardino Redoubt, which the French captured at a cost of 4-5,000 French and 6,000 Russian casualties.

Stock: 51463

105. **Combat de Castel-Gineste. (1793 14 Novembre 4 Frimaire. Victoires et Conquests tome 2. page 137.) Le Général Massena Officiers et soldats Coopèrent à ce transport.**

Lithog de C. de Last. au dépôt Gén.al de.al Lithog.ie. quai voltaire No7. [1818.]

Lithograph. Printed area: 265 x 385mm (10½ x 15¼"), with large margins. Uncut. Tears to margins. £140

A scene showing an attack on Castelgineste during the Napoleonic Wars.

Stock: 44763

106. **Matinée du 18 Brumaire.**

Champion del. Lithog. de Motte. [n.d. c.1826.]  
Lithograph. Printed area 320 x 420mm (12½ x 16½"),  
with large margins. Foxing. £160  
Napoleon Bonaparte taking command of the local  
troops of Paris on the morning of the coup of 9th  
November 1799.  
Published in A.V. Arnault's 'Vie politique et militaire  
de Napoléon', Paris, 1822-1826.  
Stock: 55882

107. **Le Marechal Mortier au Combat de Dirnstein.**

A. Sandoz del. Frilley sc. [n.d., 1825.]  
Engraving. 155 x 230mm (6 x 9"). £45  
A scene from the Battle of Durenstein (1805) fought by  
the VIII Corps or 'Corps Mortier' under Marshal  
Edouard Mortier (1768-1835).  
Stock: 55847

108. **Bataille d'Eckmühl.**

V. Adam del. Litho: de C. Motte. [n.d. c.1826.]  
Lithograph. Printed area 330 x 405mm (13 x 16"), with  
large margins. Slight foxing. £160  
Napoleon Bonaparte on horseback, surrounded by his  
officers, watching the progress of the Battle of  
Eckmühl (21-22th April 1809), in which the French  
beat the Austrians.  
Published in A.V. Arnault's 'Vie politique et militaire  
de Napoléon', Paris, 1822-1826.  
Stock: 55873

109. **Napoleon Defeating the Turkish Pacha,  
at the Battle of Aboukir.**

Engraved by George Cruikshank, from the original  
design of M. Denon, executed at Paris by I. Duplexi  
Bertaux. Published September 22, 1824 by J. Fairburn,  
Broadway, Ludgate Hill.  
Coloured aquatint, 1823 J. Whatman watermarked  
paper. Sheet 210 x 320mm (8¼ x 12½"). Original  
binding folds, trimmed within plate on three sides, as  
issued. £60  
The Battle of Aboukir (25 July 1799) in which  
Napoleon Bonaparte's defeated Seid Mustafa Pasha's  
Ottoman army.  
From William Henry Ireland's four-volume 'Life of  
Napoleon Bonaparte' 1823-28.  
Stock: 36008

110. **Combat et Victoire d'Aboukir, en  
Egypte, le 10 Brumaire An 8. No. 142**

Duplessi-Bertaux inv. aqua forti. Dupréel sculp. [Paris:  
Auber, 1804.]  
Etching with 4 pages of text. Plate 235 x 310mm (9¼ x  
12¼"). Some creasing. £120  
The Battle of Aboukir was Napoleon's decisive victory  
over Seid Mustafa Pasha's Ottoman army in 1799  
during the French invasion of Egypt (1798).  
Published in the 'Collection complète des tableaux  
historiques de la révolution française'.  
Stock: 28291



111. **Bataille d'Enzersdorff. Le 4 Juillet 1809,  
l'armée française sous les ordres de sa majesté  
l'Empereur passa le Danube pendant la nuit.**

A Paris chez la V.e Chéreau, M.de d'Estampes, rue St  
Jacques, No 10 aux deux Colonnes près la Fontaine St  
Severin. [n.d., c.1810.]  
Engraving with bright colour. 305 x 420mm (12 x  
16½"), with wide margins. £290  
The French crossed the Danube near Enzersdorff and  
attacked the Austrian army on the 4th July 1809, with  
an inconclusive result. Enzersdorff can be seen in  
flames in the background. The following day, in the  
more decisive Battle of Wagram, Napoleon defeated  
the Austrians, ending the War of the Fifth Coalition.  
Stock: 33521

112. **Napoleon defeating the Prussian Army,  
at the Battle of Eylau.**

Engraved by Mr George Cruikshank from the Original  
Design of Swebach, Published at Paris. Published June  
6, 1825 by John Cumberland, No 19, Ludgate Hill.  
Coloured aquatint. Sheet 215 x 300mm (8½ x 11¾").  
Folded twice as issued, small split taped, album paper  
stuck over left edge. £95  
The Battle of Eylau (7-8th February 1807), in which  
Napoleon fought a Russian army that was reinforced  
by Prussians late in the day. Although the French  
gained possession of the battlefield, they had suffered  
enormous losses and failed to destroy the Russian  
army; the following morning, Marshal Ney observed:  
"Quel massacre! Et sans résultat" ("What a massacre!  
And without result").  
From W.H. Ireland's 'Life of Napoleon Bonaparte',  
1828. *Tooley* 278.  
Stock: 53360

113. **The Retreat of the French Grand Army  
from Moscow, Intercepted by the Russian  
Cossacks, 1813. Inscribed to the Wisdom,  
Policy & Valour, of the Russian Government &  
Army, by Edw.d Orme.**

Atkinson del. M. Dubourg sculp.t. Published & Sold  
Jan.y. 30.th 1813, by Edw.d Orme, Bond St. London.  
Hand-coloured aquatint. Sheet: 305 x 405mm (12 x  
16"). Laid on album sheet, tears, foxing and paper tone.  
£130  
A scene showing the aftermath of a cossack attack on  
the retreating French army. Following Napoleon's  
invasion of Russia in 1812, Napoleon had held  
Moscow for one month but as winter drew in and with

no negotiations from the Russians, Napoleon decided to retreat. Lack of food and fodder for animals, cold and repeated attacks from the Cossacks caused the French to lose huge numbers of men.

Stock: 50512

#### 114. **Pont de Lodi.**

Litho: de C. Motte Rue des Marais. [n.d. c.1826.]

Lithograph. Printed area 280 x 405mm (11 x 16"), with large margins. Mount stain. £160

The French army forcing the crossing of the bridge over the Adda, 10 May 1796, driving the Austrian army into retreat, after which Milan was occupied. Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55863



#### 115. **Bombardment de Madrid, Le 4 Décembre 1808.**

Le Compte del. Couché fils aqua fori. Bovinet Sculp.t. [n.d., c.1840.]

Hand coloured engraving. Sheet size: 305 x 465mm (12 x 18¼"). Trimmed inside plate at top and bottom. Paper slightly toned. £110

The siege of Madrid was the final French success during Napoleon's only campaign in Spain. Napoleon himself arrived at Madrid at noon on 2nd December and on the morning of 4th December the French accepted the surrender of the defenders. This battle scene depicts Napoleon, surrounded by his officers, as prisoners are presented to him to the right of the image. The French cavalry can be seen in troops in the background to the left, with the city of Madrid burning in the distance.

Stock: 36164

#### 116. **Napoleon's Flight across the Rhine, Near the City of Mentz, pursued by the Allies, 1812.**

Manskirch del. Clark & Dubourg Sculp.t. Published & Sold Jan.y 1st 1816, by Edw.d Orme, Publisher to his Majesty & the Regent, Bond Street, corner of Brook St. London.

Coloured aquatint. 250 x 325mm (9¾ x 12¾"), with large margins, watermarked 'J Whatman 1814'. £130  
A cavalry rear guard action as Napoleon's troops try to cross the Rhine to reach the city of Mainz. From 'Historic military and naval anecdotes of ... the last long-contested war'.

Stock: 55827

#### 117. **Napoleon's Flight across the Rhine, Near the City of Mentz, pursued by the Allies, 1812.**

Manskirch del. Clark & Dubourg Sculp.t. Published & Sold Jan.y 1st 1816, by Edw.d Orme, Publisher to his Majesty & the Regent, Bond Street, corner of Brook St. London.

Coloured aquatint. Printed area 220 x 280mm (8½ x 11"). Cut inside platemark. £65

A cavalry rear guard action as Napoleon's troops try to cross the Rhine to reach the city of Mainz. From 'Historic military and naval anecdotes of ... the last long-contested war'.

Stock: 36053

#### 118. **Levée du Siege de Mantoue.**

Chasselat del. Lith. de C. Motte R. de marais. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £220

The Siege of Mantua (1796-1797), when the French forces under the overall command of Napoleon, besieged and blockaded a large Austrian garrison for many months until it surrendered.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30828

#### 119. **The Battle of Marengo.**

J. Christal del. H. Cook sc. London, Pub. Aug.19-1815, by Rich.d Evans, White row, Spitalfields.

Engraving. 183 x 229mm (7¼ x 9"). £65

The Battle of Marengo, fought on 14 June 1800, saw a decisive French victory over the Austrians. Napoleon seen here on his horse leading the surprise attack near the end of the day, driving the Austrians out of Italy, and enhancing his political position in Paris as First Consul of France.

Stock: 34697

#### 120. **Napoleon's Decisive Victory over the Austrians, at the Battle of Marengo.**

Engraved by Mr George Cruikshank from the original design of C. Vernet. executed at Paris by L. Duplessi Bertaux. Published Aug.t 1, 1824 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, split taped, album paper stuck over left edge. £95

The Battle of Marengo, fought 14th June 1800, between Napoleon and Austrian forces near Alessandria in Piedmont, a victory that consolidated Napoleon's grip on political power in France. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53348

#### 121. **Bataille de Montebello.**

V. Adam del. Litho: de C. Motte. [n.d. c.1826.]

Lithograph. Printed area 330 x 405mm (13 x 16"), with large margins. Slight mount stain. £160

Napoleon Bonaparte on horseback, surrounded by his officers, watching the progress of the Battle of Montebello (9th June 1800), in which the French beat



the Austrians. Five days later the more famous Battle of Marengo was fought.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55874

**122. The Attack and Capture of Naples, by the French, after a Most Obstinate Resistance.**

Engraved by Mr George Cruikshank from the original design of C. Vernet. executed at Paris by L. Duplessi Bertaux. Published December 27, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"), watermarked 1822. Folded twice as issued, small split, album paper stuck over left edge. £130

The capture of Naples in 1806, shortly after the evacuation of Anglo-Russian forces sent to suppress the pro-French Parthenopean Republic.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53355



**123. The Attack and Capture of Naples, by the French, after a Most Obstinate Resistance.**

Engraved by Mr. George Cruikshank, from the original design of C. Vernet, executed at Paris, by I. Duplessi Bertaux. Published December 27, 1823, by John Fairburn, Broadway, Ludgate Hill.

Hand-coloured aquatint. 210 x 306mm (8¼ x 12"). Folds as published. Some creasing and soiling. £160

Part of the Neapolitan War as fought between the Kingdom of Naples and the Austrian Empire. It started on 15 March 1815 when Joachim Murat declared war on Austria and ended on 20 May 1815 with the signing of the Treaty of Casalanza.

From "The Life of Napoleon Bonaparte". *Cohn: 435.*

Stock: 26483

**124. Bataille D'Ocana, Livrée le 19 Novembre 1809.**

Roéhn del. Couche fils aqua forti. Pigeot sculp.t. [n.d., c.1840.]

Hand coloured engraving. Sheet size: 305 x 465mm (12 x 18¼"). Trimmed inside plate at top and bottom. £130

During the War of Independence, the battle of Ocaña, currently in the province of Toledo, Spain, was fought on 19 November 1809 and resulted in a French victory under the command of Marshal Soult against the Spanish General Juan Carlos de Aréizaga. It was the

biggest defeat of the Spanish army, who lost nearly 19,000 men despite being superior in number to their French counterparts, and reinforced the Spanish throne of Joseph Bonaparte (1768 - 1844), the elder brother of Napoleon Bonaparte who had declared him King of Spain a year prior to the battle. In this scene, French troops attack the Spanish, who can be seen fleeing great numbers in the distance to the left.

Stock: 36160

**125. Affaire d'Ost Capelle. (Victoires et Conquêtes, Juillet 1793. Tom. 1.er Pag. 194.) Capitaine feu feu sur l'ennemi!**

F. Grenier. Lithog. de C. Motte rue des Marais. Au Dépôt Général de Lithog. rue Jacob N.14.

Lithograph. Printed area: 355 x 300mm (14 x 11¾"), with large margins. Uncut. Small tears in margins.

£130

A print showing the events of the Ost Capelle affair during the Napoleonic Wars. Charles Motte lithographer 1766-1840.

Stock: 44775

**126. Pont d'Arcole. d'après un Croquis fait pendant la Bataille par BD.**

Bacler d'Albe ft. Lith de G Engelmann. [n.d. c.1825.] Lithograph. 275 x 362mm (10¾ x 14¼"). £35

The Battle of the Bridge of Arcole was a strategic battle led by Napoleon Bonaparte against the Austrian army in the November of 1796. The aim was to cut the Austrian's line of retreat, a battle that was won by Napoleon.

Stock: 17318

**127. Passage du Pont de Lodi, Le 21 Floreat, 10 Mai, an IV, 1796.**

Peint par Taunay, Salon de 1810. Ambroise Tardieu Direxit. [Paris, c.1820.]

Etched outline, sheet 180 x 270mm (7 x 10½").

Trimmed within plate; upper left corner damaged. £60  
A battle scene from the French Revolutionary Wars; on 10 May 1796, in the first major battle of his career as a general, the young Napoleon Bonaparte defeated the Austrians at the Battle of Lodi, in Lombardy, northern Italy. Bonaparte can be seen on horseback in the foreground to left, French infantry crossing the bridge over the River Adda in the background.

Stock: 16654

**128. Bataille de Pulstuck.**

Champion del. Lith: de C. Motte. [n.d. c.1826.]

Lithograph with very large margins. Printed area 325 x 430mm (12¾ x 17"). £140

The snow-bound Battle of Pułtusk, Poland (26 December 1806), during the War of the Fourth Coalition. 50,000 Russian soldiers held off 23,000 French troops led by Marshal Jean Lannes.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 35928

129. **[Rovereto] Napoleon & Massena  
Defeating the Austrian Army, at the Terrible  
Battle of Roveredo.**

Engraved by Mr George Cruikshank from the original drawn from Nature by C. Vernet executed at Paris by L. Duplessi Bertaux. Published August 1, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾").  
Folded twice as issued, split taped, creasing, album  
paper stuck over left edge. £95

The Battle of Rovereto (also Battle of Roveredo),  
fought 4th September 1796 east of Lake Guardia in  
northern Italy, at which Napoleon Bonaparte defeated  
the Austrians who were trying to raise the Siege of  
Mantova.

From W.H. Ireland's 'Life of Napoleon Bonaparte',  
1828. *Tooley 278.*

Stock: 53343

130. **Mort du Prince Louis de Prusse, Au  
Combat de Saalfeld, Le 10 Octobre 1806.**

Swebach del. Couche fils aqua forti. Pigeot sculp.t.  
[n.d., c.1840.]

Hand coloured engraving. Sheet size: 305 x 465mm  
(12 x 18¼"). Trimmed inside plate at top and bottom.  
£130

The battle of Saalfeld was the first major clash during  
the War of the Fourth Coalition, including Prussia,  
Russia, Saxony, Sweden, and Great Britain, and saw a  
French column defeat a smaller Prussian force under  
Prince Louis Ferdinand. Prince Louis decided to lead  
five squadrons into battle, and with the French cavalry  
responding, he was wounded, but refused to surrender,  
and was killed in single combat by Quartermaster  
Guindet of the 10th Hussars, under the command of  
Napoleon Bonaparte.

Stock: 36161

131. **[San Giorgio] Napoleon & Augereau, in  
the Heat of the Tremendous Battle of St  
George.**

Engraved by Mr George Cruikshank from the original  
design of C. Vernet, executed at Paris by L. Duplessi  
Bertaux. Published June 2, 1823 by John Cumberland,  
No 19, Ludgate Hill.

Coloured aquatint, watermark 1820's?. Sheet 215 x  
275mm (8½ x 10¾"). Folded twice as issued, split  
taped, creasing, album paper stuck over left edge. £95

The Battle of San Giorgio, fought 14-15th September  
1796, at which Napoleon Bonaparte defeated the  
Austrian army commanded by Field Marshal Würmser,  
who was trying to raise the Siege of Mantova. The  
remnants of Würmser's army had to seek safety in  
Mantova, putting pressure on the city's supplies.

From W.H. Ireland's 'Life of Napoleon Bonaparte',  
1828. *Tooley 278.*

Stock: 53344



132. **Bataille de St Georges.**

F. Grenier del. Lith: de C. Motte rue des marais. [n.d.  
c.1826.]

Lithograph with very large margins. Printed area 310 x  
370mm (12¼ x 14½"). £160

The Battle of San Giorgio (14-15 September 1796), in  
a suburb of Mantua, an Austrian-held city under siege  
by the French. An Austrian relief army under Würmser  
rushed to the city and set up defensive positions at San  
Giorgio, but Masséna drove them into the city, adding  
to the strain on the garrison's resources. 4,000  
Austrians died of wounds or disease in the next six  
weeks. The figure saluting General Bonaparte is  
probably the conte di Miollis, Brigadier General of the  
Army of Italy, made governor of the city when Mantua  
fell to the French in 1797.

Published in A.V. Arnault's 'Vie politique et militaire  
de Napoléon', Paris, 1822-1826.

Stock: 35929

133. **Actions Glorieuses et Faits d'Armes du  
Marechal Soult. Combat de Cadibona. Belle  
Retraite Santa Justina. Bataille d'Austerlitz.  
Bataille de Toulouse.**

Martinet del. A Paris chez Charon Graveur Rue S.t  
Jean de Beauvois N.o 26 et chez Bulla Rue S. Jacques  
N.o 75. N.o 10. Autorise par le Bureau de la Librairie  
le 1.er Mai 1823.

Engraving. 250 x 335mm (9¾ x 13¼"). Folded vertical  
crease through right third. Repaired tear in left margin.  
£65

Four scenes of Marshal Soult's (1769-1851) military  
campaigns as a Marshal General of France at  
Cadibona, Santa Justina, the Battle of Austerlitz and  
the Battle of Toulouse. An ornate bust of Soult stands  
in the centre of the four scenes and underneath reads  
'Aux Talents Militaires'.

Stock: 55846

134. **Napoleon at the Passage and Battle of the  
River Tagliamento.**

Engraved by Mr. George Cruikshank, from the original  
design of C. Vernet, executed at Paris, by I. Duplessi  
Bertaux. Published Sept.r 11. 1823, by John Fairburn,  
Broadway, Ludgate Hill.

Hand-coloured aquatint. 210 x 285mm (8¼ x 11¼").  
Folds as published. £140

Whilst General Joubert was still near Primolano, Napoleon marched with 32,000 men, protected by a guarding force of 11,000 under Massena, to the Tagliamento River. Near Valvasone Napoleon and Massena's forces rushed the Tagliamento under the cover of heavy artillery fire and forced the Austrians back to Udine. This was the beginning of the march that led to Loeben and the Peace of Campo Formio. From "The Life of Napoleon Bonaparte". *Cohn: 435.*  
Stock: 26479

**135. Combat de Tarvis.**

F. Grenier. Litho: de C. Motte. [n.d. c.1826.]  
Lithograph. Printed area 315 x 400mm (12¼ x 15¾"), with large margins. Slight foxing. £160  
Napoleon directing the Battle of Tarvis, fought 21-23 March 1797 near present-day Tarvisio in far northeast Italy, against the Austrians  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 55866

**136. The French attacked Toulon by Land, when it was evacuated by the English Fleet, December 19th 1793.**

Published 12th May 1794 by Laurie & Whittle 53 Fleet Street London.  
Etching with hand-colouring with very large margins, platemark 180 x 280mm (7 x 11"). Tear in centre of image. £95  
The Fall of Toulon in 1793, an early Republican victory over a Royalist rebellion. After the royalists called for aid, the British admiral Sir Samuel Hood committed British, Spanish, Piedmontese and Neapolitan troops to assist. Nonetheless, the republicans (including a young captain, Napoleon Bonaparte) defeated the allies after their captain, Charles O'Hara, was taken prisoner.  
Part of a set of battle scenes published by the popular printmakers Laurie & Whittle soon after the actions had taken place. *For O'Hara during the siege see ref. 31423; for Sir Samuel Hood, see ref. 1885 and 12186.*  
Stock: 35941

**137. [Vattle of Valvasone] Passage de Tagliamonto.**

L. Gudin. Lithog. de Motte, rue des marais. [n.d. c.1826.]  
Lithograph. Printed area 360 x 440m (14¼ x 17¼"), with large margins. £140  
Napoleon Bonaparte on horseback, surrounded by his officers, watching his army crossing the Tagliamento River to attack and defeat an Austrian army led by Archduke Charles, Duke of Teschen, during the Battle of Valvasone (16th March 1797).  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 55881



**138. Bataille de Wagram. Le 6 Juillet 1809 le lendemain de la Bataille d'Enzersdorff....**

A Paris chez la V.e Chéreau, M.de d'Estampes, rue St Jacques, No 10 aux deux Colonnes près la Fontaine St Severin. [n.d., c.1810.]  
Engraving with bright colour. 305 x 420mm (12 x 16½"), with wide margins. Stain in title area. £290  
The French crossed the Danube near Enzersdorff and attacked the Austrian army on the 4th July 1809, with an inconclusive result. On following day the more decisive Battle of Wagram started, lasting two days. In the end Napoleon defeated the Austrians, ending the War of the Fifth Coalition. It is regarded as one of the most important battles of the Napoleonic Wars.  
Stock: 33522

**139. Bonaparte's Observatory. To view the Battle of Waterloo, June 18-1815.**

London Published by Thomas Kelly Paternoster Row. Oct. 14-1815.  
Coloured engraving, watermark 1814; 245 x 195mm (9½ x 7¾"). Trimmed with partial loss of the publication line; laid onto album sheet at sides. £65  
A figure, presumably Napoleon, looking through a telescope with two escorts atop the viewing platform of a trestle tower.  
Stock: 55848

**140. Capture of Bonaparte's Carriage the night of the Battle of Waterloo.**

Howitt i et e. [London, n.d., 1816.]  
Etching, folding plate from William Bullock's pamphlet 'A Description Of The Costly And Curious Military Carriage Of The Late Emperor Of France...'. 150 x 205mm, 6 x 8". Fold as normal. £65  
Napoleon Bonaparte flees the scene on horseback in the background as his carriage is seized by Allied troops.  
The Prussian field marshal Gebhard Leberecht von Blucher, quoted below the image, presented the carriage to the Prince Regent, who subsequently sold it to William Bullock, who made it the centrepiece of a Napoleon exhibition at his Egyptian Hall, Piccadilly. Bullock issued a pamphlet to accompany the exhibition, which included this etching by Samuel Howitt (1756 - 1822). In 1842 the carriage was sold to Madame Tussaud, who displayed for 80 years before it was completely destroyed in a fire.  
Stock: 21968

141. [France] Andreossy. **Déposé à la Bibliothèque Nationale le 15 Prairial, an onze an 9 de la Répl.que Fran.se**

Drawn by J. Guerin and engraved by Anth.y Cardon. à Paris, chez A.A. Renouard Rue Andrés des Arcs. No.42. [n.d. c.1800.]

Stipple. 330 x 242mm (13 x 9½"). Trimmed to the platemark. £110

Antonie-François Andreossy (1761-1828) was a French general and diplomat of noble and Italian descent. He served under Napoleon during the French Revolutionary Wars and accelerated through the ranks until in 1800 he was made Général de Division after assisting Napoleon during the 18 Brumaire Coup. After various artillery appointments he was made Ambassador to Britain, the Austrian Empire and the Ottoman Empire until in 1809 he was created a count of the First French Empire. On the fall of Napoleon he was called back to France and held high military administrative offices after the Bourbon Restoration, being elected to the Chamber of Deputies in 1827. *Ex Norman Blackburn Collection.*  
Stock: 18705

142. **Bernadotte, Conseiller d'État, et Général de l'Armée de l'Ouest.**

Lavachez sculp. Duplesi-Bertaux inv et del. Duplesi-Bertaux aqua forte. [Paris: Auber, 1804.]

Mezzotint and etching, 430 x 285mm (17 x 11¼"). Torn outside printed border. £120

Oval mezzotint portrait of Marchal Jean Baptiste Benardotte, surrounded by an etched border with engraved text and a scene representing his taking of Gradisca. Formerly a General in Napoleon's army, after this portrait was published (in the 'Collection complète des tableaux historiques de la révolution française') he was elected the heir-presumptive to King Charles XIII of Sweden, becoming Charles XIV John in 1818, ruling until 1844.  
Stock: 28215

143. **D. Joseph Napoleon Roi d'Espagne et des Indes. Frère de l'Empereur Grand Électeur de l'Empire Français.**

[Robert Le Fevre pinxt. Gregorius del. L.C. Ruotte Sculp.t] Déposé à la Bibliothèque Impériale. à Paris chez Potrelle Editeur, rue St. Honoré, No.142. [n.d. c.1812.]

Stipple. 444 x 350mm (17½ x 13¾"). Foxing. £360  
Joseph Bonaparte (1768-1844) was the elder brother of Napoleon I of France, who made him King of Naples and Sicily (1806-1808), and later King of Spain and the Indies as Joseph I of Spain (1808-1813).

From a series of plates representing members of the French Imperial family and European Kings, engraved by Ruotte or Bourgeois de la Richardièrre and published by Potrelle, 1805-1810. *Ex Collection: William Fitzwilliam Burton [1796-1844], of Burton hall, Carlow; Eire, landowner.*  
Stock: 21099



144. [Epoque Empire.]

[Anon, c.1800.]

Stipple with very large margins. Proof before letters. Platemark: 380 x 270mm (15 x 10½"). £230

A portrait of Joseph-Napoléon Bonaparte (1768 - 1844), the elder brother of Napoleon Bonaparte. Seated on a throne, facing the left, holding a sceptre in both hands, wearing a crown and coronation robes with the honey bee motif, a prominent political emblem for both the First and Second Napoleonic Empires.

Joseph was made king of Naples and Sicily (1806 - 08), and then king of Spain (1808 - 13). After Napoleon's defeat, Joseph moved to the United States, but spent his final years in Europe. He died in Italy in 1844.

The Greater arms of the first French Empire (1804 - 1814 and 1815) is shown below the portrait.

Stock: 35953

145. **Louis Napoléon Roi de Hollande. Frère de l'Empereur Connetable de l'Empire Français.**

Dessiné par Gregorius, d'après le Buste de Casteillier. L.C. Ruotte Sculp.t à Amsterdam Chez Buffa et Comp.ie Déposé a la Bibliothèque Imperiale. Se vend à Paris chez Potrelle Editeur. M. d'Estampes, rue St. Honoré No.142. [n.d. c.1807.]

Stipple. 425 x 337mm (16¾ x 13¼"). Foxing. £360  
Louis Napoleon Bonaparte (1778-1846), King of Holland (1806-1810). Brother of Napoleon I of France, and his son was the last Emperor, Napoleon III. From a series of plates representing members of the French Imperial family and European Kings, engraved by Ruotte or Bourgeois de la Richardièrre and published by Potrelle, 1805-1810. *Ex Collection: William Fitzwilliam Burton [1796-1844], of Burton hall,*

*Carlow; Eire, landowner. In the British Museum as coloured stipple.*

Stock: 21100

**146. Maria Letizia Ramolino Bonaparte. Mother of the Emperor Napoleon. The Original of this picture painted in oils by Gerard, is to be found in the Gallery of Versailles.**

A. Deveria del. Lith de Villain. [London published by Bull & Churton, 26 Holles St Cavendish Square.] [n.d., c.1831.]

Lithograph. Sheet 310 x 235mm (12¼ x 9¼").

Trimmed at bottom, losing publisher's inscription, small stain on left. £60

Maria Letizia Buonaparte née Ramolino (17500836), mother of an emperor, three kings and a queen consort. Despite living to 85 she never learned French.

Stock: 36016

**147. Esquisse représentant la réunion des Souverains accompagnans Sa Majesté l'Empereur et Roi au Bal donné par la Ville de Paris le 4 Décembre 1809. S. M. l'Empereur répond au Discours de M.r le Préfet du Département de la Seine.**

Dessiné et Gravé par A. Godefroy. Déposé à la Bibliothèque Impériale. A Paris chez A. Godefroy, Rue des Francs Bourgeois S. Michel N° 3 [n.d., c.1810].

Etching in outline. 290 x 425mm (11½ x 16¾").

Lacking upper and lower margin. £220

Group portrait of European monarchs inside the Hôtel-de-Ville, Paris; seated in a semi-circle, Napoleon Bonaparte (1769 - 1821, as Emperor Napoleon I) on his throne at centre. Three of the Emperor's brothers sit to his right: Louis, Jerome, and Joachim. Hosted by the Prefect of the Seine department, the occasion was a celebration of the fifth anniversary of Napoleon's coronation, the conclusion of a peace between France and Austria, and his return to the capital city.

All the sovereigns are captioned beneath the image.

By Adrien-Pierre-François Godefroy (1777 - 1865). BNF FRBNF41514640.

Stock: 20974

**148. [Portraits of Napoleon and his family.]**

A Paris chez Lordereau Rue St Jacques. No 17.

Déposé. [n.d., c.1830.]

Stipple. Sheet 340 x 270mm (13½ x 10½"). Trimmed to plate. Collector's stamp on right. £140

14 numbered portraits of Napoleon, his two wives, mother, siblings, son and adopted son. According to the BM Lordereau operated from rue Saint-Jacques 1828-33.

Stock: 36013



**149. Eugène Napoléon Vice Roi D'Italie. Dedié et Présenté à Sa Majesté Josephine Impératrice des Française et Reine d'Italie. Par son très humble et Respectueux Sujet L.C. Ruotte.**

D'après le Buste de Chinard qui appartient à S.M. Dessiné par Grégorius, L.C. Ruotte Sculp. Déposé à la Bibliothèque Imp.le. Se vend à Paris chez Potrelle Editeur, M. d'Estampes, rue St. Honoré, No.142. [n.d. c.1806.]

Stipple. 432 x 342mm (17 x 13½"). Scratched across image top right. £360

Eugène de Beauharnais (1781-1824), son of the Empress Josephine and her first husband, who was executed during the revolutionary Reign of Terror. Napoleon adopted him on his marriage to Josephine, and was obviously very fond of him. Eugène was given command of the Army of Italy and was viceroy of Italy.

From a series of plates representing members of the French Imperial family and European Kings, engraved by Ruotte or Bourgeois de la Richardièrre and published by Potrelle, 1805-1810. Ex Collection: William Fitzwilliam Burton [1796-1844], of Burton hall, Carlow; Eire, landowner. In the British Museum. Stock: 21102

**150. Ferino. Déposé à la Bibliothèque Nationale le 1. Thermidor an 9 de la Répl.que Fran.se**

Desiné d'après nature, par J. Guerin et Gravé par Elis.th Herhan. à Paris, chez A.A. Renouard Rue Andrés des Arcs. No.42. [n.d. c.1800.]

Stipple. 330 x 242mm (13 x 9½"). £110

Pietro Maria Bartolomeo, Count Ferino (1746-1816) was one of Napoleon's Generals during the French Revolutionary Wars. In 1793 he was made senator of

the French Republic as part of the Italian Division. *Ex Norman Blackburn Collection.*  
Stock: 18706

151. [France] **Albert Louis Bacler Dalbe. Geb. zu St. Pol d.21 Oct. 1761.**

Cless del. [German.] [n.d. c.1810.]  
Stipple with large margins. Plate 134 x 89mm (5¼ x 3½"). £120  
Louis Albert Guislain Bacler d'Albe (1761-1824) the French artist, as well as the map-maker and the closest strategic advisor of Napoleon from 1796 until 1814. From "Allgemeine Geographische Ephemeriden".  
Stock: 29540

152. [France] **The Empress Josephine. First wife of Napoleon Bonaparte. Born 1763. Married to Bonaparte 1796. Divorced 1810. Died 1814. An authentic portrait engraved exclusively for the Court Magazine. No.93 of the series of ancient portraits.**

Ed. Hargarve Sculp.t Vol. XIX. 1840. No.11, Carey street Lincoln's Inn, London.  
Fine hand-coloured engraving. 252 x 165mm (10 x 6½"). £70  
Josephine de Beauharnais (1763-1814) was the first wife of Napoleon Bonaparte, and thus the first Empress of France. Her husband Alexandre de Beauharnais was guillotined during the Reign of Terror. She did not bear Napoleon any children and as a result he divorced her in 1810 to marry Marie Louise of Austria, although he still held her in high regard.  
Stock: 24120

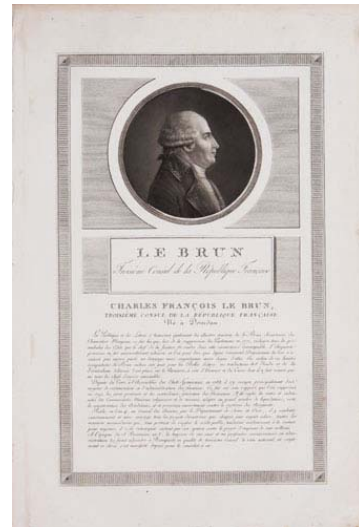
153. [France] **Joubert, Général en Chef de l'Armée d'Italie, mort le 28 Thermidor an VII à la bataille de Novi.**

Lavachez sculp. Duplesi-Bertaux inv et del. Duplesi-Bertaux aqua forte. [Paris: Auber, 1804.]  
Mezzotint and etching. 430 x 285mm (17 x 11¼").  
Some spotting. £70  
Barthélemy Catherine Joubert (1769-1799), acclaimed here as 'amongst the heroes who have contributed the most to the prodigious triumphs of our armies'. He joined the royal French army in 1784 and rose rapidly to the rank of general during the French Revolutionary Wars. Napoleon recognised his talents and gave him increased responsibilities. He was later killed whilst commanding the French army at the Battle of Novi in 1799.  
Stock: 28218

154. **Junot. Colonel Général des Hussards Grand Officier Decoré du Grand Cordon de la Legion d'Honneur.**

[A Paris chez Jean Beaurais, No 10 rue Jean Fils] [n.d., c.1807.]  
Coloured engraving. £120  
Mounted portrait of Jean-Andoche Junot (1771-1813), sabre in hand. Joining the French Revolutionary Army, he met Napoleon at the Battle of Toulon (1793), becoming his secretary. This portrait seems to date

from 1807, when he commanded the French invasion of Portugal.  
Stock: 37136



155. **Le Brun Troisième Consul de la République Française.**

[Paris: Auber, 1804.]  
Mezzotint and etching. 430 x 285mm (17 x 11¼"). £90  
Oval mezzotint portrait of Charles-François Lebrun, duc de Plaisance (1739-1824), third consul of the French Republic. Published in the 'Collection complète des tableaux historiques de la révolution française'. Charles-François Lebrun, duc de Plaisance, prince of the Empire was a French statesman. He started his career during the Ancien Régime, making his first appearance as a lawyer in Paris in 1762. He filled the posts of censeur du Roi (1766) and then Inspector General of the Domains of the Crown (1768). Lebrun became a disciple of Montesquieu and an admirer of the British Constitution, travelling through Southern Netherlands, the Dutch Republic, and finally to the Kingdom of Great Britain. At the outbreak of the French Revolution in 1789, he foresaw its importance and in his volume *La voix du Citoyen*, published the same year, and predicted the course which events would take. After the voting of the 1791 Constitution, ineligible to the Legislative Assembly, he became instead president of the directory of Seine-et-Oise département. Lebrun was made Third Consul following Napoleon Bonaparte's 18 Brumaire coup in 1799. In this capacity he took an active part in Napoleon's reorganization of the national finances and in the administration of France's départements. In 1804, he was appointed arch-treasurer of the French Empire. Although to a certain extent opposed to the autocracy of the Emperor, he was not in favour of his deposition, although he accepted the fait accompli of the Bourbon Restoration in April 1814. Louis XVIII made him a Peer of France, but during the subsequent Hundred Days he accepted from Napoleon the post of grand maître de l'Université. As a consequence, he was suspended from peerage when the Bourbons returned again in 1815, but was recalled in 1819.  
Stock: 28222

156. **Hudson Lowe. Lt. General [Facsimile signature].**

London, John Murray, Albermarle Street, June 1853. Engraving on india. Rare. Plate: 150 x 220mm (6 x 8½"). Very large margins. Some staining on outer margins. £85  
Half-length portrait of Sir Hudson Lowe (1769-1844), a British soldier who served as Governor of St. Helena during Napoleon's imprisonment on the island.  
Stock: 35351

157. **Macdonald, Général en Chef des Armées de Naples et des Grisons.**

J. FB [monogram of Jean Duplesi-Berteaux]. [Paris: Auber, 1804.]  
Mezzotint and etching, 430 x 285mm (17 x 11¼"). Some minor spotting. £90  
Oval mezzotint portrait of Jacques MacDonald (1765-1840), surrounded by an etched border with engraved text and a battle scene probably in Italy, where he occupied Rome. Published in the 'Collection complète des tableaux historiques de la révolution française'. Jacques MacDonald was a Marshal of France and military leader during the French Revolutionary and Napoleonic Wars. He was appointed aide-de-camp to General Charles François Dumouriez. He distinguished himself at the Battle of Jemappes, and was promoted colonel in 1793. In 1797, having been made general of division, he served first in the army of the Rhine and later in that of Italy. When he reached Italy, the treaty of Campo Formio had been signed, and Bonaparte had returned to France; but, under the direction of Berthier, MacDonald occupied Rome, of which he was made governor, and then in conjunction with Championnet he defeated General Mack, and took the Kingdom of Naples, which became known as the Parthenopæan Republic. In 1800, he received command of the army in the Helvetic Republic, maintaining communications between the armies of Germany and of Italy. He carried out his orders diligently, and in the winter of 1800-1801, he was ordered to march over the Splügen Pass at the head of the Army of the Grisons. He remained without employment until 1809, but then Napoleon made him military adviser to Prince Eugène de Beauharnais, viceroy of the Kingdom of Italy and a corps commander. He led the army from Italy to join with Napoleon, and at Wagram, led the attack which broke the Austrian centre and won the victory. In 1810, MacDonald served in Spain and in 1812, he commanded the left wing of the Grande Armée for the invasion of Russia. In 1813, after participating in the battles of Lützen and Bautzen, he was ordered to invade Silesia. After the Battle of Leipzig, he was ordered to cover the evacuation of Leipzig with Prince Poniatowski. During the defensive campaign of 1814, MacDonald again distinguished himself. He was one of the marshals sent by Napoleon to take the notice of his abdication to Paris. When all were deserting Napoleon, MacDonald remained faithful. He was directed by Napoleon to give his adherence to the new régime, and was presented with the sabre of Murad Bey for his fidelity. At the Restoration, he was made a peer of France and knight grand cross of the royal order of St. Louis; he remained faithful to the new order during the

Hundred Days. In 1815, he became chancellor of the Legion of Honour, a post he held till 1831. In 1816, as major-general of the royal bodyguard, he took part in the debates of the Chamber of Peers, created under the Charter of 1814, voting consistently as a moderate Liberal.  
Stock: 28219



158. **Massena.**

Dessiné par Hilaire le Dru. Garvé par Coqueret et La Chaussée. Se Vend a Paris chez Potrelle Successeur de Dulac Md. d'Estampes, Rue Honoré No. 54 vis-a-vis L'Oratoire. [n.d. c.1800]  
Mezzotint. 385 x 565mm (15¼ x 21¾"). £220  
André Masséna (1758-1817), French Marshal, Prince de Essling, Duc de Rivoli. Masséna teamed up with a young General Napoleon Bonaparte and was a key soldier in the stunning 1796 campaign and the battles of Montenotte, Lodi, Castiglione, Bassano, Caldiero, Arcola, and Rivoli. In 1799, Masséna took command of the army in Switzerland and ran into Russia's Field Marshal Suvarov at the second battle of Zurich.  
Stock: 3784

159. **[France] Masséna, Général de Division, a l'Armée d'Italie, puis Général en Chef des Armées du Danube et d'Italie.**

Bonne maison pinxit. Lavachez sculp. Reville inv et del. [Paris: Auber, 1804.]  
Mezzotint and etching. 430 x 285mm (17 x 11¼"). Bottom left corner missing. £130  
Oval mezzotint portrait of André Masséna (1758-1817), surrounded by an etched border with engraved text and a scene representing his defence of Genoa in 1800. Published in the 'Collection complète des tableaux historiques de la révolution française'.

André Masséna, Marshal of France (1804); Duke of Rivoli (1808); and Prince of Esslingen (1810). He entered the army in 1775 and served as a soldier; in 1789 he retired but entered the revolutionary army in 1791. In 1793 he was a brigadier general and took part in the siege of Toulon. In 1794 he became a division general. Masséna operated successfully at the head of the vanguard of the army in Napoleon's Italian campaign of 1796-97. In 1799 he commanded troops in Switzerland and defeated General A. M. Rimskii-Korsakov's Russo-Austrian corps. In 1800, Masséna commanded the troops besieged at Genoa. In the war between Austria and France in 1809 he commanded the left wing at Wagram. In 1810-11 he was commander of troops in Portugal but was removed for a series of defeats. In 1814 he went over to the side of the Bourbons and in 1815 was made a peer of France.  
Stock: 28217

160. **Le General Moreau.**

[n.d., c.1810.]  
Etching, rare. Circular as a fan, trimmed close to printed border, sheet 180mm diameter. Some creasing.  
£30

Equestrian portrait of Jean Victor Marie Moreau (1763-1813), revolutionary general and the only real rival to Napoleon's ascendancy. Having helped Bonaparte in the coup d'état of 18 Brumaire, Moreau was falsely accused of being in a plot to restore Louis XVIII and was sent into exile in the United States in 1804. He returned to Europe after Napoleon's defeat in Russia in 1812 and tried to gather Napoleon's enemies together. Attending the Battle of Dresden in August 1813 he was talking to the Tsar when he was badly wounded, dying a few days later.  
Stock: 36052

161. **[Caroline Murat, Queen of Naples & Sicily.]**

[n.d., c.1810.]  
Stipple, proof before letters. Sheet 135 x 115mm (5¼ x 4½"). Trimmed. £60  
Maria Annunziata Carolina Bonaparte (1782-1839) married Joachim Murat, one of Napoleon's generals, on 20 January 1800. Murat was made King of Naples and Sicily on 1 August 1808, but after Napoleon's fall and her husband's execution, Caroline lived in Florence under her death.  
Stock: 36025

162. **[France] Joachim-Napoléon, Roi de Naples et de Siciles. Grand-Amiral de France.**

Gros pinx.t Grégorius del.t Ruotte Sculp. Déposé à la Bibliothèque Impériale à Paris chez Potrelle Md. d'Estampes, rue St. Honoré, No.142. [n.d. c.1807.]  
Very fine stipple. 438 x 336mm (17¼ x 13¼"). £360  
Joachim-Napoleon Murat (1767-1815), Marshal of France, Grand Admiral of France, and King of Naples from 1808 to 1815. He received his titles in part by being the brother-in-law of Napoleon I, through his marriage to Napoleon's youngest sister, Caroline Bonaparte. He was noted as a flamboyant dresser and was known as 'the Dandy King'.



From a series of plates representing members of the French Imperial family and European Kings, engraved by Ruotte or Bourgeois de la Richardière and published by Potrelle, 1805-1810. *Ex Collection: William Fitzwilliam Burton [1796-1844], of Burton hall, Carlow; Eire, landowner. In the British Museum as coloured stipple.*  
Stock: 21103

163. **[Portraits of Napoleon and his circle.]**

[n.d., c.1860.]  
Zincograph and letterpress. Sheet 765 x 505mm (30½ x 20"). Tears to edges and folds. £80  
An uncut sheet of 16 portraits of Napoleon and his family, designed to be folded and cut for an 8vo book, with one portrait per page. Thus half the portraits are printed upside down on this sheet. The other members of the family are: his wives Josephine & Marie Louisa and son Napoleon II; his parents Charles & Letitia and uncle Cardinal Fesch; his siblings Joseph, Louis, Lucien, Jerome, Eliza, Pauline and Caroline; and sister-in-law Louise of Mecklenburg-Strelitz, queen of Prussia. The outsider in the collection is Count Metternich who, despite facilitating the marriage of Napoleon to Maria Louisa, did much to rally the Allied opposition to him.  
Stock: 36058

164. **Napoleon Bonaparte. Messina. Ney. Murat. Kleber.**

John Tallis & Company, London & New York. [n.d., c.1855.]  
Steel engraving with small margins. 255 x 165mm (10 x 6½"). £45  
A head and shoulders portrait of Napoleon Bonaparte with four smaller portraits of his generals: Marshal André Masséna (1758-1817), out of favour by Napoleon's abdication, so survived the Restoration of



the Bourbon monarchy; Marshal Michel Ney (17690815), executed for treason after Waterloo; Marshal Joachim-Napoléon Murat (17670815), Bonaparte's brother-in-law, executed in Italy; and General Jean Baptiste Kléber (17530800), assassinated in Cairo  
 Stock: 36010

**165. Marshal Ney. Duke of Elchingen, Prince of Moskwa, Peer of France. Who was Shot for Treason, Dec.r 8, 1815.**

Gerard pinx.t. A. Easton Sculp.t. Published April 9th 1816 by Edw.d Orme, Bond Street, corner of Brook Street, London.  
 Stipple, with very large margins. 260 x 205mm (10¼ x 8"). £85  
 François Gérard's famous portrait of Marshal Michel Ney (17690815), in ceremonial uniform. He fought for Napoleon from beginning to end: after his command of French rear-guard on the Retreat from Moscow in 1812 he was jokingly referred to as 'the last Frenchman on Russian soil. Although he persuaded the emperor to abdicate and accept his first exile in 1814 and prepared a force to stop Napoleon reaching Paris during the Hundred Days, Ney joined with Napoleon in 1815. At the Battle of Waterloo, seeing the day was lost, Ney led a final charge, shouting to his men 'Come see how a marshal of France dies!'. However he survived, only to be shot for treason, one of very few of Napoleon's generals not to be exonerated by the restored Bourbon monarchy. *Gérard's oil remained in the family until the death of the 6th (and last) Prince of Moskow and his daughter, selling at auction for \$242,500 in New York, 2013.*  
 Stock: 36029

**166. [France] Casimir Perier. Manuel. Le Général Foy.**

Lith. de Langlamé. Publié par Blaisot. [n.d. c.1850.]  
 Lithograph. 342 x 267mm (13½ x 10½"). £120  
 Casimir Pierre Périér (1777-1832) was a French statesman, President of the Council during the July Monarchy, when he headed the conservative Parti de la résistance. In 1798 he joined the army until in 1801 he founded a bank in Paris with his brother. In 1817 he entered the Chamber of Deputies for Paris, taking his seat in the Left Centre and making his first speech in defence of the freedom of the press. After becoming President of the Chamber of Deputies he was eventually summoned to power and in a short amount of time, managed to re-establish civic order in France; Jacques-Antoine Manuel (1775-1827) was a French lawyer, politician and noted orator. He fought in the Italian campaigns under Napoleon and in 1814 he was chosen a member of the Chamber of Representatives and in 1815 he protested against the restoration of the Bourbons; and Maximilien Sebastien Foy (1775-1825) was a French military leader, statesman and writer. He fought under Dumourier, Pichegru, Moreau, Masséna and others. In 1803, as colonel of the 5th regiment of the horse artillery, he refused the appointment of aide-de-camp on Napoleon's assumption of the imperial throne. He later served in Portugal and Spain before

returning to France where in 1819, after embracing the case of the Emperor during the Hundred Days and the Waterloo, he was elected a member of the Chamber of Deputies. All three men were integral figures during the political shift in France at the turn of the 19th century.  
 Stock: 19232



**167. The Royal Family of France - the Family of Buonaparte. French Generals, Statesmen &c.**

Pub.d by R. Bowyer, 80, Pall Mall, June 1. 1816.  
 Etching. 490 x 315mm (19¼ x 12¼"). Trimmed within plate top and bottom, well away from image. £75  
 Fifty numbered roundel portraits: Louis XVIII is top centre; Napoleon, his wives and siblings fill the second row and his son Napoléon François Charles Joseph Bonaparte is on the left of the third row. Published as an illustration to 'The Campaign of Waterloo', it lacks the key of names.  
 Stock: 35995

**168. [France.] De Pradt Ancien Archeveque de Malines. David 1830.**

[after David D'Angers.]  
 Engraving on india with large margins, rare. Plate 241 x 221mm (9½ x 8¾"). £70  
 From a Medallion by David D'Angers.  
 Dominique-Georges-Frederic Duford de Pradt (1759-1837), the French clergyman and ambassador. In 1804 he became a secretary of Napoleon and in 1808 he was appointed as archbishop of Mechelen. In 1812 he was awarded the position of the French ambassador in Warsaw, preparing the Concordat of 1813.  
 Stock: 34691

169. **[Tribute to Napoleon.] Sésostius et César, l'ancien, le nouvel âge, / Frédéric, à sa vue abaissent leur laurier, / Et sur le Nord brisé passant comme un orage, / Il à conquis le nom du plus grand des guerriers!!**

[after V. Adam?] à Paris chez Dopter, rue St Jacques, No. 21. Déposé [n.d., c.1835.]

Mezzotint. 250 x 320mm (10 x 12½") Trimmed to plate at sides, some damp staining. £230

Napoleon ushered to a heavenly pedestal, greeted by some of the greatest generals of history.

Stock: 36066



170. **Picken's Sketches of Napoleon, No.5.**

**Price 1s. Un Bivouac [&] The Spirit of Napoleon Visiting his Tomb.**

On Stone by A. Picken Jun. London, Pub. by T. Fisher 1, Hanway St. Oxford St [n.d., c.1845].

Two lithographic vignettes printed on a single sheet, including one puzzle print, sheet 380 x 270mm (15 x 10¾"). Slight creasing £220

The upper illustration is a portrait of Napoleon Bonaparte standing in a landscape. The natural forms in the landscape below conceal the outline profiles of military commanders from both opposing sides of the Napoleonic Wars. The figures represented are listed in the text below.

From a scarce set of popular prints issued by subscription; with note to subscribers to lower margin. for a larger version of 'Un Bivouac' (top image), see ref. 29444

Stock: 23468

171. **[Tribute to Napoleon.] Ton souffle du chaos faisait sortir les lois ; / Ton image insultait aux dépouilles des rois. / Et, debout sur l'airain de leurs foudres guerrières, / Entretenait le ciel du bruit de tes exploits.**

**Casimir Delavigne.**

Dessiné par V. Adam. à Paris chez Dopter, rue St Jacques, No. 21. [n.d., c.1835.]

Mezzotint. 240 x 320mm (9½ x 12½"). Trimmed to plate at sides, some damp staining at top. £160

A tribute to Napoleon, showing the second statue of the former emperor on top of the Vendôme Column, showing Napoleon a tricorne hat, boots and a redingote

(riding coat), as erected by Louis-Philippe I (reigned 1830-46). Around the statue are events from Napoleon's life, starting and ending in storm clouds, but his successes shining against a rainbow arching above. The verse is from Casimir Delavigne's 'À Napoléon', part of his 'Les Messéniennes, Livre II' (1835).

Stock: 36064

172. **[Tribute to Napoleon.] Ton souffle du chaos faisait sortir les lois ; / Ton image insultait aux dépouilles des rois. / Et, debout sur l'airain de leurs foudres guerrières, / Entretenait le ciel du bruit de tes exploits. Casimir Delavigne.**

Dessiné par V. Adam. à Paris chez Dopter, rue St Jacques, No. 21. [n.d., c.1835.]

Mezzotint. 240 x 320mm (9½ x 12½"). Trimmed to plate. £160

A tribute to Napoleon, showing the second statue of the former emperor on top of the Vendôme Column, depicting him in a tricorne hat, boots and a redingote (riding coat), as erected by Louis-Philippe I (reigned 1830-46). Around the statue are events from Napoleon's life, starting and ending in storm clouds, but his successes shining against a rainbow arching above. The verse is from Casimir Delavigne's 'À Napoléon', part of his 'Les Messéniennes, Livre II' (1835).

Stock: 55752

173. **Le Baptême du Roi de Rome. Allégories. Par M. Louason. Ex-Inspecteur en Chef de l'habillement de l'armée d'Allemagne. [&] Impromptu [letterpress card]**

Paris, de l'imprimerie de Pillet, rue Christine, No 5. / 1811.

Engraving and letterpress, with small letterpress sheet, together on album sheet, sheet 390 x 280mm (15¼ x 11"). Both items glued to backing sheet. £140

Two items relating to the birth of Napoleon II, son of Napoleon Bonaparte and Mary-Louise of Austria, in 1811. The frontispiece to Louason's poem on the baptism of Napoleon II includes the eagle (after which Napoleon II would be nicknamed), while below is a British response to the news in the form of a comic bulletin and poem ("Twill be a Die nasty indeed! !"). Napoleon II was King of Rome, Prince of Parma, and Duke of Reichstadt. He died of pneumonia in 1832, leaving no issue, and it was his cousin Louis-Napoléon Bonaparte who took over the Napoleonic claim to the throne and subsequently restored the empire as Napoleon III.

Stock: 35936

174. **[In pencil:] "Marengo". Buonaparte's...Charger at the battle of Waterloo.**

from a Drawing by James Ward R.A. [Etched in plate:] MB. [n.d. c.1820.]

Etching. 222 x 305mm (8¾ x 12"). £220

A reversed copy of 'Marengo, the favourite charger of Napoleon I' after James Ward.

Marengo (c.1793-1831), the Arab horse purchased by Napoleon Bonaparte after the Battle of Aboukir in 1799 and named after the French victory at Marengo in 1800. Marengo was captured after the Battle of Waterloo and brought to England, where, after his death in 1831, his remains were preserved. His skeleton can now be seen in the 'Changing the World' gallery at the National Army Museum.  
Stock: 31227

175. [Embossed text pages from 'Memoirs of Constant'.]

[n.d., c.1838.]  
Three sheets of card of embossed blind letterpress. Largest sheet 360 x 220mm (14¼ x 8¾"). 1 sheet trimmed with loss of text. £230  
Three sheets of card containing twelve pages (of 340?) from an English edition of "Memoirs of Constant, first valet de chambre of the emperor, on the private life of Napoleon, his family and his court", by Louis Constant Wairy (1778-1845)  
Stock: 53982

176. The Imperial Barge.

[n.d., c.1840.]  
Lithograph. Sheet 120 x 190mm (4¾ x 7½"). Laid on album paper, some staining. £65  
The funerary barge for the 'Retour des Cendres (Return of the Ashes)', the reburial of Napoleon's remains in Paris, 1840.  
In 'The Second Funeral of Napoleon', William Makepeace Thackeray quotes M. Guizot, an eye-witness: 'The vessel is of a very elegant antique form, and I can give you on the Thames no better idea of it than by requesting you to fancy an immense wherry, of which the stern has been cut straight off, and on which a temple on steps has been elevated. At the figure-head is an immense gold eagle, and at the stern is a little terrace, filled with evergreens and a profusion of banners. Upon pedestals along the sides of the vessel are tripods in which incense was burned, and underneath them are garlands of flowers called here "immortals." Four eagles surmount the temple, and a great scroll or garland, held in their beaks, surrounds it. It is hung with velvet and gold; four gold caryatides support the entry of it; and in the midst, upon a large platform hung with velvet, and bearing the imperial arms, stood the coffin'.  
Stock: 55896

177. Souvenirs de Gloire et de Maleurs.

[n.d., c.1830.]  
Rare engraving. Oval sheet 205 x 275mm (8 x 10¾")  
Trimmed as oval, laid on album paper. £140  
A design celebrating the triumphs and failures of Napoleon Bonaparte, with four verses within a circle with a collection of trophies, surrounded by a list of battles including Waterloo.  
Stock: 37383

178. [The Shade of Napoleon visiting his Tomb.]

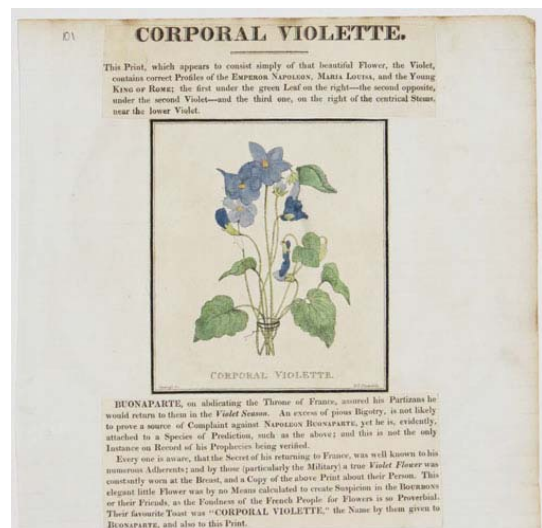
[n.d. c.1840.]  
Lithograph. Sheet 165 x 220mm (6½ x 8¾"). Trimmed, losing title? £130  
A puzzle print, with the outline of Napoleon Bonaparte hidden in trees by his grave in the Valley of Willows on Saint Helena. By the grave are an Imperial eagle and a half-naked mourner holding a wreath.  
Stock: 55790

179. [The life of Napoleon.]

[British, n.d., c.1825.]  
Waxy scrap sheet with 14 lithographic images and 12 text labels. Sheet 430 x 315mm (17 x 12½"). £95  
A large portrait of Napoleon surrounded by scenes from his life, using famous images like Jacques-Louis David's portrait of Napoleon Crossing the Alps on Marengo, probably all cut from a single sheet.  
Stock: 36003

180. Collosial Statue of Napoleon, From the Column in the place Vendome Paris. Taken down by the Allies in 1814.

[n.d., c.1840.]  
Engraving. 175 x 115mm (7 x 4½"). £30  
The statue on the top of the Vendôme Column, showing Napoleon crowned with laurels, holding a sword in his right hand and a globe surmounted with a statue of Victory in his left. The column, based on Trajan's Column in Rome, was completed in 1810; after the Bourbon restoration the statue was melted down but it was replaced with a statue of Napoleon in military dress by Louis-Philippe I (reigned 1830-46), and again by Louis-Napoléon when first President of France (1846-52). The Paris Commune pulled down the whole column in 1871, but it was re-erected three years later with a copy of the original statue.  
Stock: 36011



181. Corporal Violette. This Print, which appears to consist simply of that beautiful Flower, the Violet, contains correct Profiles of the Emperor Napoleon, Maria Louisa, and the Young King of Rome; the first under the green Leaf on the right --- the second opposite, under

**the second Violet -- and the third one, on the right of the central Stems, near the lower Violet.**

Radcliffe Sc. 213 Piccadilly. [n.d., c.1810].  
Hand coloured engraving with two sections of letterpress text. Sheet size: 265 x 280mm (10½ x 11").  
Cut and glued to scrap sheet. £230  
An impression of an uncommon 'puzzle' portrait showing the concealed profiles of Napoleon Bonaparte (1769-1821), his wife Marie Louise of Austria (1791-1847), and Napoleon Francis Joseph Charles (1811-1832), King of Rome. Napoleon was nicknamed "Corporal Violet" by his soldiers after having to return from Elba during Springtime. Explanatory letterpress above and below image.  
Stock: 33242



**182. A Geographical & Historical Map Of Europe Exhibiting the new Divisions of it's Kingdoms & States agreeably to the late Congress of Vienna.**

J. Wauthier. Davies sculp.t Compton Str.b Bruns.k Square. Published as the Act directs by R. Juigné for the Second Edition of Le Sage's Historical Atles. 1817. Hand coloured engraving with surrounding letter press text. Sheet size: 495 x 715mm (19½ x 28¼"). Central vertical crease as published. £280  
A fine atlas map of Europe as divided up by the Congress of Vienna, 1815, at the close of the Napoleonic Wars. An article surrounding the map is titled, 'Most Remarkable Events Battles, And Treaties Between The French And The Different Powers of Europe. From 1792 Up To 1815.'  
The Congress of Vienna was a conference of ambassadors of European states held in Vienna from September 1814 to June 1815. Its objective was to settle the many issues arising from the French Revolutionary Wars, the Napoleonic Wars, and the dissolution of the Holy Roman Empire. Although representatives from all the states which had participated in the wars were invited, the principal negotiations were conducted by the 'Big Four' (Britain, Russia, Prussia, and Austria) and, later on, royalist France. Published as part of 'the Second Edition of Le Sage's Historical Atlas', by J. Wauthier, 1817.  
Stock: 36153

**183. [Album sheet] The Shade of Napoleon Visiting his Tomb. [with two portraits of Napoleon II & a portrait of the horse 'Le Vizir'.]**

[Various dates, c.1840.]  
Three lithographs and an engraving on an album sheet. Largest 125 x 185mm (5 x 7¼"). Creased and soiled. £260  
Four scraps on one sheet: a puzzle print depicting Napoleon's tomb in the Valley of Willows of the Island of Saint Helena, with the Napoleon's shape created in between the trunks of two trees; portraits of Napoleon II as a boy and a young man; and a portrait of 'Le Vizir', Napoleon's famous Arabian horse, at pasture. After its death in 1826 it was stuffed, smuggled to England in 1839, returned to France under Napeolon III and now preserved at the Musée de l'Armée.  
Stock: 55746

**184. The Shade of Napoleon Visiting his Tomb. In this Print May be traced a full-length Figure of Napoleon, a small head of Napoleon, Wellington and Murat, a Map of Europe, with Napoleon's principal Battles, &c. &c.**

Designed & drawn on Stone by A. Picken.  
Lithograph. Sheet 180 x 225mm (7 x 8¾"). Creased and soiled. £160  
A puzzle print depicting Napoleon's tomb in the Valley of Willows of the Island of Saint Helena, with the Napoleon's shape created in between the trunks of two trees.  
Stock: 55745

**185. The Shade of Napoleon.**

[Anon., British, n.d., c.1820s.]  
Rare etching with some aquatint printed in red ink, puzzle print; image 100 x 165mm. 4 x 6½". Two vertical fold creases. A little soiled and stained. Margins a little trimmed. £60  
The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on the Atlantic island of Saint Helena. A woman in a mourning veil lays a wreath beside the French Imperial eagle lower left. This one of several puzzle-type prints on the same theme published in the aftermath of Napoleon's death. *For similar puzzle prints of Napoleon at his tomb see also refs. 23473 and 19762.*  
Stock: 26333

**186. St Helena. Visiting his Tomb. The Shade of Napoleon.**

[n.d., c.1825.]  
Lithograph, trimmed. 195 x 220mm (7¾ x 8¾"). Trimmed around title and subtitle. Small loss to the image along the top right. £65  
The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on the Atlantic island of Saint Helena. A woman in a mourning veil holds a wreath, the French Imperial eagle at her feet. This one of several puzzle-

type prints on the same theme published in the aftermath of Napoleon's death.

Stock: 53839

**187. L'Ombre de Napoléon visitant son tombeau. 1821.**

[n.d., c.1821.]

Rare lithograph. Sheet 140 x 130mm (5½ x 5").

Trimmed, laid on album paper.

£160

The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on Saint Helena.

This one of several puzzle-type prints on the same theme published in the aftermath of Napoleon's death.

Stock: 45768

**188. The Shade of Napoleon Visiting his Tomb. In this Print may be traced a full length Figure of Napoleon.**

Printed by E. Lake 5, Sherbourne Lane, Lombard St.

Pub.d at 6 Albany Place, York Road Lambeth [n.d., c.1840].

Lithographic puzzle print, sheet 275 x 375mm (10¾ x 14¾"). Slight crease off image.

£140

The trunks of the two trees to left, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside his simple grave in the Valley of Willows on the Atlantic island of Saint Helena. This one of several prints showing the same scene. *For similar puzzle prints of Napoleon at his tomb see also refs. 20925 and 19762.*

Stock: 23473

**189. The Shade of Napoleon Visiting his Tomb. In this Print may be traced a full length Figure of Napoleon, and small Portraits of his Son, - the Empress Maria Louisa, - and the Empress Josephine; - also heads of Wellington, - Murat, - and the Duke d'Enghien.**

[Printed by Lefevre & Co. 52, Norman St.] [London,

Published by J. McCormick, 147, Strand. [n.d., c.1840.]]

Coloured lithographic puzzle print. Sheet 150 x 325mm (6 x 12¾"). Cut and glued to backing sheet.

£75

The trunks of the two trees form the outline profile of Napoleon Bonaparte standing over the simple grave in the Valley of Willows on Saint Helena. The other faces are formed in the foliage.

Stock: 55854

**190. Wahre Abbildung von Napoleons Thron.**

Bei Friedr. Compe. [n.d., c.1810.]

Etching with small margins. 260 x 180mm (10¼ x 7").

£45

'A True depiction of Napoleon's Throne'.

Stock: 36028

**191. Timour the Tartar. The Equestrian Procession. Act 1 Scene 1.**

[n.d., but watermarked 1812.]

Coloured engraving. 305 x 215mm (12 x 8½"). Some creasing.

£240

"Timour the Tartar" was a grand romantic melodrama in two acts by the prolific Matthew Gregory Lewis (1775-1818), with music by Matthew Peter King. First mounted at Covent Garden in 1811, it was a satire of Napoleon: Timour, of low origin, usurps the throne and raises up his needy relations to princely dignity. The play featured horses brought onto stage.

Stock: 12758



**192. Colonne Nationale. Fastes militaires de la France de 1792 à 1815.**

Houite Sculp. Paris, chez Binet, Rue Aubrey-le-Boucher, 34.

Engraving. Sheet 900 x 625mm (35½ x 24½"). A few repairs, laid on backing sheet.

£420

Napoleon's triumphal column in the Place Vendôme, originally erected in 1810 but here showing the statue of Napoleon in military dress replaced by Louis-Philippe I (reigned 1830-46), because the first statue had been melted down at the Bourbon Restoration. The Paris Commune pulled down the whole column in 1871, but it was re-erected three years later with a copy of the original statue.

The column was based on Trajan's Column in Rome, with scenes from Napoleon's career in a spiral up the column. Here the column is flanked tables of events grouped by month rather than year

Stock: 36852

193. **Napoleon Le Grand. Cloire Nationale.**

Victor Baltard del. E. Conquy sculp.

Rare engraving. Sheet 900 x 625mm (35½ x 24½"). A few repairs and creases from rolling. £750

A print of Napoleon's triumphal column in the Place Vendôme with colourful informational timeline. The Column was erected in 1810 but here showing the statue of Napoleon in military dress replaced by Louis-Philippe I (reigned 1830-46), because the first statue had been melted down at the Bourbon Restoration. The Paris Commune pulled down the whole column in 1871, but it was re-erected three years later with a copy of the original statue.

The column was based on Trajan's Column in Rome, with scenes from Napoleon's career in a spiral up the column. Here the column is flanked by tables of events grouped by month rather than year. Different version see Ref: 36852

Stock: 55904

194. **[Bust of Napoleon as emperor.]**

[n.d., c.1840.]

Stipple with etching. Circular, sheet 100mm (4") diameter. Trimmed to image, laid on album paper. £80  
Illustration of a bust of Napoleon wearing a laurel wreath.

Stock: 55753

195. **[Napoleon Bonaparte.]**

[n.d., c.1810.]

Stipple, proof before letters. Sheet 190 x 150mm (7½ x 6"). Trimmed within plate. £60

A youthful Napoleon in uniform, hand inside his blouse.

Stock: 36046

196. **Napoleon Buonaparte.**

[n.d., c.1840.]

Coloured lithograph. Sheet 150 x 130mm (6 x 5"). Some paper flecks stuck in gum arabic. £60

Napoleon in uniform, hand inside his tunic, seemingly mid-career.

Stock: 36045

197. **[Napoleon.]**

[Anon, c.1830]

Rare French lithograph, printed area 150 x 175mm (6 x 7"), with large margins. £160

Unusual lithograph of a male head-and-shoulders, representing Napoleon. Following his death, various prints were made of the 'apotheosis of Napoleon' and this could derive from one such image.

Stock: 32462

198. **[Napoleon at Marengo.]**

Gravé par F.A. David des Academies de Berlin et Rouen. [n.d., 1806.]

Scarce stipple and line engraving. Sheet 560 x 450mm (22 x 17¾"). Trimmed within platemark, creased, worn edges; slight staining at top. £330

An equestrian portrait of Napoleon Bonaparte at Marengo (14th June 1800), depicted on his white charger, sabre raised above his head. From the series

'Grandes Epoques du Règne de Napoléon le Grand'.

BM: 1925,0615.139.

Stock: 35934

199. **Napoleon Asleep in his Study. Taken Shortly Before the Battle of Waterloo.**

Drawn by Dr Memes from a sketch by David. \_ Eng.d by W.H. Lizars. [n.d., c.1820.]

Engraving. Sheet 180 x 180mm (4¾ x 7"). Trimmed within plate, laid on album paper. Foxed. £65

Napoleon Bonaparte in uniform, asleep in a chair in a tent.

Stock: 55824

200. **Napoléon 1.er. Empereur des Francois Roi d'Italie.**

[n.d., c.1805.]

Stipple and etching with aquatint. Sheet 175 x 150mm (6¾ x 6"). Trimmed within plate, laid on album paper.

Bit messy. £45

Napoleon Bonaparte in his coronation robes.

Stock: 55823



201. **[Buonaparte. Peint à son retour de Moscow.]**

[Peint par R. Lefevre, à Paris 1813. Gravé par T. Lupton.] Published Feb.y 9th., 1819, by John Bell, corner of Southampton Street, Strand.

Very scarce mezzotint. Sheet 405 x 270mm (16 x 10¾"). Trimmed into image, laid on decorated mount. £360

Impressive portrait of Napoleon Bonaparte in dress uniform, hat under left arm, right hand inside his tunic. On the desk is a volume of the Napoleonic Code.

After Robert Lefèvre (1755 - 1830). *From the Berkeley Collection, Spetchley Park.*

Stock: 54690

202. **Napoleon. Empereur des Francois Roi d'Italie &.**

[after Heinrich Anton Dahling.] [n.d., c.1820.]  
Lithograph with hand colour. Trimmed as scrap, af  
most 135 x 95mm (5¼ x 3¾"). Laid on album paper. £80

A profile portrait of Napoleon in uniform, after Dahling (1773-1850). This depiction of the emperor was made famous by Johann Michael Voltz (1784-1858), a German political cartoonist, who used it as the basis of his iconic spider's web caricature.

Stock: 55822

203. **Napoleon Crossing the Alp's.**

[Anon., c.1830.]  
Lithograph with hand-colouring and gum arabic, sheet 150 x 130mm (6 x 5"). Tear to image at top. £60

Perhaps the most famous image of Napoleon, Jacques-Louis David's 'Napoleon Crossing the Alps' painted five times between 1801 and 1805. The painting, initially commissioned by the king of Spain, represents in idealized form Napoleon's crossing through the Great St Bernard Pass in 1800. Napoleon's army can be seen behind, and the printmaker has taken some licence to make them more prominent than in David's paintings.

Stock: 35938

204. **[Ode to Napoleon Bonaparte] Then haste thee to thy sullen Isle, / And gaze upon the sea; / That Element may meet thy smil, It ne'er was ruled by thee. Byron.**

Drawn & Eng'd by H. Wallis. [n.d., c.1840.]  
Engraving. Sheet 110 x 80mm (4¼ x 3¼") Trimmed as scrap, scuffed and stained. £90

Napoleon standing on the shore of Elba. Probably a frontispiece to a volumn of Byron's poetry.

Stock: 55798



205. **Napoleon Buonaparte First Consul.**

Painted in 1802 by T. Phillips Esq R.A. Engraved by C. Turner Published Feb. 23 \_\_\_\_ by Mr Turner 50 Warren Street, Fitzroy Square, London.

Rare mezzotint. 360 x 255mm (14¼ x 10"), with wide margins. Tipped into album sheet. £360

Napoleon Bonaparte (1769-1821), French military and political leader. Privately-commissioned mezzotint engraved from a portrait by Thomas Phillips, painted in 1802, the year of the Treaty of Amiens which temporarily ceased hostilities between Britain and France. The resulting Peace of Amiens, which lasted until May 1803, was the only period of peace during the Napoleonic Wars (1793-1815). During this time, Phillips was commissioned by the Duke of Northumberland to paint Napoleon and spent three months in Paris. Due to time restrictions Phillips was only able to make a brief sketch, but painted several versions of it (including one for Lord Egremont, now at Petworth). The melancholic expression captured by Phillips would subsequently be echoed in other portraits he painted, such as that of Lord Byron. Due to the circumstances of its execution it is one of few sympathetic British likenesses of Napoleon. It is interesting, too, for engraver Charles Turner's unusual use of the mezzotint technique, lightening the areas around Napoleon's features, in contrast to the customary process of lightening the sitter's features against a darker background. *Ex: Collection of the Late Hon. C. Lennox-Boyd; Whitman 399*

Stock: 34930

206. **Buonaparte.**

Drawn from the Life by T. Phillips Esq. R.A. in 1802. Engraved by Edwards  
Rare etching. Sheet 225 x 185mm (8¾ x 7¼").  
Trimmed inside platemark; tipped into album sheet. £230

Napoleon Bonaparte (1769-1821), engraved from a sketch in profile by Thomas Phillips made in 1802, the year of the Treaty of Amiens which temporarily ceased hostilities between Britain and France. The resulting Peace of Amiens, which lasted until May 1803, was the only period of peace during the Napoleonic Wars (1793-1815). During this time, Phillips was commissioned by the Duke of Northumberland to paint Napoleon, and spent three months in Paris. Due to the circumstances of their execution, Phillips' likenesses are almost unique as sympathetic British likenesses of Napoleon. *Ex: Collection of the Late Hon. C. Lennox-Boyd; Not in Whitman; for an engraving of Phillips' portrait of Napoleon see ref. 34931*

Stock: 34932

207. **Buonaparte.**

[Drawn from the Life by T. Phillips Esq. R.A. in 1802. Engraved by Edwards]

Very rare etching; sheet 225 x 185mm (8¾ x 7¼").  
Trimmed inside platemark; tipped into album sheet.  
Proof before names of artist and engraver added. £330  
Napoleon Bonaparte (1769-1821), French military and political leader. Engraved from a sketch in profile by Thomas Phillips made in 1802, the year of the Treaty of Amiens which temporarily ceased hostilities between Britain and France. The resulting Peace of Amiens, which lasted until May 1803, was the only period of peace during the Napoleonic Wars (1793-1815). During this time, Phillips was commissioned by the Duke of Northumberland to paint Napoleon, and spent three months in Paris. Due to the circumstances

of their execution, Phillips' likenesses are almost unique as sympathetic British likenesses of Napoleon. *Ex: Collection of the Late Hon. C. Lennox-Boyd; Not in Whitman; for an engraving of Phillips' portrait of Napoleon see ref. 34931*  
 Stock: 34933

**208. Napoleon Buonaparte.**

Dessiné et Gravé par Tassard d'après le Buste de Houdon. [n.d., c.1810.]  
 Stipple with small margins. Sheet 135 x 85mm (12¼ x 3½"). £35  
 Oval portrait of Napoleon in uniform, after a bust by Jean-Antoine Houdon (1741-1828) made 1806.  
 Stock: 36020

**209. Napoleon I.**

D.J. Pound. The London Printing and Publishing Company. [n.d., 1860.]  
 Steel engraving. Sheet 255 x 165mm (8¾ x 6½").  
 Trimmed within plate. £40  
 Napoleon in uniform, with the famous pose with one hand inside his jacket. From 'The Gallery of Portraits With Memoirs'.  
 Stock: 35990

**210. [Napoleon Bonaparte in the ceremonial robes of the King of Italy.]**

[after Andrea Appiani.] [n.d., c.1810.]  
 Etching with small margins, rare. 290 x 235mm (11½ x 9¼"). £60  
 Napoleon Bonaparte was crowned King of Italy on the 17th March 1805 and deposed 11th April 1814. The artist, Andrea Appiani (17540817), was given a pension by the kingdom of Italy which was revoked after Napoleon's fall, leaving him in poverty.  
 Stock: 36006

**211. General Buonaparte.**

[n.d., c.1795.]  
 Stipple, proof before title, rare. Sheet 160 x 105mm (6¼ x 4¼"). Trimmed. £45  
 An oval portrait of Napoleon in relatively-plain uniform, probably celebrating his success as an artillery commander of the republican forces at the siege of Toulon, which led to his promotion to brigadier general aged only 24. As he is unrecognisable it is probably an early portrait, as the publishers seem to think that no one would question the inaccuracy.  
 Stock: 36050

**212. [Bonaparte; from a Picture in the possession of the Right Hon.ble Lord Brooke.]**

David pinx.t. C. Turner sculp.t.] [London: Pub. June 28, 1814, for the Proprietor, by Thompson, 26, St. James Street.]  
 Mezzotint with etched borders. Sheet 295 x 230 (11½ x 9"). Trimmed into printed border, losing title and inscriptions at bottom, stains. £120  
 Head and shoulders portrait of Napoleon in dress uniform with medals, engraved by Charles Turner after Jacques-Louis David. *Whitman: 396.*  
 Stock: 55821



**213. The Bivouac. Proof.**

Drawn by Chartlet. Engraved by Brett. London, Published by McCormick, 147, Strand.  
 Mezzotint. Sheet 185 x 150mm (7¼ x 6"). Trimmed, '1839' written in old ink mss in title area. £120  
 Napoléon shown full-length standing to left in front of an open fire, in military uniform, hands behind his back, his overcoat swirling around him in the wind. Engraved by William Brett after Nicolas Toussaint Charlet (not Chartlet),  
 A later state has 'Specimens of Art, Plate 42' added.  
 Stock: 41909

**214. Napoleon 1er. Emperer des Français, et Roi d'Italie. Né a Ajaccio le 15 Aout 1769, Sacré et Coroné, le 11 Frimaire, An 13.**

Bonneville del. et sculp. [n.d., c.1805.]  
 Stipple. 165 x 115mm (6½ x 4½"). £45  
 An oval portrait of a chiseled Napoleon in imperial robes. He was crowned King of Italy in 1805, the last year that the Republican Calendar was used (other than by the brief Paris Commune in 1871.)  
 Stock: 36018

**215. The Shade of Napoleon.**

Drawn & Engraved by I. Brace from a Portrait by Vernet. London, 85, Farringdon St. Brighton. 3. Somerset Place. [n.d. c.1810.]  
 Very fine & rare aquatint. Sheet: 120 x 160mm (4¾ x 6¼"). Trimmed within plate. Laid on album sheet. £160

A silhouetted profile of Napoleon against a seascape background.  
 Stock: 39871

**216. Portrait de Napoléon, En Grand Costume de Roi d'Italie. d'apres Appiani.**

T.re Deligny. Imp.ie litho de Sentex, rue de la Feuillade, No 5. [n.d., c.1834.]  
 Lithograph. Sheet 260 x 210mm (10¼ x 8¼"). £50  
 Napoleon Bonaparte in his ceremonial robes as King of Italy. He was crowned on the 17th March 1805 and deposed 11th April 1814. The artist, Andrea Appiani



(17540817), was given a pension by the kingdom of Italy which was revoked after Napoleon's fall, leaving him in poverty. The original painting did not feature the laurel wreath.

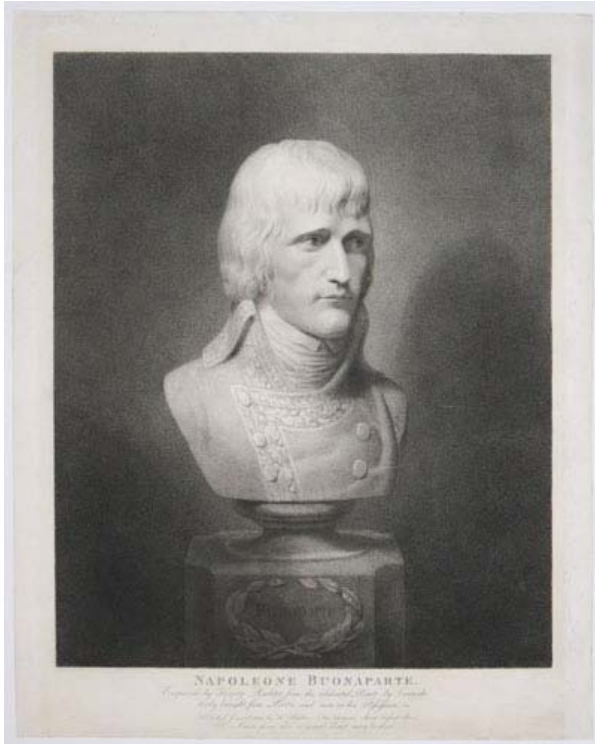
Stock: 36005

217. **[Napoleon le Grand.]**

[after François Gérard.] [n.d., c.1810.]

Etching, 220 x 310mm (8¾ x 12¼"), on Whatman paper. £60

An outline etched version of François Gérard's iconic portrait of Napoleon Bonaparte in his coronation robes. Stock: 36004



218. **Napoleone Buonaparte.**

Engraved by Henry Richter from the celebrated Bust by Ceracchi lately brought from Paris, and now in his Possession. Published June 1.st 1801, by H. Richter, No. 26, Newman Street, Oxford Street Where Casts from the original Bust may be had.

Stipple with thread margins. 525 x 420mm. 20½ x 16½". Repaired tear on right. £460

Bonaparte as general of the Republican army, after the bust by Ceracchi; on piedouche, looking to the right, sporting long hair, wearing a double-breasted jacket embroidered with bands of foliage.

Stock: 36760

219. **Napoleon 1er Empereur des Français et Roi d'Italie, Né le 15 Aout 1769.**

[n.d., c.1820.]

Stipple. Sheet 310 x 195mm (12¼ x 7¾"). Laid on album paper. £80

A representation of Napoleon Bonaparte in his coronation robes placing a crown on a bust of Joséphine.

Stock: 35997

220. **Napoleon Bonaparte.**

[n.d., c.1816.]

Two coloured etchings mounted together on album sheet, each c. 95 x 65mm (3¾ x 2½"), one with watermark with partial date '16'. Trimmed to printed border. £110

Matching portraits of Napoleon in military uniform from front and rear, soldiers behind.

Stock: 55893

221. **Napoleon Buonaparte.**

F. Gerard Pinx.t. W. Bromley Sculp.t. I.G. Murray Fecit. Pub.d by R. Bowyer, 1825.

Engraving. Sheet 515 x 370mm (20½ x 14½"). Tears taped, cracks in image. £130

A portrait of Napoleon Bonaparte in his coronation robes by François Gérard (1770-1837), whose painting is now in Versailles.

This is a copy of the important 1808 etching by Auguste Gaspard Louis Boucher Desnoyers (1779-1857) personally commissioned by Napoleon, for which Desnoyers is said to have been paid 2000 livres, as well as the right to sell his own prints after 600 impressions had been printed.

Stock: 55834

222. **Grand Habit de sa Majesté l'Empereur Napoleon 1.er le jour du Couronnement.**

[n.d., c.1805.]

Engraving with stipple, partially colour-printed. Sheet 320 x 235mm (12½ x 9¼"), 18th century watermark.

Trimmed close to printed border, bottom corners snipped. £140

Napoleon in his coronation robes, his face and his printed in red for skin tones.

Stock: 55749

223. **Buonaparte. General en Chef de L'Armée du Sud.**

Gravée par Elouis d'apres un dessin original. à Paris chez l'Auteur Rue Neuve No.39. [n.d., c.1794.]

Scarce stipple. 270 x 220mm (10½ x 8¾"). Creased with some surface soiling. Dusty. £260

Portrait of the young general Napoleon Bonaparte, probably celebrating his promotion after the Siege of Toulon in 1793. *James T. Mitchell: The Unequaled Collection of Engraved Portraits of Napoleon Bonaparte (1834), 183, 'Very rare'.*

Stock: 35932

224. **[General Bonaparte.]**

[J.T. Rusca pinxit. C.H.Hodges Sculp.] [Amsterdam, Evert Maaskamp, c.1797.]

Mezzotint, false proof before letters? Sheet 410 x 290mm (16 x 11½"). Trimmed to plate, repaired tears, surface scratch. £250

A head and shoulders portrait of Napoleon Bonaparte as general of the Republican army, wearing a military coat with a decorated hem, black stock and white waistcoat, hair over his collar.

Although the print appears to be a proof before all letters, the mezzotinted area is shorter than the

scratched letter version (see item 5295 and BM 1926,0412.108).

Stock: 16029

**225. Bonaparte, Premier Consul de la Republique Française, le 18 Brumaire, An VIII.**

[Paris: Auber, 1804.]

Mezzotint and etching. 430 x 285mm (17 x 11¼").

Very slight spotting. £260

Oval mezzotint portrait of the young Napoleon Bonaparte, with a scene of the Battle of Marengo in 1800, perhaps his greatest victory. Published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 28223

**226. Napoleon Bonaparte. We cannot see him without admiration but more fortunate than the Continent, we can view him without fear; in England he is quite harmless - Ambitious, and unprincipled, he has acquired no higher Title than that of disturber of Europe.**

B. Smith sculp. [n.d, c.1800.]

Stipple. Sheet 120 x 75mm (4¾ x 3"). Trimmed and

laid on album paper, spotting. £130

A bust portrait of a young Napoleon, above an allegorical scene of a burning city with symbols of church and state strewn on a battlefield. *See 36032 for different words.*

Stock: 55774

**227. Allégorie. Relative à Buonaparte Général des Armées Française a &c. &c. dans l'expédition contre l'Angleterre. Dédiée au Directoire par V.M. Picot.**

P. (Picot?) Inv.t V.M. Picot Sculp. A Paris chez V.M. Picot Rue des Postes No. 25. à l'Estrapade. [n.d. c. 1800]

Rare stipple. 412 x 546mm (16¼ x 21½"). Restored nicks and tears to edges; two repaired holes upper left. Unidentified collector's stamp verso. £380

Allegory either responding to or forecasting victories for Napoleon against the British. A portrait of the young Napoleon (around the time of his Italian campaign) is carried aloft by angels looking down on Envy in chains.

Engraving by Victor Marie Picot (1744-1802), printmaker who spent nearly thirty years in England running a print-selling business in St. Martin's Lane. In 1790 he returned to France and set up business in Abbeville and then Paris. This large patriotic engraving is a departure from the gentle female figures in classical dress that dominated his production while in partnership with Delattre in London.

Stock: 48005

**228. Napoleon Buonaparte.**

Harding. Engraved by W. Fry. London Publish'd by J. Jenkins, .Aug.t 1. 1815, at 48 Strand.

Rare engraving, printed in colours and hand finished.

Sheet: 270 x 340mm (10¾ x 13½"). Trimmed, publication line very faint. £320

A portrait of Napoleon Bonaparte (1769-1821).

Stock: 44703



**229. [General Bonaparte.]**

J.T. Rusca pinxit. C.H.Hodges Sculp. [Amsterdam, Evert Maaskamp, c.1797.]

Mezzotint, scratched letter proof before title. 425 x 305mm (16¾ x 12"). Some creasing. £450

A head and shoulders portrait of Napoleon Bonaparte as general of the Republican army, wearing a military coat with a decorated hem, black stock and white waistcoat, hair over his collar. *Ex: Collection of The Hon. C. Lennox-Boyd. BM 1926,0412.108.*

Stock: 5295

**230. N. Bonaparte. Oberconsul der Republick Frankreich.**

Bader dalbe p. Westermayr Sc. [n.d. c.1810.]

Stipple. 165 x 89mm. 6½ x 3½". Creasing. Trimmed to plate along left edge. £65

Napoleon Bonaparte (1769-1821) the French military leader and emperor.

Stock: 26001

**231. Napoleon Bonaparte.**

[Anon., c.1805.]

Scarce engraving, with fine hand colour. Sheet 125 x 95mm (5 x 3¾"). Roughly trimmed to plate; tatty extremities. £280

Portrait of Napoleon Bonaparte (1769 - 1821) as Emperor of France. In an oval surrounded by military equipment, weaponry, canon and banners.

Stock: 13505

232. [Napoleon Head & Shoulders Death Image] For John L.L. from [illegible] Warsaw 22d Dec. 1821,

[Anon.]

Scarce lithograph with ms pasted below. Total area 215 x 150mm (8½ x 6"). Glued to backing sheet. £160  
Stock: 44123



233. **Napoleon the Great, in His Coronation Robes.**

Engraved by Mr George Cruikshank from the original Painting of Girard. Published October 13, 1826 by John Cumberland, No 19, Ludgate Hill.

Very fine coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split, album paper stuck over left edge. £160

A faithful rendering of François Gérard's painting, now housed at Versailles.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53358

234. **Buonaparte.**

Peint par Mureret Avril 1815. Publié Juillet 1815.

Stipple and engraving, rare. 202 x 165mm (8 x 6½").

Trimmed to border. £95

Napoleon I (1769-1821), French Emperor from 1804 to 1815. The portrait from which this print derives was painted in April 1815, during the '100 days' between Napoleon's return from Elba and the Battle of Waterloo. The print itself was published soon after the Battle of Waterloo. In this sense the print incorporates both the period of Napoleon's final hopes and the subsequent end of his military career. *Provenance:*

*Elizabeth Anne Hippisley of Ston Easton.*

Stock: 29451

235. [Five portraits of Napoleon on an album sheet.]

[no dates, 1810-1850]

A coloured stipple, a mezzotint and three engravings, various sizes. Sheet 260 x 365mm (10¼ x 14¼"). All trimmed. £130

Five full-length portraits of Napoleon Bonaparte in uniform at various times in his career, the last being on St Helena. On the reverse are six more scrap portraits, including Empress Marie Louise.

Stock: 55891

236. **Napoleon, when First Consul, & Madame Josephine, (His First Wife) in the Garden at Malmaison.**

Engraved by Mr George Cruikshank from the Original Portraits executed by Isabey, Miniature Painter to Napoleon. Published Nov 26, 1824 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾").

Folded twice as issued, split taped, album paper stuck over left edge. £140

Jean-Baptiste Isabey's portrait of Napoleon at Malmaison, with the addition of a portrait of Josephine. She bought the chateau in 1799 and retained it when the pair divorced in 1810. Josephine died in 1814; after Napoleon's defeat at Waterloo he stayed at Malmaison until he fled from the Prussians sent to arrest him. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53346

237. [Death of Napoleon II] **The Reunion. Oh my son! should you so soon have rejoined me?**

[n.d., c.1832.]

Lithograph with fine hand colour. Sheet 260 x 200mm (10¼ x 8"). Trimmed into image on all sides, title excised and pasted over bottom of image. £60

Napoleon Bonaparte, seated on a cloud supported by the Imperial Eagle, sadly greets his son, Napoléon François Joseph Charles, after his early death in 1832.

Stock: 55900

238. **Napoleon as he Appeared after the Battle of Waterloo.**

On stone by A. Picken. W. Day, Lith.r to the King, Gate St. [n.d., c.1825.]

Lithograph. Sheet 140 x 160mm (5½ x 6¼"). Trimmed close to image, laid on album paper, artist's name indistinct. £70

Napoleon mounted on Marengo, before the horse was captured by William Petre.

Stock: 55899

239. **Napoleon Bonaparte on his Celebrated White Charger.**

Engraved by Mr George Cruikshank from the original drawn from Nature by C. Vernet for the splendid French Work entitled "Campaigns in Italy". [London: Printed for John Cumberland, 19, Ludgate Hill, 1828.]

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾").

Folded twice as issued, one fold with an old repair.

£130

Napoleon riding Marengo through camp.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53342

240. **Napoleone Buonaparte, Emperor of the French. From an Original Model in Wax in the Possession of Harry Grant Esqr. American Consul for Scotland.**

Pub. by Alex. Hogg, Pater noster row Augt. 2 1802.

Rare stipple with etching. 165 x 125mm (6½ x 5").

£130

Bust in profile of Napoleon Bonaparte (1769 - 1821); in fact the coronation of Napoleon as Emperor of the French took place on Sunday December 2, 1804. In an oval surmounted by a crown.

Stock: 27661

**241. Napoleon Bonaparte. The Alps & Italy stamp'd him a splendid General \_ Spain, Switzerland and Palm, emphatically present the Man.**

B. Smith sculp. Published by A. Beugo, No 38, Maiden Lane, Covent Garden, March 1 - 1810.

Stipple & engraving. Sheet 175 x 120mm (6¾ x 4¾").  
Trimmed and laid on album sheet. £130

Bust portrait of Napoleon with a depiction of a five-franc piece.

Stock: 36032

**242. Statue de Napoléon I.er. Inaugurée à Cherbourg par S.M. Napoléon III, le 8 Août 1858. Le Vée! sculp.**

V. Adam. V. Adam lith. Imp. Lemercier, Paris. Publié par Marcel Mouchel Imp.r à Cherbourg [n.d., c.1858].  
Tinted lithograph. Sheet 475 x 280mm (18¾ x 11").

Tears taped. £130

Armand le Vée!'s equestrian statue of Napoleon Bonaparte in the harbour of Cherbourg-Octeville, where the remains of Napoleon arrived from St Helena in 1840

Stock: 55860

**243. Buonaparte.**

[n.d., c.1810.]

Coloured aquatint. Sheet 175 x 110mm (7 x 4¼").  
Trimmed to printed border and around title. £130

A full-length portrait of Napoleon Bonaparte from behind as he calmly watches a battle.

Stock: 51736

**244. [Emperor Napoleon]**

After Jean-Desire Muneret. [n.d. after 1815].

Engraving. 140 x 100mm (5½ x 4"). Trimmed and laid on album paper. Foxed. £45

Bust portrait of Napoleon as Emperor in a roundel. Engraved after Jean-Desire Muneret, a French Old Master active in the early 19th century and renowned for his miniature portraits. Muneret painted Napoleon's portrait in April 1815, during the '100 days' between Napoleon's return from Elba and the Battle of Waterloo.

Stock: 55843

**245. Napoleon. (Retraite de Russie.) Ne a Ajaccio, le 15 Aout 1769. mort a S.te Helene, le 5 Mai 1821.**

V. Adam del. Lith de Lemercier. a Paris, chez Rittner et Goupil b.ard Montmartre No.12. London published by Ch. Tilt, 86, Fleet Street. [n.d., c.1825.]

Lithograph, sheet 535 x 365mm (21 x 14½"), with publisher's blind stamp. Repaired tear. £260

Portrait of Napoleon on horseback retreating from Russia with the Grande Armée.

Stock: 55933



**246. [Napoleon in St. Helena]**

[n.d., c.1828.]

Coloured lithograph. 280 x 220mm (11 x 8¾").

Trimmed within plate. £190

Napoleon Bonaparte in uniform relaxing against a rock. He holds a book in his left hand while the other is in his signature pose. His hat and gloves rest next to him.

Stock: 55928

**247. [The Statue of Napoleon on the Vendôme Column.]**

[n.d., c.1840.]

Coloured lithograph. Sheet 225 x 160mm (8¾ x 6¼").

£60

The second statue of Napoleon to top the Vendôme Column, him depicting him in a tricorne hat, boots and a redingote (riding coat), as erected by Louis-Philippe I (reigned 1830-46)

The column, based on Trajan's Column in Rome, was completed in 1810 with a statue of Napoleon as a Roman emperor, which was melted down after the Bourbon restoration. A third, classical statue was installed by Louis-Napoléon when first President of France (1846-52), which was destroyed when the Paris Commune pulled the whole column down in 1871.

Three years later the column was rebuilt with a copy of the original statue.

Stock: 55820

**248. [Napoleon] Burning the Mosques.**

[by George Cruikshank.] London. Published by Thomas Tegg. No 111. Cheapside. Dec. 4th. 1814.

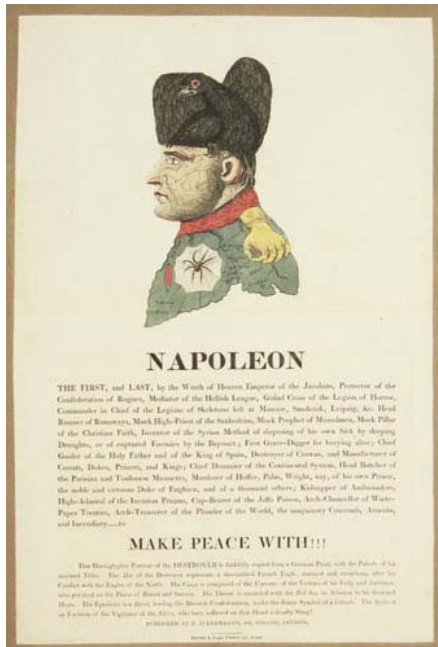
Aquatint, printed in brown. Sheet 140 x 230mm (5½ x 9"). Edges stained. £65

Napoleon Bonaparte directing the burning of the Great Mosque and other mosques to quell the Cairo Uprising during the Egyptian Campaign, 1798.

From 'The life of Napoleon: a hudibrastic poem in fifteen cantos', possibly by William Combe. *BM Satires 12464*.  
Stock: 55789

249. **[Napoleon] Pursued by Cossacks.**  
[by George Cruikshank.] London. Published by Thomas Tegg. No 111. Cheapside. Jan. 9. 1815. Aquatint, printed in brown. Sheet 140 x 230mm (5½ x 9"). Edges stained, messy. £60  
A diminutive Napoleon leaps from the side-window of a ramshackle hut as a Cossack strikes at the door with an axe.  
From 'The life of Napoleon: a hudibrastic poem in fifteen cantos', possibly by William Combe. *BM Satires 12480*.  
Stock: 55788

250. **[Napoleon] The Blindfolded Austrian Officer.**  
[by George Cruikshank.] London. Published by Thomas Tegg. No 111. Cheapside. Dec. 1. 1814. Aquatint, printed in brown. Sheet 140 x 230mm (5½ x 9"). Edges stained. £65  
Napoleon Bonaparte in a tent with three massive guards and a fourth making up for his lack of stature by standing on a stool. Another officer brings a blindfolded Austrian to surrender to Napoleon after the Battle of Ulm.  
From 'The life of Napoleon: a hudibrastic poem in fifteen cantos', possibly by William Combe. *BM Satires 12462*.  
Stock: 55791



251. **Napoleon. The First, and Last, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues...**  
[after Johann Michael Voltz.] Published at R. Ackerman. 101 Strand, London [1814]. Very fine hand coloured etching and letterpress. Sheet 445 x 295mm. (17½ x 11½"). Laid on album paper. £690

A satirical portrait of Napoleon, with explanatory letterpress underneath. The spider's web is surrounded by a map with Napoleon's battles around the Elbe & Rhine. Napoleon's hat is portrayed as an eagle, with his face made of the corpses of those 'who perished on the Plains of Russia and Saxony'. Napoleon's jacket is a map of the environs of Leipzig, with other battles in the campaign indicated. Also on the jacket, the epaulette is shown as a hand, leading the 'Rhenish Confederation', shown as a cobweb. 'His throat is encircled with the Red Sea', symbolizing those who drowned in the battles led by Napoleon.  
Stock: 38077

252. **Death and Bonaparte.**  
T. Rowlandson del.t. [London: Ackermann, c.1813.] Aquatint with original hand colour. Sheet 205 x 225mm (8 x 8¾"), paper watermarked 'J Whatman 1811'. Narrow margins, folded as issued. £140  
A skeletal Death, seated on a dismounted cannon, facing Napoleon Bonaparte seated on a drum, both cradling their heads in their hands.  
The scene was first published in 1813 as a broadside: 'Copy of the Transparency exhibited at Ackermann's Repository of Arts, During the Illuminations of the 5th and 6th of November, 1813, in honour of the splendid Victories obtained by The Allies over the Armies of France, at Leipsic and its environs. The Two Kings of Terror'. This version, with the engraved title added, was issued as a folding plate in a book. *See BM Satires 12093 for the broadside version*.  
Stock: 53241

253. **[Napoleon & Elba] Ah! Papa, tu t'es fait bien du mal.**  
[n.d., c.1814.] Rare etching. Sheet 165 x 230mm (6½ x 9"). Trimmed within plate. £95  
Napoleon lies on his back measuring a wall map of Elba with a pair of compasses. His young son, dressed in uniform like his father's, speaks the title, 'Ah! Daddy, you're doing yourself a lot of harm'. Napoleon says 'Quelle Chule' (What foot odour).  
Stock: 55781

254. **The Fox & the Goose; or, Boney Broke Loose!**  
Designed by P. H. Esq.r. [George Cruikshank]. [Published March 17 1815 by Whittle & Laurie, 53 Fleet Street, London]. Hand coloured etching. 270 x 375mm (10½ x 14¾"). Damage to margins and significant loss to the title area and publication line. Losses in both the upper left and right corners. Marginalia in top left corner and bottom right. £180

A very damaged impression of this rare print showing satirical portrayal of Napoleon running from Elba to Paris as a fox with a human head and brandishing a sword. A stream of geese guided by a courier also fly from Elba to the Congress of Vienna, depicted in the inset in the top left corner as seven birds. Four of the birds have human heads, who can be identified in respective anti-clockwise order as the Alexander I of

Russia, Frederick William III of Prussia, the emperor of Austria, and finally Wellington. The mounted officer atop Elba is likely Col. Neil Campbell, the British Commissioner in Elba. On either side of the land refugees can be seen desperately escaping by boat.  
Stock: 55849

255. **[Napoleon fighting Jack Tar and John Bull] Frontispiece. See Page 4.**

Vaughan delin. Barlow sculp. [n.d., c.1810.]  
Rare engraving. Sheet 135 x 90mm (5¼ x 3½").  
Trimmed within plate, lateral edges chipped. £90  
Napoleon scrapping with figures representing Britain's army and navy. His hat and broken sword lie on the ground.  
Stock: 55799

256. **Ham. What looked he frowningly? / Hor. A countenance more in sorrow than in anger. Star No. 33.**

T.C. Wilson. T.C. Wilson sc. Alvey lith 128 London Road. [n.d., c.1840.]  
Lithograph. Sheet 255 x 200mm (10 x 8"). Tear taped. £45

The ghost of Napoleon Bonaparte admonishes Louis-Napoléon Bonaparte.  
Stock: 49495



257. **Napoleon, the Corsican Phoenix. The Hat of Napoleon represents the Gallic Cock, his wings expanded, and crowing confident of success.--- The Initials of his Name are branded on his Face, as a mark of Infamy [...]**  
[Six]pence Col.d  
Very rare coloured etching and letterpress; printed separately and glued to same backing sheet. Overall dimensions 380 x 220mm (15 x 8¾"). Uncut. £480

An allegorical portrait of Napoleon, with explanatory letterpress underneath. An example of the abundance of popular prints made in response to the Napoleonic Wars and probably printed during the Hundred Days after Napoleon's escape from Elba, hence the phoenix iconography and his 'Heart, overflowing with Ambition to regain his lost Territory'.  
Stock: 35224

258. **Ach Papa welche schone Seifenblasen hast Du gemacht.**

[German, n.d., c.1814.]  
Coloured etching. Sheet 125 x 90mm (5 x 3½").  
Trimmed; old ink mss. French translation of the title underneath. £160  
"Oh Papa, what beautiful soap bubbles you have made." Napoleon Bonaparte blows bubble to amuse his son, which are marked Holland, Westphalia, Spain and Italy, etc. Napoléon François Charles Joseph Bonaparte, in full miniature uniform with sword, reaches out for one above his head, marked 'Rome'; he had been 'King of Rome' since birth.  
Stock: 51739

259. **[The Fall of Napoleon.]**

[Painted by G. Wallis. Engraved by G. Zobel.]  
[London, Published Jane 18th 1837, by J. McCormick, 147, Strand.]  
Scarce & rare mezzotint. Sheet 320 x 265mm (12½ x 10½"). Trimmed within image, very damage, laid on old paper. £90  
A scene outside the 'Waterloo Tavern' in 'Wellington Street'. A soldier and black figure smile at each other as the soldier trips up an Italian boy carrying on his head a board on which is balanced a statue of Napoleon that is about to crash to the ground. A church can be seen in the background to the right, and posters on the wall of the tavern to the left advertising a gala, 'Anniversary of the Glorious Battle of Waterloo' at Vauxhall Gardens, and a performance of 'The Fall of Napoleon', or 'The Unfortunate Italian' at the Theatre Royal, in celebration of the anniversary of the battle of Waterloo. *The original painting is in the Wolverhampton Art Gallery (OP486).*  
Stock: 55754

260. **Napoleon**

[After Johann Michael Voltz]  
Hand coloured etching, sheet 305 x 225mm (12 x 8¾").  
Cut and glued onto backing sheet, cutting the top of his hat. £160  
A satirical bust length portrait of Napoleon based on a head engraved by Lehmann after a portrait by Dahling. 'The French Eagle, crouching, forms his hat: the red collar represents the River Rhine, and the black border above it, the Rhinish Confederacy; the letters on the fingers are the initials of Austria Russia, Sweden and Prussia; and the Cuff of the Sleeve emblematic of Great Britain, by whose influence and power the Allies are bound together; the R. signifying the Regent The visage is formed of carcasses of the unhappy victims to his cruel ambition; the spider is a symbolic emblem of the rancour and venom of Buonepart's heart; and the web illustrative of the flimsy tenure by which he at

present holds his kingdom". His bust forms a map of Germany highlighting the battles fought there.  
Stock: 55853



**261. Memoirs of Buonaparte, His Imperial Family, Great Officers of State, and Great Military Officers.**

London: Printed and Published by G.Smeeton, 17, St Martin's Lane, Charing Cross. Price Sixpence. [n.d., c.1814.]

Rare broadsheet, with engraved portrait 130 x 90mm (5 x 3½"), set in letterpress with printed border, sheet 425 x 275mm, 16¾ x 10¾". Some creasing and significant loss to lower right corner. £280

A scurrilous attack on Napoleon Bonaparte, probably published in the last days of the campaign that led to his abdication in 1814. (The last date in the text is 1813.) Apparently Napoleon's mother was a brothel keeper and at sixteen he poisoned a girl he had made pregnant.

The portrait, after one by Johann Michael Voltz is a 'hieroglyphic': 'The French Eagle, crouching, forms his hat: the red collar represents the River Rhine, and the black border above it, the Rhinish Confederacy; the letters on the fingers are the initials of Austria Russia, Sweden and Prussia; and the Cuff of the Sleeve emblematic of Great Britain, by whose influence and power the Allies are bound together; the R. signifying the Regent The visage is formed of carcasses of the unhappy victims to his cruel ambition; the spider is a symbolic emblem of the rancour and venom of Buonepart's heart; and the web illustrative of the flimsy tenure by which he at present holds his kingdom". His bust forms a map of Germany highlighting the battles fought there.

Stock: 55852

**262. Bonaparte. On the quaterdeck of H.M.S. Northumberland; [Drawn during his passage to St Helena.]**

Williams St. Pub.d Jany 1st 1816 by Tho.s Palser Westminster Bridge Road.

Coloured etching. Sheet 250 x 170mm (9¾ x 6¾").

Trimmed into image on three sides, into inscription at bottom, losing part of title, crease across face repaired, laid on album paper. £95

A vaguely satirical portrait of a rotund Napoleon on route to his final exile, resting on a cannon, hands in pockets, gazing out to sea. *BM Satires 12701.*

Stock: 55825

**263. A Pleasant Draught for Louis or the way to get rid of a troublesome fellow.**

[by William Heath?] [published by Thomas Tegg, 1814.]

Coloured etching; 1817 watermark. 340 x 240mm (13¼ x 9½"). Paper toned, creased, repaired tear. £120 Louis XVIII, his gout-afflicted foot raised on a cushion, holds a wine-glass in which kneels a tiny screaming Napoleon, submerged to the waist, with both arms raised above his head.

Louis took the throne of France soon after Napoleon's abdication in April 1814, exiling the former emperor to Elba. However his mismanagement of the country resulted in increased popular support for Napoleon after his escape the following year.

Stock: 35974



**264. Polish Diet with French Desert.**

E.s [with monogram of William Elmes]. Pub.d Decm.r 8 1812 by Thos Tegg No 11 Cheapside \_ London.

Coloured etching. 245 x 350mm (9¾ x 13¾"), on

Whatman paper watermarked 1816. Tear entering top right plate taped. £360

Napoleon on a spit being rotated by a bear whose thigh is inscribed 'Westphielea ham'. A large, scary figure of General Levin August von Bennigsen baits Napoleon. On 18th October 1812 the Russians defeated Murat's French at the Battle of Tarutino, outside Moscow. The following day the French Retreat from Moscow began.

*BM Satires 11919.*

Stock: 55780



265. **[Caricature of Napoleon at the Siege of Toulon.]**

[n.d., c.1800.]

Ink and watercolour. Sheet 110 x 205mm (4¼ x 8").  
Trimmed to image, laid on album paper. £160

A caricatured scene of Napoleon firing a mortar, probably the Siege of Toulon in 1798, the engagement that first brought him to the attention of the nation.

Stock: 55778

266. **Trait de Bonté de l'Empereur. Le 7 Mai 1815...**

A Paris chez Martinet Libraire, Rue du Coq St. Honoré, No.13. Ostervald l'ainé, Rue du Pont de Lodi, No.3 - et Boyeldieu, Rue Amelot, No.2 [n.d., c.1815].  
Etching with aquatint. Sheet 270 x 375mm (10½ x 14¾"). Ink stamp 'Napoleons Premiere epreuve', with imperial eagle. Trimmed to platemark on 3 sides. £130

A peasant woman falling at the feet of Napoleon outside her house in the 'barrière de Charonne', Paris, which the Emperor visited on 7 May 1815.

Stock: 55813

267. **[Retour des cendres] Funérailles de l'Empereur Napoléon. Transbordement a Cherbourg. 10 Décembre 1840.**

Peint et Lith part Morel Fatio. Lith. Coulon et C.ie e. richer 7. Paris. Publié par Victor Delarue Editeur Place de Louve 10.

Tinted lithograph with hand colour. Printed area 280 x 350mm (11 x 13¾"), very large margins. Slight central crease. Holes within plate mark but not image. £130

The coffin of Napoleon Bonaparte being transferred from 'Belle-Poule' to steamer 'La Normandie' to be carried from Cherbourg to Val-de-la-Haye at the mouth of the Seine.

In 1840 the remains of Napoleon Bonaparte were disinterred from his tomb on St Helena and brought back to Paris for burial in the Hôtel des Invalides, an event known as the 'Retour des cendres' (Return of the Ashes).

One of seven scenes in the series 'Funérailles de l'Empereur Napoléon'.

Stock: 55830

268. **[Retour des cendres] Funérailles de l'Empereur Napoléon. Débarquement a Courbevoie. (15 Décembre 1840.)**

Dessiné par Féroglio et Girard. Lith. Coulon et C.ie e. richer 7. Paris. Publié par Victor Delarue Editeur Place de Louve 10.

Tinted lithograph with hand colour. Printed area 280 x 350mm (11 x 13¾"), with very large margins. Slight

staining and scuffing. Holes within plate mark but not image. £160

The coffin of Napoleon Bonaparte being brought ashore from the paddleboat 'la Dorade 3' at Courbevoie, on the Seine just outside Paris.

In 1840 the remains of Napoleon Bonaparte were disinterred from his tomb on St Helena and brought back to Paris for burial in the Hôtel des Invalides, an event known as the 'Retour des cendres' (Return of the Ashes).

One of seven scenes in the series 'Funérailles de l'Empereur Napoléon'.

Stock: 55829

269. **[Retour des cendres] Funérailles de l'Empereur Napoléon. Passage du Cortège dans Les Champs Élisées. 15 Décembre 1840.**

Dessiné par Féroglio et Girard. Lith. Coulon et C.ie e. richer 7. Paris. Publié par Victor Delarue Editeur Place de Louve 10.

Tinted lithograph with hand colour. Printed area 280 x 350mm (11 x 13¾"), very large margins. Central crease, staining and scuffing. Damaged. £70

The massive hearse. drawn by sixteen horses, carrying Napoleon's coffin up the Champs Élisées. The Arc de Triomphe can be seen behind.

In 1840 the remains of Napoleon Bonaparte were disinterred from his tomb on St Helena and brought back to Paris for burial in the Hôtel des Invalides, an event known as the 'Retour des cendres' (Return of the Ashes).

One of seven scenes in the series 'Funérailles de l'Empereur Napoléon'.

Stock: 55831

270. **[Retour des cendres] Funérailles de l'Empereur Napoléon. Le Clergé Reçoit les Restes Mortels de Napoléon dans la cour d'honneur de l'Hôtel de Invalides. (15 Décembre 1840.)**

Dessiné par Féroglio et Girard. Lith. Coulon et C.ie e. richer 7. Paris. Publié par Victor Delarue Editeur Place de Louve 10.

Tinted lithograph with hand colour. Printed area 280 x 350mm (11 x 13¾"), very large margins. Slight central crease. £70

Napoleon Bonaparte's coffin being carried across the courtyard of the Hôtel de Invalides.

In 1840 the remains of Napoleon Bonaparte were disinterred from his tomb on St Helena and brought back to Paris for burial in the Hôtel des Invalides, an event known as the 'Retour des cendres' (Return of the Ashes).

One of seven scenes in the series 'Funérailles de l'Empereur Napoléon'.

Stock: 55832

271. **Les Aigles Brûlés. Dédié aux Braves de la Patrie. Les Braves de la Vieille-Garde...**

A Paris chez Martinet Libraire, Rue du Coq St. Honoré, No.13. [n.d., c.1815.]

Etching with aquatint. Sheet 270 x 375mm (10½ x 14¾"). Ink stamp 'Napoleons Premiere epreuve', with



imperial eagle. Trimmed to platemark on three sides.  
£160

After Napoleon's abdication in 1814, the Old Guard of his army burn their battle flags and eagles and drink the ashes mixed with wine.

Stock: 55812



272. [Acre] Buonaparte Sends a Flag of Truce & at the same instant commences an Assault on Acre.

From a Design by M.r R.K. Porter. London Published at the Act directs May 12 1803, by J. Hatchard, Piccadilly, J. Giner, Piccadilly, and J. Asperne, Cornhill.

Scarce coloured etching. Sheet 350 x 260mm (16¾ x 14¼"). Trimmed into image on three sides, title and inscriptions excised and pasted below in four strips, laid on album paper. Staining at top. £260

A young French officer parleys with the Turks as the smoke of artillery rises over Acre behind, pointed out by a British officer.

One of four plates 'illustrative of the atrocious actions of Buonaparte', alongside the massacre of Royalist civilians at Toulon, massacring Turkish captives at Jaffa and poisoning his own wounded soldiers at Jaffa, all wild exaggerations. *BM Satires* 9992.

Stock: 55782

273. **Affaire d'Arcis sur-Aube.**

V. Adam del.t. Lith: de C. Motte. [n.d. c.1826.]  
Lithograph. Printed area 295 x 350mm (11½ x 13¾"), with very large margins. £140

The Battle of Arcis-sur-Aube (20-21 March 1814) was fought between the French and Austrian armies as Napoleon attempted to stop the Allied advance on

Paris. Outnumbered, the French withdrew before their opponents realised how small his forces were.

Napoleon fought only one more battle before his abdication and exile to Elba.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 35927

274. **Encore une Croix d'Honneur...**

a Paris chez Dopter, rue St Jacques, No 21 [n.d., c.1830].

Mezzotint. 235 x 315mm (9¼ x 12½"), with large margins. £95

After the Battle of Auterliz, Napoleon sits on his white horse, awarding the Croix d'Honneur for bravery.

Stock: 55816

275. **Drapeaux pris à Austerlitz recus à Notre-Dame.**

V. Adam del. Litho: de C. Motte. [n.d. c.1826.]

Lithograph with very large margins. Printed area 305 x 380mm (12 x 15"). £120

In the Battle of Austerlitz (2nd December 1805) Napoleon crushed the Third Coalition and effectively destroyed the Holy Roman Empire. As part of the victory celebrations (which included the commissioning of the Arc de Triomphe) fifty captured regimental colours were paraded at Notre Dame Cathedral.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 35926

276. **Au Palais de Lohenbrunn, les Maires de Paris reçoivent les Drapeaux pris à Austerlitz.**

L. Marin. Litho. de C. Motte. [n.d. c.1826.]

Lithograph. Printed area 350 x 440mm (13¾ x 17½"), with large margins. Slight foxing. £160

Napoleon gives the flags won at Austerlitz in 1805 to the Mayors of Paris visiting Schönbrunn Palace in Vienna.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55862

277. **Bataille de Bassano.**

Webert del. Litho: de C. Motte, Rue des marais. [n.d. c.1826.]

Lithograph. Printed area 280 x 365mm (11 x 14¼"), with large margins. Slight foxing in margin. £160

Napoleon taking the Austrian surrender after the Battle of Bassano (8th September 1796).

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55868

278. **[Napoleon on board the Bellerophon.]**

[Painted by W. Q. Orchardson. R.A. Engraved by J.C. Armytage.] [London: J.S. Virtue & Co Limited.] [n.d., c.1880.]

Steel engraving with very large margins; proof before letters. 290 x 380mm (11½ x 15"). Slight staining at edges of border. £75

A scene on board 'HMS Bellepheron', en route to St Helena: Bonaparte is depicted wearing the uniform of a 'chasseur a cheval' of the Imperial Guard, staring despondently out to sea. Behind the deposed emperor are his retinue, standing awkwardly: identified as (from left to right) Planat, Montholon, Maingaut, Las Cases, Savary, Lallemand and Bertrand. At the rail Las Cases's son is more interested in the working crewmen. After the painting by Sir William Quiller Orchardson, first exhibited in 1880, now in the Tate collection.  
Stock: 35985

**279. Surrender of Napoleon, Emperor of the French.**

Engraved by J. Dixon, from a Drawing made under the direction of a Gentleman who was on board the Bellerophon at the time. Published by Edward Baines, Leeds, February, 1817.

Engraving. Sheet 260 x 190mm (10¼ x 7½"). Trimmed within plate. Nicks to right edge. £65

A scene on board 'HMS Bellepheron', with Napoleon greeting Captain Frederick Maitland.

Napoleon had abdicated after the defeat at Waterloo and attempted to flee to the United States via Rochfort. Finding Bellerophon blockading the port he handed himself over, preferring the custody of the British to uncertain treatment at the hands of the Prussians who hated him.

Stock: 55855

**280. Napoleon's Entrance into the City of Berlin.**

Engraved by Mr George Cruikshank from the Original Design of Swebach, Published at Paris. Published August 27, 1825 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £95

Napoleon's visit to Berlin in 1806, by Joseph-François Swebach.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53359

**281. Entrée triomphante des Français dans la Ville de Berlin. Le 27 8bre 1806 Sa Majesté l'Empereur des Français et Roi d'Italie, a fait son entrée à Berlin à 3 heures après midi.**

à Paris chez J. Chéreau, M.d d'Estampes, aux deux Colonnes, rue St Jacques, No 10, près la F.ne St Severin. Déposé à la Bibliothèque Impériale. [n.d., c.1810.]

Rare engraving with bright colour. 305 x 420mm (12 x 16½"), with very wide margins. Scratch with small hole in sky and stain. £230

Napoleon's triumphant entry into Berlin, having crushed the Prussians quickly in the War of the Fourth Coalition (1806-7).

Stock: 33516

**282. L'Heureux presentiment...**

Paul Legrand Sc. a Paris chez Dopter, rue St Jacques, No 21 [n.d., c.1830].

Mezzotint. 235 x 315mm (9¼ x 12½"), with large margins. £130

Napoleon, surprised by a violent storm in Berlin, sheltered in a house occupied by an Egyptian woman who was the widow of an officer. Napoleon gave her a pension of 1200 f, and supported the education of her son. Napoleon later told his officers that it was the first time he had to seek shelter from a storm, but he had felt that a good deed awaited him there.

Stock: 55815



**283. Révolte de Bologne.**

Grenier del. Litho: de c. Motte R. des Marais. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £220

In 1796 Napoleon conquered Bologna, Italy. However it was later placed under the sovereignty of the Papal States, leading to uprisings, when the Austrians were expelled.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30793

**284. Fête Donnée à Bonaparte, au Palais Nationale de Directoire, Après le Traité de Campo Formio. le 20 Frimaire An 6.e de la République.**

Giardet inv. & del. Berthault Sculp. [Paris: Auber, 1804.]

Etching. 360 x 280mm (14 x 11"). Some spotting. £65  
The celebration of the Treaty of Campo Formio (1797), by which Napoleon successfully ended the War of the First Coalition, leaving Britain fighting alone. France took control of the Austrian Netherlands, Corfu and Venice and its territories.

Published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 28233

285. **Recollections of Napoleon.**

Drawn on Stone by A. Picken Junr. W. Day Lithr. to the King 17 Gate St. London, Published by Thos. Fisher 1 Hanway St. Jany. 1833.  
Lithograph, sheet 300 x 440mm (11¼ x 17¼"). Some foxing. £160  
Vignettes illustrating important moments in the life and career of Napoleon Bonaparte. Most numbered, with key text below.  
Inscribed 'Price 1s/6d' upper right.  
Stock: 8033

286. **Revolution of the 18th Brumaire.**

I.R. Cruikshank Del.t. Pole Sc.t. [n.d., c.1820.]  
Engraving. Sheet 115 x 175mm (4½ x 7"). Trimmed and mounted in album paper. £45  
Scene of Napoleon's coup against the Council of 500 on the 19th Brumaire (the second day of the 'Coup of 18 Brumaire', 900 November 1799.  
Stock: 36021

287. **Enfance de Napoleon. Napoleon naguit à Ajaccio le 15 Août 1769...**

Lith. de Jobert [after Horace Vernet]. [n.d., c.1825.]  
Lithograph. Printed area 185 x 200mm (7¼ x 8").  
Foxing. £95  
Napoleon Bonaparte marshalling a snowball battle at his school.  
Stock: 55796

288. **Representation of the Coronation of Napoleon, in the Church of Notre-Dame, containing Portraits of the Persons Assisting \_ Drawn on the Spot [December 2 1804].**

R. Hicks sculpt. [Monthly Mag. No 192.] [n.d., c.1808.]  
Stipple. Sheet 210 x 325mm (8¼ x 12¾"). Trimmed to printed border and into title, losing most of key of persons; crease as normal. £140  
Napoleon crowning himself at Notre Dame, seemingly based on Jacques-Louis David's painting exhibited 1808. The participants are: Napoleon's brothers Louis & Joseph; Joséphine; Joachim Murat; Pope Pius VI; and the cardinals Joseph Fesch (Napoleon's maternal uncle) & Giovanni Battista Caprara (also Archbishop of Milan), the only names remaining of the key.  
Stock: 55739

289. **Convention d'Alexandrie.**

Grenier del. Litho de C. Motte. [Signed in plate: F Grenier.] [n.d. c.1826.]  
Lithograph. Sheet 445 x 596mm (17½ x 23½"), with very large margins. Small tears to left edge. £180  
The Convention of Alessandria (or the Armistice of Marengo) was concluded on the 15th June 1800, the day after the Battle of Marengo. Napoleon had defeated the Austrian army with the support of Kellermann.  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 30783

290. **Elba. Napoleon Musing.**

[n.d., c. 1840.]  
Oval lithograph, trimmed to image as scrap, the two titles pasted above and below image, rare. Image c.130 x 160mm (5 c 6¼"). Laid on album paper. £65  
An invented view of Napoleon standing on a rock looking down onto a harbour of Elba.  
Stock: 36044

291. **Napoleon Musing.**

on Stone by A. Picken. W. Day lith to the King. [n.d., c. 1840.]  
Lithograph. Sheet 140 x 175mm (5½ x 7"). £95  
An invented view of Napoleon standing on a rock looking down onto a harbour of Elba.  
Stock: 36752

292. **Napoleon Buonaparte Landing at Elba.**

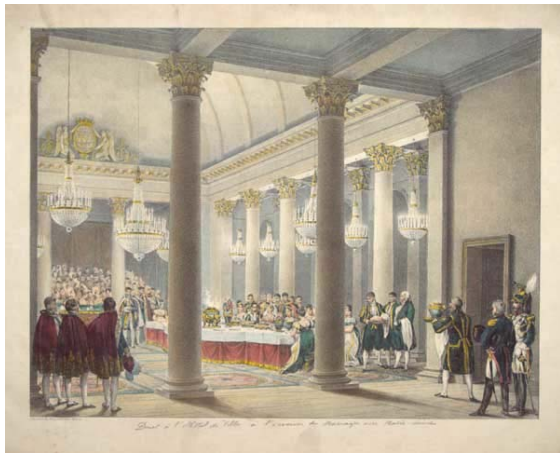
[n.d., c. 1814.]  
Stipple. Sheet 115 x 170mm (4½ x 6¾"). Trimmed and mounted in album paper. £45  
Napoleon's arrival on Elba, being helped from a longboat and being greeted by a military band and a squad of soldiers.  
Stock: 36048

293. **Banquet donné aux généraux Buonaparte et Moreau.**

Courtin, les figures par Adam. Lith: de C. Motte. [n.d. c.1826.]  
Lithograph. Printed area 310 x 375m (12¼ x 18¾"), with large margins. Foxing. Taped tear in outside margin. £160  
A banquet in honour of Napoleon Bonaparte on his return from Egypt, held in the Church of Saint-Sulpice, 6th November 1799. Three days later he executed his coup d'etat, becoming First Consul.  
Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 55879

294. **Napoleon amd his Army, Effecting the Wonderful Passage of the Alps, at Mount St Bernard.**

Engraved by Mr George Cruikshank from the original design of C. Vernet. executed at Paris by L. Duplessi Bertaux. Published July 1, 1823 by John Cumberland, No 19, Ludgate Hill.  
Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾").  
Folded twice as issued, split taped, album paper stuck over left edge. £95  
The French army crossing the Alps through the Great St Bernard Pass, into northern Italy in 1800.  
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*  
Stock: 53347



295. **[Dîner à l'hotel de Ville.]**

Courtin, les figures par Adam. Lith: de C. Motte. [n.d. c.1826.]

Coloured lithograph, proof before title. Printed area 310 x 375mm (12¼ x 18¾"), with large margins.

Stains and creases in margins. £240

Napoleon Bonaparte at a banquet at the Hôtel de Ville, Paris, celebrating his marriage to Marie Louise in 1810.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55883

296. **Napoleon Buonaparte landing in France after his Exile.**

W.M. Craig del. T. Wallis sculp. Pub.d by Kinnersley June 3, 1815.

Engraving. Sheet 265 x 170mm (10½ x 6¾"). Trimmed within plate. £60

Napoleon Bonaparte landing at Golfe-Juan, 1st March 1815, after his escape from Elba, at the beginning of the Hundred Days. This print was published only three months later, two weeks before Waterloo.

Stock: 55797

297. **Napoléon accepte la couronne de fer.**

Courtin del, les figures par Adam. Lithogr: de C. Motte. [n.d. c.1826.]

Lithograph. Printed area 320 x 410mm (12½ x 16"), with large margins. Foxing in margins. £160

Napoleon Bonaparte accepting the Iron Crown of Lombardy at Milan Cathedral. becoming King of Italy, 17th March 1805.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55877

298. **Fete militaire au Camp de Boulogne, distribution des étoiles de la Légion d'honneur.**

V. Adam del. Lith: de C. Motte. [n.d. c.1826.]

Lithograph. Printed area 330 x 440mm (13 x 17¼"), with large margins. Foxing. £160

Napoleon Bonaparte on a spectacular podium, conferring the insignia of the Legion d'honneur to his soldiers at a camp near Boulogne on 16 August 1804, the second such ceremony.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55876

299. **Reddition de Madrid.**

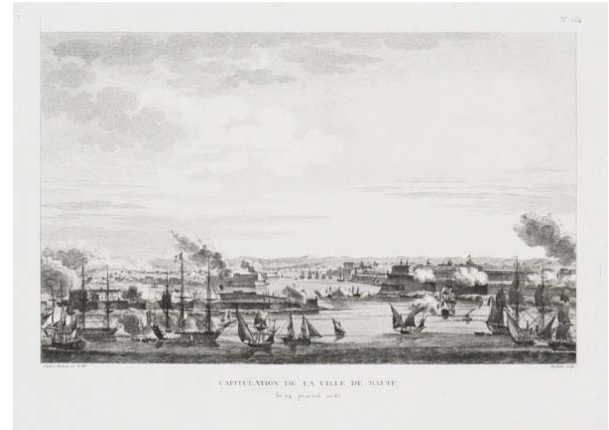
Grenier del. Litho. de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"). Tears into lower edges. £190

In 1808 following the Battle of Somosierra, San Juan raced his troops back to Madrid, however the French patrols reached the outskirts of the city on December 1. The Junta made a half-hearted and futile attempt to defend the capital, but a devastating French artillery barrage brought the Spanish defence to grief and they surrendered everything to Napoleon.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30823



300. **Capitulation de la Ville de Malte, le 14 prairial, an 6.e.**

Duplessi-Bertaux inv. & del. Desaulx Sculp. [Paris: Auber, 1804.]

Etching, 230 x 305mm (9 x 12"), with four pages of text. £360

A view of the capture of Valetta by the French, 1798. Napoleon Bonaparte was en route to Egypt when he stopped at Valletta. When his request for supplies was refused by the Knights of Malta he made ready to attack the fortress. The Grand Master, Ferdinand von Hompesch zu Bolheim, capitulated immediately, knowing he could not depend on the allegiance of the French Knights. Six days after he arrived Napoleon sailed on to Egypt, leaving Malta in French control until 1800. A popular revolt had driven the French into the safety of Valletta, which a British blockade, led by Nelson, forced the garrison to surrender.

Published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 28392

301. **Fête à Milan. Napoléon fait célèbres par des jeux, l'anniversaire de la fondation de la république française.**

[n.d. c.1806.]

Lithograph. 172 x 241mm (6¾ x 9½"). Time staining. £80

Napoleon Bonaparte celebrating the dawn of the French First Empire with him as Emperor of the French, crowned in 1804.

Stock: 18922



**302. Entree dans Milan.**

Bellangé del.t Lithog: de C. Motte. Rue des marais.  
[n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with wide margins. £320

French troops led by Napoleon arrive in Milan, Italy. On 17 March, 1805, the Kingdom of Italy was born, and Napoleon was crowned King of Italy on 26th May. Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 30799

**303. [Siege of Mantua] Le General Provera fait prisonnier.**

Ch. Chasselat del. Litho: de C. Motte, R. des marais.  
[n.d. c.1826.]

Lithograph. Printed area 290 x 410mm (11¾ x 16"), with large margins. Slight foxing in margin. £160

Napoleon taking the surrender of Giovanni, Marchese di Provera, after the Battle of Millesimo (13-14 April, 1796). After a prisoner exchange, Provera had to surrender to Bonaparte again after the fall of Mantua in January 1797).

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
Stock: 55869

**304. Napoleon Witnessing the Conflagration of Moscow, from the Palace of the Kremlin.**

Designed and Engraved by Mr George Cruikshank. Published Jan.y 20, 1826 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint, Whatman watermark 1827. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £160

The fire that destroyed most of Moscow during the French occupation of 1812. Adapted from a peaceful view of the city in Robert Bowyer's 'Triumphs of Europe'.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*  
Stock: 53361

**305. Burning of Moscow, Sept.r 1812.**

W. Heath del.t. T.Sutherland aquat.t. London, Pub. March 1 1815, by J. Jenkins, 48 Strand.

Coloured aquatint. 215 x 300mm (8½ x 11¾"). £120

Moscow in flames during Napoleon's occupation of the city.

Stock: 55801

**306. Napoleon's Retreat from Moscow.**

Engrav'd by Mr George Cruikshank from the original German Print by C. Beyer. Published May 17, 1826 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £140

The disastrous retreat of the French army through the harsh Russian winter at the end of their occupation of Moscow in 1812.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53403

**307. Entrée dans Munich. Juillet 1806.**

**Troupes francaises.**

Imp. F. Judenne. P. Merlens Marché aux Poulets No 4 [c.1830]

Rare lithograph. Printed area 255 x 305mm (10 x 12"). £95

Napoleon and his army entering Munich after he took the city in 1805, ending the Ulm Campaign. Unable to stop the French advance and troops attacking from all areas, Austrian troops had abandoned their positions along the Danube and fled to Munich.

Stock: 43159

**308. Entrée des Français dans Naples, le 4 Pluviose an 7.e No. 138.**

Duplessi-Bertaux, inv. & del. Desaulx Sculp. [Paris: Auber, 1804.]

Etching. 241 x 310mm (9½ x 12¼"), with large margins £160

The arrival of the French in Naples. In January 1799.

Napoleon Bonaparte, in the name of the French Republic, captured Naples and proclaimed the Parthenopaeian Republic.

Published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 28290

**309. Entrée dans Berlin. Le 27 Octobre 1806.**

**Troupes francaises.**

Imp. F. Judenne. P. Merlens Marché aux Poulets No 4 [c.1830]

Lithograph, rare, printed area 255 x 305mm (10 x 12"). £95

Napoleon's triumphant entry into Berlin, having crushed the Prussians quickly in the War of the Fourth Coalition (1806-7).

Stock: 43158

**310. The Tomb of Napoleon.**

Sketched Etched and Published by G. Cruikshank. [n.d., c.1834.]

Etching on india laid paper, 190 x 280mm (7½ x 11"). £60

A view of the island of Saint Helena in the Atlantic Ocean, where Napoleon Bonaparte died on 5th May

1821, surrounded by eight military and Napoleonic vignettes.

A satirical print from 'My Sketch Book' 1834 by George Cruikshank (1792 - 1878).

Stock: 12016

311. **Napoléon ches la Vieille.**

[n.d., c.1845.]

Lithograph. Sheet: 205 x 195mm (8 x 7¾"). Trimmed, foxing. £45

A scene showing Napoleon sitting in the kitchen of an old woman's home.

Stock: 44723

312. **[Napoleon and his family arrive in France from Corsica, 1793.]**

[n.d., c.1825.]

Rare lithograph. Sheet 325 x 385mm (12¾x 15"). Trimmed to image. £160

Napoleon at the tiller of a boat taking him and his family from Corsica to mainland France.

Although originally a Corsican nationalist, Napoleon was such a supporter of the French Revolution that he left the island in June 1793 when Corsica declared formal secession from France, establishing the Anglo-Corsican Kingdom which lasted until 1796.

Stock: 55814

313. **[Napoleon.] Arrivée en France. Les Anglais ayant buile Ajaccio Bonaparte en fut bani a perpétuité, avec lui s'embarqua toute cette famille de rois futurs.**

[n.d., c.1825.]

Lithograph. Printed area 185 x 200mm (7¼ x 8"), very large margins. £90

Napoleon at the tiller of a boat taking him and his family from Corsica to mainland France.

Although originally a Corsican nationalist, Napoleon was such a supporter of the French Revolution that he left the island in June 1793 when Corsica declared formal secession from France, establishing the Anglo-Corsican Kingdom which lasted until 1796.

Stock: 55809

314. **The Tomb of Napoleon.**

Sketched Etched and Published by G. Cruikshank.

[n.d., c.1834.]

Coloured etching, pt J. Whatman 18.. watermark. Sheet 185 x 265mm (7¼ x 10½"). Trimmed. £130

A view of the island of Saint Helena in the Atlantic Ocean, where Napoleon Bonaparte died on 5th May 1821, surrounded by eight military and Napoleonic vignettes.

A satirical print from 'My Sketch Book' by George Cruikshank (1792 - 1878).

Stock: 55792

315. **Bonaparte's Interview with the Astronomer at Milan.**

J.Cristall del. J.Wallis sc. London Pub.d by Ja.s Wallis 77 Berwick Str. Soho, S.A. Oddy, Warwick La.

J.Goodwin Ave Maria La. and Davies & Eldridge Fore Street Exeter [n.d., c.1815].

Engraving with etching. Sheet 135 x 175mm (5¼ x 7"). Mounted in album paper. £75

Napoleon seated by a table, on which stand two globes and a telescope; listening to the astronomer who stands, pointing to a globe.

The original scene was a propaganda piece, promoting Napoleon as a patron of the Sciences.

Stock: 55740

316. **[Birth of Napoleon.] Naissance de Bonaparte [in ms below].**

[Anon., c.1810]

Etching with hand-colouring, 80 x 80mm (3 x 3").

Trimmed to image and glued to backing sheet. £60

Stock: 40365



317. **Concordat signé avec le Légat du Pape.**

Champion del. Lith: de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 595mm (17½ x 23½"), with very large margins. £220

The Concordat of 1801, the agreement between Napoleon and Pope Pius VII, signed on 15 July 1801.

It solidified the Roman Catholic Church as the majority church of France.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30785

318. **[Napoleon escaping from either Elba or Saint Helena, with titlepage to 'Vie secrète de Napoléon Bonaparte']**

[Anon., 1817]

Engraving, sheet 130 x 210mm (5 x 8¼"), with separate title page. £120

Hyperbolic, propagandising and partly allegorical depiction of Napoleon escaping, published while Napoleon was exiled on Saint Helena in a volume about his life. Offered with title page from the book.

Stock: 44489

319. **Introduction de l'Ambassadeur de la Porte otomane.**

Norblin del. Lith.de C: Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½").

Repaired tear into title area. £260

The Franco-Iranian Alliance formed for a short period between Napoleon I and Fath Ali Shah against Russia and Great Britain between 1807 and 1809. The alliance

was part of a grand Napoleonic scheme to cross the Middle East in order to attack British India. The alliance came to an end when France eventually allied with Russian and turned its focus to European campaigns.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30833

320. **Réception des présents de la Cour de Russie.**

Vathier et Courtin del. Litho: de C. Motte. [n.d. c.1826.]

Lithograph, very large margins. Sheet 444 x 596mm (17½ x 23½"). Tears into lower edges. £120

Napoleon receiving presents from the Court of Russia. Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30822



321. **On N'Passe Pas. J'vous dis qu'encore bien même qu'vous seriez le p'tit Caporal on n'passe pas!! (historique)**

Engraved by Reynolds, Engraver to the King, from the original picture by Charlet. [n.d., c.1825]

Mezzotint on chine collé. 430 x 495mm (17 x 19¼").

Ink stamp on right edge, chine collé lifting top right. Slight staining left. £280

Napoleon I, his path blocked by a young soldier holding a bayonet apparently unaware of Napoleon's identity. Graffiti inscriptions on wall behind. After Nicolas Toussaint Charlet (1792-1845). *Whitman 343*.

Stock: 55833

322. **Napoleon in Spain.**

Courtray del. A.H. Payne sc. [n.d., c.1840.]

Steel engraving, sheet 290 x 220mm (11½ x 8¾").

Tipped into album sheet. £45

Napoleon peers into the distance on a rock in Spain with a telescope. Next to him a native of the country points and appears to show him the way.

Stock: 55841

323. **[Marriage of Napoleon] Mariage de Bonaparte [in ms below]**

[Anon., c.1810]

Etching with hand-colouring, 80 x 80mm (3 x 3").

Trimmed to image and glued to backing sheet. £60

Stock: 40366

324. **Napoleon Receiving the Sword of General Mack, on the Capitulation of Ulm.**

Engraved by Mr. George Cruikshank, from the

Original design of Swebach, Published at Paris.

Published Dec. 29. 1824, by John Fairburn, Broadway, Ludgate Hill.

Hand-coloured aquatint. 210 x 280mm. 8¼ x 11".

Folds as published. Very cut at right. £95

The surrender of Karl Freiherr Mack von Leiberich (1752-1828), the Austrian soldier who capitulated to Napoleon's Grande Armée in the Battle of Ulm in 1805.

From "The Life of Napoleon Bonaparte". *Cohn: 435*.

Stock: 26480

325. **Réception par l'Institut.**

Champton del. Litho. de C. Motte rue des marais. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. Small tear into lower edge. £220

A reception for the reopening of the Académie Française. It was officially established in 1635 by Cardinal Richelieu and suppressed in 1793 during the French Revolution. It was restored in 1803 by Napoleon.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30832

326. **Visite au Tombeau du Grand Frédéric.**

Leoilly del. Litho. de C. Motte. [n.d. c.1826.]

Lithograph with very large margins. Sheet 444 x 596mm (17½ x 23½"). £130

After Napoleon's victory at Jena, he marched to Berlin and on 26th October paused at Postdam to visit the tomb of Frederick the Great, accompanied by Duroc, Berthier and the Count of Segur. Napoleon greatly admired the great emperor for his effective management and military strength, particularly during the Seven Years' War.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30820

327. **Traité de Bayonne.**

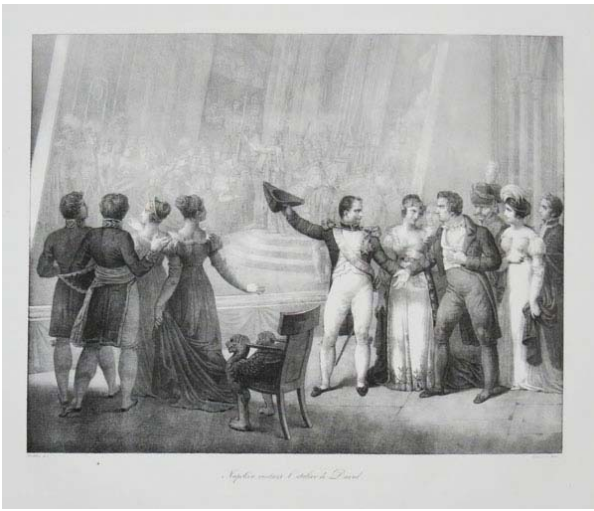
Demais del. Lith: de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £140

On 5 May 1808, Carlos IV of Spain abdicated his rights to the throne of the Spains and Indies in favour of Napoleon I in accordance with the Treaty of Bayonne which he signed that very day.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30827



**328. Napoleon visitant l'atelier de David.**

Norblin del. Litho. de C. Motte. [n.d. c.1826.]  
Lithograph. Sheet 444 x 596mm (17½ x 23½"), with wide margins. £320

Napoleon and Josephine visiting the studio of David. There was great fanfare when David announced the completion of his picture. The royal couple, accompanied by a large entourage from the court, made a special visit to the artist's studio to see the work on 4 January 1808. It was an official display of royal patronage with music and a cavalry escort for the parade of carriages. Pleased with David's work and overwhelmed by the realism of the enormous canvas, Napoleon exclaimed, "What truth! This is not a painting, I can walk in it!" Surrounded by his court and all those assembled, the emperor continued: "Well done, David, very well done! You have correctly guessed my own intention in representing me as a French knight [chevalier français]. I am grateful to you for having given future generations proof of my affection for the woman with whom I share the burdens of government."

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30816

**329. Napoleon's Bivouac on the Night Preceding the Memorable Battle of Austerlitz.**

Engraved by Mr George Cruikshank from the original French Print, published at Paris. Published May 1, 1824 by John Cumberland, No 19, Ludgate Hill. Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split, small tear in title, album paper stuck over left edge. £130

An adaptation of Adolphe Roehn's painting of Napoleon asleep in a chair, surrounded by his officers, however showing him in full uniform rather than bare-headed and in an overcoat. Also the next day's battle was Wagram (1805) not Austerlitz (1809).

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.

Stock: 53356

**330. [Napoleon's Divorce] Die Scheidung Napoleons.**

Lith v. Orell Füssli & Comp.e. [n.d., c.1850.]  
Lithograph. Sheet 205 x 275mm (8 x 10¾"). £65

Napoleon stands by a door with a candle, about to leave Josephine slumped in the arms of an aide.

Stock: 55760

**331. Grand Entry of the Allied Sovereigns into Paris, on the 31, March, 1814.**

Published by R. Bowyer, Pall Mall, 1816.  
Hand-coloured aquatint. 298 x 398mm (11¾ x 15¾").  
Crease into upper plate area, time staining. £75

The Allies entering Paris, a propaganda coup that was a significant step towards the first abdication Napoleon Bonaparte, April 1814, after which he was exiled to Elba.

From "An illustrated Record of Important Events in the Annals of Europe" by R. Bowyer.

Stock: 28169

**332. Vue Intérieure de L'Assemblée du Champ-de-Mai au moment de la Présentation des Drapeaux.**

Martinet delin. Jazet Sculp. A Paris, chez Ostervald l'ainé, Editeur, Rue de la Parcheminerie, No.2, chez Boieldieu Editeur, Rue Amelot, No.2.

Etching and aquatint. 345 x 495mm (13½ x 19½"). £240

Napoleon Bonaparte, on steps of imperial tribune in Paris during the 'Hundred Days' in 1815 when he returned to France from exile on Elba, saluting the colours. In the foreground and in the right background, stands packed with onlookers, arms raised in salute. Six line description below image.

After Pierre Martinet (1781 - 1815?).

Stock: 12239

**333. Prise de Pavie.**

Grenier del. Litho: de C. Motte, R. des Marais. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £180

The arrival of Napoleon and his troops at Pavia, northern Italy, who took control from the Austrians in 1796.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30786

**334. Le Polonais à Milan. Le général Jean Henri Dombrowski donnant lecture de sa proclamation aux Polonais le 20 Janvier 1799 (1.er pluvoise an V) devant les premiers soldats de la légion polonaise d'Italie, rennis sur la place du Dôme de Milan.**

Elie Tremo del. W.A. Le Petit sc. [Paris, n.d., c. 1840.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £65

A parade of the Polish Legions under Jan Henryk Dąbrowski, in front of the Duomo di Milano (Milan Cathedral).

After the Third Partition of Poland (1795), many Poles believed that Poland's best chance of reunification lay with the support of Revolutionary France, so fought for France and Napoleon right up until Waterloo. Here they were fighting the Austrians for control of Italy.



From a painting in the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21336

**335. Napoleon's Arrival at the Tuilleries on his Return from Elba.**

[Engraved by George Cruikshank.] Published Sep.r 15, 1827 by John Cumberland, No 19, Ludgate Hill.

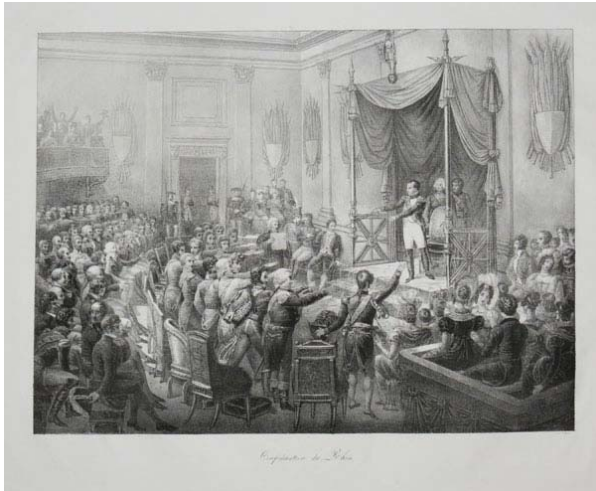
Coloured aquatint. Sheet 215 x 300mm (8½ x 11¾"), Whatman watermark 1827. Folded twice as issued, small split taped, album paper stuck over left edge.

£140

Napoleon being carried into the Tuilleries by ecstatic troops.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53363



**336. Confédération du Rhin.**

Litho de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £220

The Confederation of the Rhine, a confederation of client states of the First French Empire. It was formed initially from 16 German states by Napoleon after he defeated Austria's Francis II and Russia's Alexander I. The confederation lasted from 1806 to 1813.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30806

**337. Entrée Triomphante des Français Dans Rome, le 27 Pluiose An 6.e de la République.**

Giardet inv. & del. Berthault Sculp. [Paris: Auber, 1804.]

Etching. 280 x 330mm (11 x 13"). Some spotting. £95

The triumphant entry into Rome by French forces (1797). They were driven out of Italy by the Russians and the Austrians in 1799, but Napoleon retook Rome in 1801.

Published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 28234

**338. The Tree of Liberty Planted in the Piazza di Spagna.**

[London: G.G. & J. Robinsion, c.1799.]

Rare aquatint, part J. Whatman watermark. Sheet 255 x 160mm (10 x 6¼"), £95

A French soldier stands under a pine tree topped with the Cap of Liberty and decked with the flags of Napoleon's new Roman Republic.

In February 1798 the French invaded the Papal States, setting up a satellite state called the Roman Republic, led by Louis-Alexandre Berthier, one of Bonaparte's generals. Don Camillo Filippo Ludovico Borghese (who later married Napoleon's sister Pauline) cut this tree from his family's estate and had it erected in the Piazza di Spagna.

Stock: 55616

**339. Bonaparte's Flight in Disguise, from his Ruined Grand Army in Russia 1812. Dedicated to all the Patriotic Subscribers to the Fund for the relief of the brave Victorious, but suffering Russians By Edw.d Orme.**

Atkinson Del. M. Dubourg Sculp.t. Published & Sold Jan.y. 20.th 1813, by Edw.d Orme, Bond St. London. Hand-coloured aquatint. Sheet: 305 x 405mm (12 x 16"). Laid on album sheet at corners, foxing. £90

A scene showing Napoleon, wrapped in a large fur coat and hat escaping from a battle on a sled. Following Napoleon's invasion of Russia in 1812, Napoleon had held Moscow for one month but as winter drew in and with no negotiations from the Russians, Napoleon decided to retreat. Lack of food and fodder for animals, cold and repeated attacks from the Cossacks caused the French to lose huge numbers of men.

Stock: 50513

**340. Bonaparte's Flight in Disguise, from Russia, 1811.**

W. Heath. Del. Aquatinted by Sutherland. London, Published March 1st 1814 by J. Jenkins, 48 Strand.

Hand-coloured aquatint. 215 x 300mm (8½ x 11¾"), with large margins. £140

A scene showing Napoleon, wrapped in a large fur coat and hat escaping from a battle on a sled.

Stock: 55806

**341. Retour de Moscou.**

M...del. Litho: de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½").

Repaired tears in lower edge. £240

Napoleon's withdrawal from Russia, following the French Invasion of Russia in 1812, which was a turning point during the Napoleonic Wars. It resulted in a decisive Russian victory and the destruction of the French Allied army.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30797

**342. Alliance avec la republique de St. Marin.**

Boulanger d'apres Aubry. Litho de C. Motte rue de marais. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"). £240

When Napoleon I had completed his conquest of Northern Italy and began to push his armies towards the edges of the northern territories of the Papal State, San Marino found itself forced to choose between maintaining the alliance with the Papal State or creating a new one with France. One of the Regents, Antonio Onofri, managed to gain the respect and friendship of Napoleon, and so Napoleon issued orders that exempted San Marino's citizens from any type of taxation and gifted them 1,000 quintals of wheat and four cannons. The state was recognised by Napoleon by the Treaty of Tolentino, 1797 and by the Congress of Vienna in 1815. Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826. Stock: 30817

343. **[Review of the Imperial Guard at Schönbrunn, 2 July 1809.] Revue de la Garde Imperiale dans la plaine de Schönbrunn le 2 juillet 1809.**

Zix del Piringer sculp. Queverdo fils aq. [c.1820.] Aquatint with hand-colouring and letterpress, text verso; sheet 250 x 350mm (9¾ x 13¾") with large margins. £180  
 Napoleon's army assembled near the Imperial palace of Schönbrunn in Vienna, showing Vienna in background, shortly after the decisive French victory in the Battle of Wagram (5-6 July 1809). The battle resulted in the Treaty of Schönbrunn later that year, in which Austria ceded territories and one sixth of the Austrian Empire's subjects to France.  
 Stock: 40360

344. **[The Shade of Napoleon visiting his Tomb] Napoleon auf seinem Grabe wandelnd**  
 gez u gedr. im lith. Institute v. R. Brockhoff in Hildesheim [...] bei Gebr. Geveke in Hildesheim [c.1830]

Rare lithograph. Sheet 165 x 200mm (6½ x 8"). Glued to backing sheet at corners. £160  
 The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on the Atlantic island of Saint Helena. This is one of several puzzle-type prints on the same theme published in the aftermath of Napoleon's death, although this particular version, published in Germany, is amongst the more unusual variations.  
 Stock: 47334

345. **Napoleon and His Army, Effecting the Wonderful Passage of the Alps, at Mount St. Bernard.**

Engraved by Mr. George Cruikshank, from the original design of C. Vernet, executed at Paris, by I. Duplessi Bertaux. Published July 1. 1823, by John Fairburn, Broadway, Ludgate Hill.  
 Hand-coloured aquatint. 210 x 285mm. 8¼ x 11¼". Folds as published. Cut to image on right. £160  
 Napoleon and his army crossing through the Great St Bernard Pass in 1800 to Italy. From "The Life of Napoleon Bonaparte". *Cohn: 435.*  
 Stock: 26478



346. **Ile Ste. Helene.**

Martinet del. Lith. de C. Motte. [n.d. c.1826.]  
 Lithograph. Sheet 444 x 596mm (17½ x 23½"), with wide margins £280  
 The island of Saint Helena in the Atlantic Ocean where Napoleon was exiled. A slightly romanticised scene of Napoleon with his generals, and army troops; a woman and two children behind.  
 Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.  
 Stock: 30810

347. **[Burial of Napoleon] Napoléon.**

[by Innocent Louis Goubaud.] Lith de Joubard No.2. [n.d., c.1825.]  
 Rare lithograph, signed on left D. J Goubaud. Printed area 240 x 330mm (9½ x 13"), with large margins. Wear to edges, spotting. £160  
 French soldiers lowering Napoleon's coffin towards his tomb, the ceremony presided over by Father Ange Vignali.  
 Stock: 55795

348. **[St Helena] Tomb of Buonaparte as Completed in June, 1821.**

[Painted by John Kerr, engraved by Robert Havell & Son.] [London: Colnaghi & Co, 1822.]  
 Coloured aquatint. Sheet 255 x 360mm (10 x 14¼"). Trimmed within plate. £230  
 Napoleon's first grave, where he was interred after his death on the 5th May 1821, in a plot four miles uphill from James Town. In the background is the peak of Flag Staff Hill. In the far left is a well from which Napoleon was supplied with fresh water; a Chinese servant collected two silver ewers of water every day to take to Longwood. The artist, John Kerr, was paymaster to the 66th Regiment, which had garrison duty guarding Napoleon on St Helena from 1816.  
*Abbey: Travel 316.3.*  
 Stock: 33823

349. **[Two views of Napoleon's tomb, St Helena.]**

[Aquatint] Arranged by E.W. [n.d., c. 1840 & 1825.]  
 An engraving & an aquatint mounted in album sheet together. 70 x 115mm (2¾ x 4½") & 95 x 120mm (3¾ x 4¾"). Both trimmed within plate. £70  
 Stock: 55828

350. **Bonaparte at St. Helena.**

London, Published by Thomas Kelly, Paternoster Row, Dec.r 14, 1816.

Engraving. 203 x 254mm (8 x 10"). £70

Napoleon riding his horse on St Helena. Behind is possibly William Balcombe, a friend of Napoleon on the island until the authorities became suspicious that Balcombe had acted as an intermediary between Napoleon and Paris, and dismissed him from the Island.

Stock: 22915

351. **Napoleon's Grave St Helena.**

Cap.t H. Foley. [n.d., c.1830.]

Scarce etching on card. 100 x 145mm (4 x 5¾").

Creased. £140

According to Chaplin's 'A St Helena Who's Who' (1919), Foley, a captain of the 67th Foot, painted this view in 1828. *Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 55901

352. **Napoleon at St Helena.**

London, Published by Thomas Kelly, Paternoster Row, Dec.r 14th 1816.

Engraving. Sheet 200 x 265mm (8 x 10"). Trimmed within plate. Slight staining. £35

Napoleon on a galloping horse, riding uphill apparently trying to evade his escort.

Stock: 35989

353. **Napoleon ut in morte recumbit. Dedicated with Permission to the Countess Bertrand By her obliged and most obed.t Serv.t Will.m Rubidge. Taken at St. Helena in Presence of Countess Bertrand, Count Montholon &c.&c.&c.**

W. Rubidge pinx.t H. Meyer sculp.t London, Published Aug.t 20. 1821, by Henry Meyer, 3 Red Lion Square, High Holborn.

Stipple and engraving. 330 x 265mm (13 x 10½"), with wide margins. £230

Napoleon I, Emperor of France (1769-1821) on his deathbed.

William Rubidge was the only professional artist who painted Napoleon while in captivity, and also sketched the dead emperor on his deathbed. *Ex Collection:*

*William Fitzwilliam Burton [1796-1844], of Burton hall, Carlow; Eire, landowner.*

Stock: 21098

354. **The Rock at St. Helena (The Last Sketch of Delaroche) From the Picture in the Royal Collection**

P. Delaroche pinxt. C.W. Sharpe sculpt. [1860]

Engraving, sheet 315 x 200mm (12¼ x 8").

Unidentified 'R.J.' collector's stamp verso. Trimmed. £60

Engraving published in the 'Art Journal', 1860. Queen Victoria bought Delaroche's oil sketch of c.1855-6 (made in preparation for a large canvas never completed) at the sale of Delaroche's studio in Paris in 1857 before giving it to Prince Albert the following

year. It remains in the Royal Collection, whose cataloguing for the oil sketch notes that Queen Victoria was 'in touch with the fashion in England and on the Continent during the middle years of the nineteenth century for collecting Napoleonica'. *Not in Lugt.*  
Stock: 41228



355. **[St Helena.] View taken from the Road leading Towards the Plantation House. [&] View of Plantation House The Residence of the Governor. [&] View from the First Range of Hills below Sandy Bay Ridge. [&] The New House at Longwood Intended for the Late Napoleon Buonaparte. [with] The Shade of Napoleon Visiting his Tomb.**

[Painted by John Kerr, engraved by Robert Havell & Son.] [London: Colnaghi & Co, 1822.]

Four very fine coloured aquatints. Each sheet c.225 x 340mm (9 x 13½"). Each trimmed to image and laid on two album sheets, titles excised and pasted below each image. £750

Four plates from the rare 'Series of Views in the Island of St Helena' by John Kerr, Paymaster to the 66th Regiment, which had garrison duty guarding Napoleon on St Helena in 1816.

An extra plate is an uncoloured lithograph with Napoleon's outline formed by two trees by his tomb.

*Abbey: Travel 316.*

Stock: 38080

356. **L'Aigle fidele.**

[n.d., c.1820.]

Rare lithograph. Printed area 190 x 130mm (7½ x 5"), with large margins. Foxing. £130

An eagle guards the tomb of Napoleon Bonaparte on St Helena.

Stock: 55826

357. **Napoléon.**

[by Innocent Louis Goubaud.]. Lith de Jean-Baptiste Joubard No.1. [n.d., c.1825.]

Rare lithograph. Printed area 260 x 340mm (10¼ x 13½"), with wide margins. Foxed, edges creased. £260  
A moonlit scene of Napoleon Bonaparte's tomb on St Helena, with soldiers guarding.

Stock: 35977



**358. Mort de Napoleon.**

[after François Grenier.] [n.d. c.1830.]

Lithograph. Printed area 170 x 200mm (6¾ x 8"), with large margins. Some spotting. £90

Napoleon in full uniform, lying on a bed in a darkened room at Longwood, 5th May, 1821, in the presence of Father Ange Vignali and British officers.

Stock: 55793

**359. Mort de Napoleon.**

F. Grenier del.t. Lith. de C. Motte. [n.d. c.1826.]

Lithograph. Sheet 300 x 390mm (11¾ x 15¼"). Short tear at bottom, creasing and spotting. £95

Napoleon in full uniform, lying on a bed in a darkened room at Longwood, 5th May, 1821, in the presence of Father Ange Vignali and British officers.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55794

**360. A View & Plan of Longwood House, St. Helena. The Residence of Napoleon Bonaparte.**

No.13 of R. Ackermann's Repository of Arts &c. Pub. Jany. 1 1817 [101 Strand, London].

Hand coloured etching with aquatint, sheet 240 x 150mm (9½ x 6"). £60

Napoleon Bonaparte died, reportedly of stomach cancer, on 5 May 1821 after six years in exile on the Atlantic island of Saint Helena. His body was buried first in the grounds of Longwood, his residence on the island, before being brought back to France in 1840 to be ceremoniously reburied in Les Invalides.

Numbered 'Plate 3, Vol. III', for Rudolph Ackermann's 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was "Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature.

Stock: 18981

**361. Chambre Ardente De Napoleon. construite a Toulon en Juillet 1840, dans la Fiegate, la Belle Poule.**

dessinee d'apres nature par Arnout. L'entourage par V. Adam. Imp. Lemercier, Bernard et Co. Paris, publie par Jeannin, Place du Louvre 20.

Lithograph sheet 355 x 480mm (14 x 18¾"). With publishers embossed stamp. £260

Print of Napoleon's tomb on board the French frigate Belle Poule, which had been painted black for the occasion, on the retour des cendres. In Napoleon's last will he gave directions to the priest Vignali how he wished his body to be laid out in a 'chambre ardente' (a state room lighted with torches).

Stock: 55931

**362. The Tomb of Napoleon.**

Sketched Etched & Published by G. Cruikshank. [n.d. c.1830 but later.]

Etching. 204 x 254mm (8 x 10"). £45

A collection of vaguely satirical images surround the central image of Saint Helena. The pictures depict Napoleon I on his steed, a successful stance holding the French standard, two eagles, and an image of Josephine holding her sceptre. See BM: 1891,1117.438 [for original drawing of the study of the rocks.]

Stock: 16770

**363. Pace Conclusa fra il Gen.I in Capo Bonaparte, ed i Plenip.re di S.S. Pio VI. Seguita a Tolentino il di 19. Febr.io 1797.**

G. Beys Inv. & Del. A. Poggioli Sculp. Romæ. Roma Anno 1801.

Engraving. Sheet: 380 x 370mm (15 x 14½"). Trimmed within plate and tipped into album sheet. Central vertical fold. £260

A scene showing the signing of the Treaty of Tolentino by Bonaparte and representatives of the Papal States and Pius VI. Following the invasion of Italy by Napoleon during the French Revolutionary Wars, the Papal States surrendered to the French, the terms of which were set out in the Treaty of Tolentino, as well as a significant monetary indemnity, the Papal States were handed over to France and many of the treasures from the Vatican were taken to the Louvre.

Stock: 42132

**364. [The Treaty of Campo Formio] Conférences d'Udine interrompues.**

F. Grenier. Litho: de C. Motte, rus des marais. [n.d. c.1826.]

Lithograph. Printed area 280 x 330mm (11 x 13"), with large margins. Slight foxing in margins. £160

General Napoleon Bonaparte on the steps of a building, being stopped from leaving.

After the fall of the Republic of Venice in 1797, the French and Austrians met at Udine to discuss the Treaty of Campo Formio, which ended the War of the First Coalition and divided the spoils of Venice between them.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55870

**365. Capitulation de la Ville d'Ulm.**

Martinet del. Lithog. de Motte. [n.d. c.1826.]

Lithograph. Printed area 320 x 430mm (12½ x 17"), with large margins. Mount Stain. £160

Napoleon Bonaparte on horseback, surrounded by his officers, accepting the surrender of the Austrian garrison of Ulm (21st October 1805, the same day as the Battle of Trafalgar).

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 55880



**366. Les clefs de Vienne.**

Girodet pinx.t Lith: de C: Motte. [n.d. c.1826.]

Lithograph. Sheet 444 x 596mm (17½ x 23½"), with very large margins. £220

The handing over of the keys of Vienna to Napoleon at the Schonbrunn Palace, as part of the 1805 treaty of friendship and co-operation, which was signed at the palace.

Published in A.V. Arnault's 'Vie politique et militaire de Napoléon', Paris, 1822-1826.

Stock: 30836

**367. Napoleon Terminating his Military Career, at the Memorable Battle of Waterloo.**

[Engraved by George Cruikshank.] Published Sep.r 15, 1827 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £140

Napoleon, mounted on a prancing Marengo, in the middle of the battlefield.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53364

**368. Bonaparte's Observatory. To view the Battle of Waterloo, June 18-1815.**

London Published by Thomas Kelly Paternoster Row. [Oct. 14-1815].

Engraving. 245 x 195mm (9½ x 7¾"). Spotting and some foxing near the lower margin, creasing. A couple of nicks in the bottom edge. £30

A figure, presumably Napoleon, looking through a telescope with two escorts atop the viewing platform of a trestle tower.

Stock: 55851

**369. Bonaparte's Carriage. Pl.g. Vol. I.**

No.2 of Ackermann's Repository of Arts &c. Pub. Feby. 1 1816 [101 Strand, London].

Fine hand coloured etching with aquatint, sheet 150 x 235mm. (6 x 9¼"). A few holes in the bottom edge from where it had previously been bound. £80

Napoleon Bonaparte's near-capture after the Battle of Waterloo; the French Emperor rides away from the Prussian troops that have captured his carriage. The Prussian field marshal Gebhard Leberecht von Blucher, quoted below the image, presented the carriage to the Prince Regent, who subsequently sold it to William Bullock, who made it the centrepiece of a Napoleon exhibition at his Egyptian Hall, Piccadilly. In 1842 it was sold to Madame Tussaud, who displayed for 80 years before it was completely destroyed in a fire. Numbered 'Pl. 9, Vol. I', for Rudolph Ackermann's 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was "Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature.

Stock: 52809

**370. Napoleon at Waterloo.**

[n.d., c.1840.]

Coloured lithograph, sheet 150 x 125mm (6 x 5").

Time stained. £65

Napoleon sits on his horse Marengo at the Battle of Waterloo amongst a foggy backdrop of cannon fire and fighting, mill in distance.

Stock: 55856

**371. Flight of Buonaparte from the Field of Waterloo accompanied by his Guide.**

Drawn & Etch'd by G. Cruikshank. Rouse sculp. Pub.d by H. Colburn, Conduit Street, London, 1816.

Rare coloured aquatint. 250 x 315mm (9¾ x 12½"). Trimmed to plate on right, chip entering plate on left, stains. £120

Napoleon Bonaparte on horseback with two guards and a guide.

Stock: 55800

**372. [Waterloo] Napoleon at his Advanced Position, Viewing the entre of the Prussians; With La Coste & Marshal Bertrand to his Right.**

Engraved by Tho.s Crabb from a Drawing by G.M. Brightly. London, Published by Tho.s Crane Court, West Street, 1816.

Aquatint, printed in colours and hand finished. Sheet 180 x 90mm (7 x 3½"). Trimmed into image on three sides, mounted in album paper, stain in sky. £75

Napoleon uses a telescope to watch the arrival of the Prussian army onto the field of Waterloo, the turning point of the battle.

Stock: 55897

373. **Bonaparte's Carriage.**

[No. 2 of Ackermann's Repository of Arts &c. Pub. Feby. 1 1816.]

Coloured etching with aquatint. Sheet 135 x 215mm. (5¼ x 8½"). Trimmed into image at top, and losing publication line at bottom. £50

Napoleon Bonaparte's near-capture after the Battle of Waterloo; the French Emperor rides away from the Prussian troops that have captured his carriage. The Prussian field marshal Gebhard Leberecht von Blucher, quoted below the image, presented the carriage to the Prince Regent, who subsequently sold it to William Bullock, who made it the centrepiece of a Napoleon exhibition at his Egyptian Hall, Piccadilly. In 1842 it was sold to Madame Tussaud, who displayed for 80 years before it was completely destroyed in a fire. Numbered 'Pl. 9, Vol. I', for Rudolph Ackermann's 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was "Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature.

Stock: 55741



374. **The Battle at Waterloo.**

[After Baron Charles Steuben.] [n.d., c.1845.]

Very rare lithograph. Printed area: 405 x 545mm (16 x 21½"). £360

A dramatic scene at the Battle of Waterloo, with Napoleon on horseback in the centre, facing left, looking grimly at his struggling soldiers who fall on all sides, with one running up from the left, waving his hat behind him as he speaks urgently to the Emperor. The French standards are flying behind them. A Scottish officer watches the scene with a thoughtful expression in the extreme left. After German painter Baron Charles Guillaume Henri Auguste François Louis Steuben (1788 - 1856).

Stock: 36154

375. **[Puzzle print with faces of Napoleon and Marie-Louise] Violettes du 20 Mars 1815.**

Canu fecit Déposée a la Direction generale A Paris, rue St Jacques No 29

Stipple with fine hand-colouring. 140 x 90mm (5½ x 3½"). Small margins, inscriptions in pencil. £180

Puzzle print showing the faces of Napoleon and his second wife Marie-Louise silhouetted against violets, published at the time of Napoleon's return to Paris.

Also shows unidentified third face.

Stock: 55595

376. **[The Shade of Napoleon.]**

[n.d., c.1830.]

Lithograph. 252 x 352mm (10 x 14"), edges uncut.

Small stain spot outside title area left. Vertical crease down right-hand side. £180

Spot the ghostly silhouette of Napoleon by his grave on the Isle of Elba.

Stock: 19762

377. **Pickens Sketches of Napoleon No.1. Violets. Napoleon, Wife and Son.**

[n.d., c.1840.]

Rare lithograph. Sheet: 205 x 140mm (8 x 5½").

Trimmed. £95

A puzzle prints in which the profiles of Napoleon, his wife Josephine and son Napoleon II are forms in the stems and leaves of a bouquet of violets.

Stock: 49934

378. **Spooner's Protean Views, No. 21. Napoleon at the Battle of Wagram, Changing to The Conflagration of Moscow.**

London, William Spooner, No. 337 Strand. [n.d., c.1840.]

Coloured lithograph, 150 x 170mm (6 x 6¾"), trimmed and laid on card with title label, backed with tissue, as issued. £260

The scene changes when held up to a light source.

Stock: 55130

379. **Spooner's Protean Views, No. 21. Napoleon at the Battle of Wagram, Changing to The Conflagration of Moscow.**

London, William Spooner, No. 337 Strand. [n.d., c.1840.]

Coloured lithograph, sheet 150 x 170mm Trimmed and laid on card with title label, backed with tissue, as issued. £220

The scene changes when held up to a light source.

Stock: 5701

380. **Le Baron Denon.**

Hesse pinx.t 1816.

Etching, platemark 205 x 150mm (8 x 6"), with very large margins. £240

Baron Dominique-Vivant Denon (1747-1825), French painter, archaeologist and traveller. Denon had a brilliant career as an artist and diplomat under the ancien regime, rubbing shoulders with the likes of Diderot, Voltaire, and Robespierre. He followed Napoleon on his campaign in Egypt, making over 150 sketches (now in the British Museum) which, reproduced in his book 'Voyage dans la Basse et la Haute Egypte' (1802), the first serious description of the antiquities discovered in Egypt, were influential in establishing the Egyptian Revival style in France. In 1802 he was appointed director-general of the Imperial

Museums, playing a key role in bringing foreign masterpieces into the Louvre. He played a crucial role as artistic adviser to Napoleon, selecting artworks to requisition and handing out commissions to artists. After Napoleon's defeat in 1815 he retired, and spent his last ten years engraving and working on a general history of the arts.

Engraving after portrait of Denon by Henri-Joseph Hesse (1781-1849)  
Stock: 42002

**381. Charles S. Stratton as General Tom Thumb, in his Character as Napoleon, is 12 Years Old. 25 Inches High and Weighs 15 Pounds.**

London J.T. Wood, 33, Holywell Str. Strand. [n.d. c.1850.]

Engraving on porcelain card. Sheet 150 x 115mm (6 x 4½"). £65

Charles Sherwood Stratton (1838-1883), known on the stage as General Tom Thumb, was a dwarf who achieved great fame under circus pioneer P.T. Barnum. His routines included impersonating characters such as Cupid and Napoleon Bonaparte, as well as singing, dancing and comical banter.

Stock: 48993



**382. [Five portraits of Marshal Blücher] Sketches of the veteran Field Marshal Blücher taken from life June 12.h by Fr Rehberg.**

J. Swaine sc. London, Pubd, July 13, 1814 by M.r Colnaghi's, Cockspur St.t & M.r Rehberg, 30, St, James's Street.

Rare proof etching, sheet 515 x 420mm (20¼ x 16½"). Taped into mount. Large crease across the middle.

£360

Portraits of Gebhard Leberecht von Blücher, Fürst von Wahlstatt (1742-1819), three bust length and two full length of him smoking.

The Prussian field marshal best known for leading his army against Napoleon I at the Battle of the Nations at Leipzig in 1813 and the Battle of Waterloo in 1815.

Stock: 55845

**383. Gérard.**

Lith de Delpech.

Lithograph tipped into album sheet. Some time staining. £35

Portrait of Étienne Maurice Gérard, 1er Comte Gérard (1773 –1852 ) was a French general, statesman and Marshal of France. He served under a succession of French governments including the ancien regime monarchy, the Revolutionary governments, the Restorations, the July Monarchy, the First and Second Republics, and the First Empire as well as being Prime Minister briefly in 1834.

François-Séraphin Delpech (1778 –1825) was a French artist, lithographer and art critic for the *Mercure de France* during the First French Empire. In 1818, he opened a printmaking studio in Paris and from 1819 onwards produced portraits of a number of leading figures of his time.

Stock: 55838

**384. Les Prince Citoyens. Prince de Joinville. Duc de Nemours [dédié à la Garde nationale de France.]**

Eugene Lami del. [Fonrouge] [n.d., c.1830.]

Fine hand coloured aquatint sheet 225 x 155mm (8¾ x 6). Trimmed losing dedication and publication lines.

£85

The sons of King Louis-Phillipe; Ferdinand-Philippe, Duke of Orleans, in the uniform of a gunner of the artillery of the National Guard of Paris, with his brothers the Duke of Nemours and the Prince of Joinville.

Trained as a painter, Eugene Lami gained renown as a lithographer with his images of the Spanish cavalry. He continued with military subjects with the publication of his *Collections des uniformes des armées françaises de 1791 à 1814* (1831). This image was part of that collection.

Stock: 55857

**385. Lient. Gen. Lord Hill**

W. M. Craig del. Brown sculpt. Published by T. Kinnersley Jany. 1 1815

Engraving with etching, sheet 280 x 225mm (11 x 8¾"). Trimmed, slight creasing. £60

Oval portrait of General Rowland Hill, 1st Viscount Hill (1772 –1842) dressed in uniform, below on a stone inscribed with the sitter's name, and surrounded by sword, cannonballs, a fortress with bridge and trees. Illustration from 'A New History of the Twenty Years War with France'. Hill was a British Army officer who served in the Napoleonic Wars as a brigade, division and corps commander. He became Commander-in-Chief of the British Army in 1828.

Stock: 55844



**386. The Duke of Wellington &c. &c. &c.**

Th: Phillips pinx. N. Strixner del: 1825. [Munich: J. Stuntz, c.1825.]

A rare & very fine tinted lithograph. Printed area 370 x 285mm (14½ x 11¼"). £420

Portrait of Arthur Wellesley, 1st Duke of Wellington, in uniform. This print, from the portrait by Thomas Phillips showing Wellington's many medals from the Peninsular and Napoleonic wars, was made in 1825, while Wellington was a cabinet minister but before he became Prime Minister (1828).

Published in 'Les Oeuvres Lithographiques', a huge series of reproductive plates of paintings, by Johann Nepomuk Strixner (1782 - 1855) and Ferdinand Piloty (1786-1844). Their work did much to popularise lithography, as they showed the technique could achieve all the same effects as other engraving techniques.

Stock: 31796

**387. Wellington. 1817.**

Hand coloured engraving 370 x 235mm (14½ x 9¼"). Cut to plate on left side. £280

An unflattering portrait of the Field Marshal Arthur Wellesley, 1st Duke of Wellington (1769-1852) on horseback. Wellington points commandingly and two mounted soliders follow him while a cannon fires in the background.

Stock: 55907

**388. The Duke of Wellington.**

[London: Thomas Kelly, c.1816.] Coloured etching. Sheet 220 x 180mm (8¾ x 7"), watermarked 'J Whatman 1814'. Trimmed within plate, mounted in album paper. £85

A portrait of the Duke on horseback in his field marshal's uniform, baton in hand.

Stock: 37060

**389. Wellington. Born 1769. Died 1852.**

[n.d., c.1852.] Embossed portrait. Sheet 145 x 115mm (5¾ x 4½"). Mounted in album paper. £120

A black-bordered bust portrait of the Duke of Wellington with a recumbent lion underneath, published to commemorate his death in 1852. Stock: 37327

**390. [Arthur Wellesley, Duke of Wellington] Waterloo. Le Vainqueur des Vainqueurs de L'Europe.**

The Portrait drawn from a Gem by Satchwell, the Battle piece drawn by Duplessi Bertaux, the whole engraved by Freeman. Published by Samuel Leigh, Strand, 1816.

Stipple and engraving, rare. Platemark: 235 x 150mm (9¼ x 6"). Large margins. £130

A bust portrait of Arthur Wellesley, 1st Duke of Wellington, (1769-1852), in profile to the right, within a decorative circle, with ornate plaques on either side inscribed with 'Toulouse', 'St. Sebastian', 'Vittoria', 'Salamanca' and others. A small scene depicting the Battle of Waterloo is below the portrait.

Stock: 37459

**391. [Napoleon Crossing the Alps.]**

Lithograph. Sheet 125 x 95mm (5 x 3¾"). Trimmed, losing title?, mounted in album paper. £75

A version of Jacques-Louis David's famous painting of Napoleon on a rearing Marengo.

Stock: 55785

**392. [Napoleon Bonaparte Crossing the Alps.]**

Coloured lithograph. Sheet 140 x 110mm (5½ x 4¼"). Trimmed into image. £85

A version of Jacques-Louis David's famous painting of Napoleon on a rearing Marengo.

Stock: 55898

**393. Napoleon Crossing the Alps.**

Lithograph, trimmed into oval. Sheet 130 x 160mm (5 x 6¼"). Trimmed into image, title excised and pasted below, mounted on album paper. £75

A version of Jacques-Louis David's famous painting of Napoleon on a rearing Marengo.

Stock: 55787

**394. [Napoleon Crossing the Alps.]**

[n.d., c.1820.] Lithograph. Sheet 125 x 110mm (5 x 4¼"). Trimmed to printed border, losing title, old ink mss title pasted on, laid on album paper. £65

A version of Jacques-Louis David's famous painting of Napoleon on a rearing Marengo.

Stock: 55748

**395. Bonaparte Crossing the Alps.**

Mezzotint. Sheet 150 x 120mm (6 x 4¾"). Trimmed into image, title excised and pasted below, mounted on album paper. £75

A version of Jacques-Louis David's famous painting of Napoleon on a rearing Marengo.

Stock: 55786



396. **[Napoleon Bonaparte.]**

[After Jean Baptiste Isabey.] [n.d., c.1804.]

Hand-coloured stipple. Plate: 220 x 140mm (8¾ x 5½"), with large margins. £160

A portrait of Napoleon shown in his famous stance with one hand inside his shirt.

Stock: 51036

397. **The Latest Portrait of Napoleon. (On Board the Bellerophon) Painted by C.L. Eastlake R.A. in 1815.**

Eng.d by J. Roberts from the Original Picture by C.L. Eastlake, R.A. Published exclusively in the Art-Journal Engaving, sheet 280 x 210mm (11 x 8¼"). Trimmed; unidentified 'R.J.' collector's stamp verso. £60

Detail of Charles Eastlake's full-length portrait of Napoleon in the uniform of the Chasseurs, on board the Bellerophon with soldiers around him. Eastlake's painting was enormously popular when first exhibited in 1815 and established the painter's reputation. The painting is now in the National Maritime Museum, Greenwich. *Collector's stamp not in Lugt.*

Stock: 41420

398. **The Emperor Napoleon I**

Inventor and Patentee G. Baxter, 11 & 12 Northampton Square [embossed stamp below image] Baxter print with large margins; very fine, image 110 x 80mm (4¼ x 3¼"), sheet 205 x 165mm (8 x 6½"). Uncut. £160

Colour print of Napoleon when Emperor (1804-14), taken from a miniature and printed by George Baxter (1804 - 1867), wood-engraver, colour printer and lithographer; patentee of a method of colour printing for which he sold licences. *C.L. 224; Ball and Martin p.156*

Stock: 36762



399. **Napoleon.**

W. Palmer Sculp. Published by George Smeeton, 17, St. Martin's Lane, May 1st, 1819.

Stipple, rare. Sheet size: 395 x 270mm (15½ x 10½"). Trimmed within plate at three edges. £230

Emperor Napoleon Bonaparte (1769 - 1821) in full coronation robes, wearing the 'crown of Charlemagne'. Stock: 39048

400. **The late Empress Maria Louisa.**

Published by John Bell, 1st June 1816.

Coloured stipple. Sheet 230 x 140mm (9 x 5¼").

Trimmed within plate on three sides, spotted. £60

A half-length portrait of Marie Louise (1791-1847), 'late' as in former empress rather than deceased.

Stock: 55886

401. **Talleyrand Perigord Prince of Benevuntum.**

W. M. Craig del. Brown sculpt. Published by T. Kinnersley Jany. 1 1815

Engraving with etching, sheet 285 x 225mm (11¼ x 8¾"). Small margins, trimmed to plate on one side.

Small tear. Holes in left margin where previously bound. £65

Oval portrait of the French clergyman and diplomat Charles-Maurice de Talleyrand-Périgord (1754 -1838), below on a stone inscribed with the sitter's name and surrounded by flowers and oak leaves, a snake and book below and an owl flying against clouds above. Illustration from 'A New History of the Twenty Years War with France'.

Tallyrand was one of Napoleon's chief diplomats and instrumental at obtaining peace with Austria through the 1801 Treaty of Luneville and with Britain in the 1802 Treaty of Amiens. Napoleon and Tallyrand's foreign policy differed; he sought a negotiated secure peace so as to perpetuate the gains of the French revolution, which led to accepting bribes from hostile powers.

Stock: 55850

402. **Admiral The Hon.ble Sir Alex.r Inglis Cochrane, G.C.B.**

From an Original Picture by Sir Wm. Beechey R.A. Engraved by C Turner for Capt.n Brenton's Naval Hist.y London Published Aug.t 9. 1824, by C. Turner. 50, Warren Str.t Fitzroy Squ.e

Mezzotint. 216 x 133mm. 8½ x 5¼". £110

Hon. Admiral Sir Alexander Forrester Inglis Cochrane (1758-1832) was a senior Royal Navy commander during the Napoleonic Wars. He saw service in both the American War of Independence and the War of 1812. During the American War of Independence he saw successes at both the Battle of Baltimore and the Battle of Lake Borgne, but in 1815 he was defeated at the Battle of New Orleans. From 1821 to 1824 he was Commander-in-Chief, Plymouth.

Illustration to Edward Pelham Brenton's "The Naval History of Great Britain" (London 1823-1825), Volume V, page 188. *Whitman: 65. See Ref: 14861 for 'Battle of New Orleans' military engagement.*

Stock: 21136

403. **Captain Marryat, R.N. C.B.**

Engraved by Permission from a Drawing by William Beenes. C. Cook sc. London: Richard Bentley, 1848.

Stipple and engraving. 230 x 140mm (9 x 5½"). Slight crease. £130

Captain Frederick Marryat (1792-1848), a naval officer and artist who became a novelist when he retired from the sea in 1830.

After serving with Lord Cochrane (inspiration for Hornblower and Aubrey) during the Napoleonic Wars, he commanded the ship that brought back the despatches announcing the death of Napoleon on Saint Helena (also sketching the former emperor on his deathbed). He then took part in the 1824 expedition against Burma, publishing his sketches. He also devised a system of maritime signalling known as Marryat's Code.

As a novelist he is particularly known for 'Mr Midshipman Easy' and his children's novel 'The Children of the New Forest'.

Stock: 19038



**404. To His Excellency the Marquis of Circello, His Sicilian Majesty's Envoy Extraordinary & Minister Plenipotentiary to his Britanic Majesty. This Portrait of Admiral Lord Nelson, Baron Nelson of the Nile, and of Burnham Thorpe in the County of Norfolk, & K.B. is by Permission Dedicated.**

Gahagon Model.r. Barnard Sculp. London, Publish'd as the Act directs 21t. Octr. 1805 being the day for commemorating his Lordship's ever memorable & Glorious Victory over the French, &c. &c. &c.

A rare mezzotint. 380 x 280mm (15 x 11"). Trimmed to within the platemark. Some light scuffing. £380

The bust of Horatio Nelson by Lawrence Gahagan (fl.1756-1820), engraved by William Barnard. *Parker: 687. From the Collection of Viscount Hood.*

Stock: 12414

**405. A Tribute to the Memory of Horatio Nelson, Viscount and Baron Nelson of the Nile... The Nation's Fav'rite and his Sov.reign's Pride.**

D. Orme Pinx & Sculp. Historical Engraver to His Majesty & the Prince of Wales. Pub. Feb.y 14 1798 by D. Orme & E. Orme [but c.1805].

Letterpress broadside with stipple portrait by Orme. Framed, visible sheet 370 x 230mm (14½ x 9"). Some spotting. £350

A tribute to Admiral Nelson after his death at Trafalgar, illustrated with a portrait issued to celebrate his victory at the Battle of the Nile and verse written by William Thomas Fitzgerald (1759-1829), a writer of patriotic poetry.

Stock: 55772

**406. Sir Sidney Smith.**

Robert Ker Porter pinxt. W.Say sculpt. London Published as the Act directs, June 19, 1802, John P.Thompson, Printseller to his Majesty and their Royal Highness's the Duke & Duchess of York. Gt.Newport Street, and No.51 Dean Street, Soho.

Coloured mezzotint. 630 x 440mm (24¾ x 17¼")

Slight repair in image. £850

Sir William Sidney Smith KCB (21 June 1764 - 26 May 1840) fought in the American Revolutionary War, where he saw action in 1778 against the American frigate Raleigh. He also distinguished himself in the Battle of Cape St Vincent (1780), Battle of the Chesapeake (1781) and the Battle of the Saintes (1782).

His subsequent career included important service during the Napoleonic Wars, notably in the defence and relief of Acre. Napoleon said of him "That man made me miss my destiny" concerning his defence of Acre.

Stock: 4705

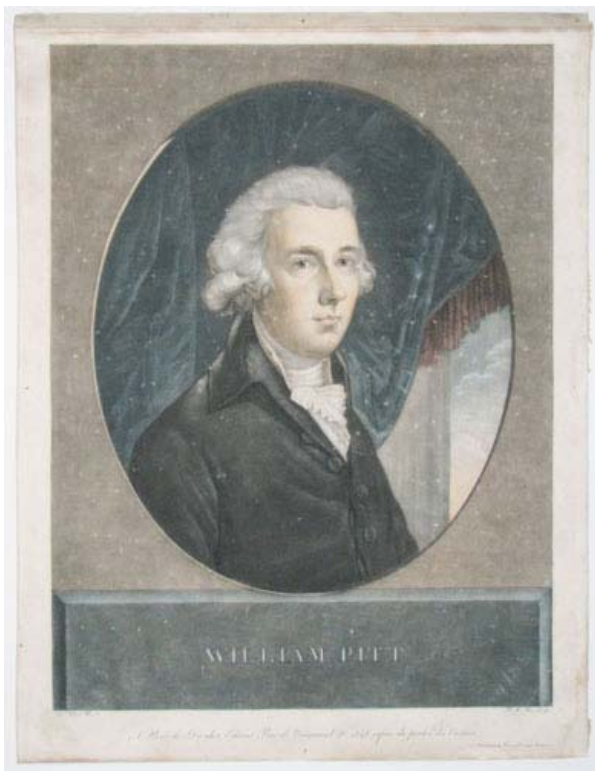
**407. [William Pitt the Younger] To the Right Hon.ble John Earl of Chatham, Knight of the most Noble Order of the Garter, First Lord of the Admiralty, &c. &c. &c. By Permission this Plate of The Right Hon.ble William Pitt, is humbly Dedicated by his Lordships most devoted serv.t John Brydon. From the Original Picture in the Possession of W.Bellingham Esq.r.**

Painted in Crayons by S. De Koster. Engrav'd by G. Keating. London Pub.d Jan.y 18 1794 by J. Brydon. Charing Cross.

Mezzotint, platemark 500 x 350mm (19¾ x 13¾"), large margins. Some small abrasions. Some tears and dirt in margins. £390

William Pitt the Younger (1759-1806), prime minister, engraved after a pastel portrait by Simon de Koster (1767-1831), a German-born portrait painter who moved to London in 1788. *CS: 9 II of II.*

Stock: 55927



408. **William Pitt.**

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

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

Stock: 9046

409. **Coup de Pommade. Le Jour de la fête du Village.**

H.F. [in image.] A Paris chez Passet, rue S.t. Jaques N.o.64.

Hand-coloured etching. Sheet: 240 x 310mm (9½ x 12"). Trimmed within plate. £140

An interior scene in which a French peasant sits before a fire while his wife dresses his hair in preparation for the Village Fete. Plate 6 from a series titled 'Le Démocrite du Siecle, N.o.6'.

Stock: 36165

410. **L'Accolade Perfide. [/] Le Baiser Impossible. [The Treacherous Hug. Impossible Kiss.] Ce cher Parent! je vole dans ses bras. [/] Mon gros ami, qu'ily a longtems que nous ne nous sommes ous, embrassons nous.**

A Paris chez Martinet. Rue du Coq St. Honoré. Hand coloured etching with large margins. Platemark: 260 x 350mm (10¼ x 13½"). £140

Two humorous satirical scenes on one sheet, both showing men greeting each other, with words expressing their feelings in french below. By caricaturist, etcher and lithographer Victor Auger (1787-1833) who worked for Martinet, and seems to have made most of the series 'Goût du Jour'.

Stock: 36171

411. **The Fifth of November or The Gun Powder Plot. HB Sketches 229.**

HB [John Doyle]. A. Ducote's Lithography. 70 St. Martins Lane. Published by Tho.s Mc.Lean, 26, Haymarket, Nov. 9th 1832.

Lithograph. Size: 370 x 280mm. (14½ x 11"). £95

A depiction of Talleyrand, as Guy Fawkes and Palmerston, also a cloaked conspirator. Some regard Talleyrand as one of the most versatile, skilled and influential diplomats in European history, and some believe that he was a traitor, betraying in turn, the Ancien Régime, the French Revolution, Napoleon, and the Restoration. *BM satires: 17297*

Stock: 31417

412. **A Military Salutation.**

[Piercy Roberts crudely scratched from plate.] Pub.d Jan.y 1. [1807 scratched from plate] by T. Tegg 111 Cheapside.

Hand coloured etching. Sheet size: 273 x 410mm (10¾ x 16"). Trimmed inside plate. Light creasing. Some surface dirt. £260

A fashionably dressed slim young man, stands with his clasped hands, facing a man with his arms and legs in wrappings, and says, 'stand at ease'. The ailing figure, wearing a night cap, sits in an armchair with his legs resting on a stool, answers, his face distorted with pain, 'Yes - its very fine talking - but if you had such a Confounded Gout, as I have young man You'd find it d---d difficult to sit at ease'. *BM Satires 10912.*

Stock: 36181

413. **Vive la Republic! - Vive les Gueux! - A Bas les Aristocrats!**

C.W. [C. Wyndham] [1842.]

Rare etching with fine colour, with letterpress title. 300 x 185mm (11¾ x 7¼"), with large margins, signed and dated in ink by the artist on verso. A few stains in the margins. £230

A caricature of a French guardsman, hands in pockets, musket slung on his back, smoking a clay pipe.

Stock: 55757

414. **The Return of a Body of Irregulars. This Print is most respectfully dedicated to the South Herts. Yeomanry by an Amateur Mars.**

EC [Edward Corbould.] [Published in London by T. Parker, c.1840.]

Scarce lithograph with very fine hand colour. Sheet 315 x 400mm (12½ x 15¾"). Tears taped. £280

Drunken cavalymen bring chaos to the centre of Hatfield. A poster to the right is dated 1840.] Probably raised for the Chartist Riots. *Ogilvy 1906.*

Stock: 55902

415. **[Johnny Newcome] Smells Powder for the first time.**

Drawn and Etch'd by Rowlandson. London Pub.d Feb.y 1.st 1815 by P. Martin 198 Oxford Street.

Hand-coloured aquatint and etching. Sheet 135 x 220mm (5¼ x 8¾"). Trimmed within plate. £70

A battle scene with Johnny holding a sword, at the end of a long line of soldiers, charging forward with

bayonets as the French flee to the right. In the bottom right a trooper clears the pockets of a wounded Frenchman.

From "The Military Adventures of Johnny Newcome, with an Account of his Campaigns in the Peninsular and in Pall Mall: with Sketches by Rowlandson", a satire on soldiers in the Peninsular Wars. *BM Satires*: 12489.

Stock: 55892



416. **The Military Contrast.**

[by Matthew Darley.] Pub. May 1. 1773 Accord. to Act by MDarly 39 Strand.

Coloured etching. 175 x 245mm (6¾ x 9¾"). Trimmed to plate on three sides, tear in bottom margin taped.

£230

On the left is a veteran redcoat, one-eyed, one-armed and one-legged; on the right is a dandy officer, peering at the veteran through a monocle. *Not in BM Satires*.

Stock: 55903

417. **[Military Discoveries.] On recovering from a swoon, you Discover it was occasioned by your horse being shot under you, and in the fall broke your leg; on looking round you see both friend and enemy leaving you in the lurch, that your only company are a pack of low bred things, who have actually had the honour to be killed by sword or bullet, while you have happened of nothing more than a common place accident.**

[by Henry Thomas Alken.] London, Published Mar 24, 1819 by S. & J. Fuller, Temple of Fancy, 34, Rathbone Place.

Rare coloured aquatint, J. Whatman 1818 watermark; 23 x 300 (9 x 11¾") very large margins. Slight soiling, crack in bottom plate mark. £130

A cavalryman wakes to find the battle has moved on. From 'Military Discoveries or, The Miseries of campaigning in a series of seven plates being Hints to Young Officers' by Ben Tally-Ho, a pseudonym of Henry Thomas Alken (1785-1851), second son of Samuel Alken. *Rare: not in Abbey*.

Stock: 55783

418. **[Military Discoveries.] Being awoke by a violent noise, and rushing from your quarters, you Discover your Colonel who commands you, immediately to resist a serious and unexpected attack made on the Camp by the Enemy, without waiting for any additional Clothes**

[by Henry Thomas Alken.] London, Published Mar 24, 1819 by S. & J. Fuller, Temple of Fancy, 34, Rathbone Place.

Rare coloured aquatint. 23 x 300 (9 x 11¾") very large margins. £130

Men pulling on their clothes as their colonel swings his sabre, wearing only shirt, jacket and cap.

From 'Military Discoveries or, The Miseries of campaigning in a series of seven plates being Hints to Young Officers' by Ben Tally-Ho, a pseudonym of Henry Thomas Alken (1785-1851), second son of Samuel Alken. *Rare: not in Abbey*.

Stock: 55784

419. **The Great. The Fat. The Past. The Present.**

[n.d. c.1840.]

A scarce lithograph. 212 x 330mm (8¼ x 13"). Cut and laid on scrap sheet. Some staining. £160

'The Great': A soldier with a great past and probably considered a great leader. 'The Fat': that same soldier, having retired has resorted to eating and drinking. Satirical comparison between Napoleon and Louis XVIII. *Not in BM*.

Stock: 14500

420. **The Queen's Own. To Be Supported by Voluntary Contributions.**

B.C. Just Published by T. Reed, 7 Vinegar Yard.

Scarce coloured lithograph. Sheet 300 x 215mm (11¾ x 8½"). Trimmed, damage to corners, short tear, mounted on album paper. £160

An officer smoking a decorative pipe approaches a barracks, followed by a man carrying armfuls of 'Devil's Mortars' (spicy spreadable sausage). *See BM 1952,0517.70 for a very similar version published by Orlando Hodson*.

Stock: 55775

421. **A Scene after the Battle of Vittoria or, - More trophies for White-Hall.**

G. Cruikshank fec.t. Pub.d July 10.th 1813 by T.Tegg 111 Cheapside.

Hand coloured etching 245 x 350mm (9¾ x 13¾") Time stained. Tear in bottom that goes into the plate mark. Laid on card. £130

Satire on the allied victory at the Battle of Vittoria (21 June 1813) in which 151 cannon were captured. Wellington is pictured sitting on his white horse, looks down at three officers who heap the spoils of war at his feet. A soldier is drags a cannon downhill by a rope. Two asses are harnessed tandem to the gun-carriage with two Frenchmen astride them. *BM: 12071*

Stock: 55837

422. **John Bull and Bonaparte!! To the Tune of the Blue Bell of Scotland. When and O when does this little Boney come? / Perhaps he'll come in August! - perhaps he'll stay at home; / But it's O in my heart, how I'll hide him should he come...**

Woodward del. I.C. [Isaac Cruikshank.]  
Broadside, etching with letterpress. Sheet 365 x 245mm (14¼ x 9¾"). Mounted in album paper at edges. Foxing. £290

John Bull, a fat citizen in old-fashioned dress, facing down Napoleon Bonaparte, wearing an outsize bicorne and carrying a huge sabre, across the Channel. Britain ended the Peace of Amiens when it declared war on France in May 1803. *BM Satires 10064*.  
Stock: 54575

423. **The first kiss this ten years! - or - the meeting of Britannia & Citizen François.**

Gillray inv.  
Etching with aquatint, sheet 250 x 180mm (9¾ x 7"). Trimmed to plate on two sides. Creases where previously folded. £65

Satire on the Treaty of Amiens which temporarily ended hostilities between France and the United Kingdom at the end of the War of the Second Coalition.

A tall French military officer awkwardly leans over delicately kissing a plump Britannia. Above their heads are circular olive branch framed portraits of Napoleon and George III the two men extending their arms as if to shake hands. *After BM 9960*

Stock: 55842

424. **[Pitt & Napoleon]. The Rival Accoucheurs or Who shall Deliver Europe.**

Pub.d July 01th [10th?] 1800 by S W Fores 50 Piccadilly. Folios of Caricatures lent out for the Evening.  
Etching. 270 x 395mm (10¾ x 15½"), paper, watermarked 1793. Trimmed into plate top and bottom, slight stain in image. £220

Pitt as a quack doctor supported by Dundas, suggesting that his "Mint Seed is the most Efficacious Remedy in the World". A uncaricatured Napoleon, holding three cannon balls in his hand, replies "I deny that Doctor, my Pills are far more certain in thier operation & much quicker in their effect...". To the right a grotesque man pushes a short blunderbuss in the face of a gaping and terrified Austrian officer (probably Melas, who asked for an armistice after Marengo, 14 June).

A satire on Pitt's policy of subsidizing continental powers, including a subsidy convention had been signed at Vienna for £2,000,000 on June 20th. *BM Satires 9544*.

Stock: 54460

425. **Sailors in a Calm.**

Woodward delin. P.Roberts sculp.t. [Pubd by T.Tegg 111 Cheapside Jany 1 1807.]

Hand coloured etching, 18th century watermark. On laid paper. Trimmed within plate mark losing publication line. False margin added on right and to image at top. £220

Three sailors riding on the back of one unmoving horse meet a fourth sailor. *BM (undescribed)*  
Stock: 55858



426. **A Vision Past. Present.**

William Heath. Pub Feb 9th 1830 by T. McLean 26 Haymarket sole Publisher of W Heaths Etchings.  
Hand-coloured etching. Plate: 250 x 350mm (9¾ x 13¾"), with very large margins. £290

Wellington's military success ('past') is contrasted with his political instability ('present').

On the left he stands on cloud immediately above Napoleon's tomb, with Fame blowing her trumpet and holding a wreath over his head. On the right he kneels precariously on the summit of a globe which is crushing a number of artisans and farmers, some of whom try desperately to hold it up. It is covered, like a map, with islands or continents inscribed respectively 'Free Trade', 'National Debt', 'Currency', 'Taxes'. Dividing the two scenes, and in the upper part of the design, is a king enthroned, whose fleur-de-lis head identifies him as Charles X. Speech bubble coming from the fleur-de-lis reads 'all for me', the implication being that Napoleon's defeat served only to restore the Bourbons.

This print was published only months before Charles was deposed in the July Revolution. *BM Satires: 16030*.

Stock: 43629

427. **St Swithins Chapel \_ Cold bath fields - (NB not a Chapel of Ease.)**

Sketched Etched & Published by George Cruikshank Myddleton Terrace Pentonville Dec.r 1833.  
Etching on india laid paper, 190 x 280mm (7½ x 11").

£60

A preacher addresses a crowd under umbrellas in the rain outside Coldbath Fields Prison (later also known as Clerkenwell Gaol) in the Clerkenwell area of London. Also other vignettes of figures under umbrellas in the rain, and Napoleon wrestling with a huge globe lower left.

A satirical print on wet British weather from 'My Sketch Book' by George Cruikshank (1792 - 1878).

Swithun is one of the few Anglo-Saxon saints still known to most ordinary people because of his patronage of the English weather. He gives his name to a British weather lore proverb, which says that if it rains on Saint Swithun's day, 15th July, it will rain for 40 days.

Stock: 12021



**428. [A pair of scenes of Russian carriages after Alexander Orlovsky.]**

[Sleigh] Redman Lithog. Maiden Lane, Cov.t Gard.n. [n.d., 1820-3.]

Pair of lithographs with hand colour, fine condition with superb colour; 440 x 540mm (17¼ x 21¼"). Framed. Unexamined out of frame. £1950

A pair of early British lithographs, with two Russian scenes: a four-wheeled carriage drawn by two horses, carrying a driver and passenger with a monocle through a town; and a two-horse sleigh with an officer and driver, racing through a village.

After Alexander Osipovich Orlovsky (Warsaw 1777 - St. Petersburg 1832), a talented battle scene painter, portrait painter and caricaturist whose range of medium included watercolours, oils, engravings and pastels. He travelled extensively and was a volunteer in the partisan group led by Thadeusz Kosciuszko in the Polish liberation movement and uprising of 1794. He moved to Russia in 1802 where he settled in St. Petersburg and was a court artist for the Grand Duke Konstantin Pavlovich, for whom he executed drawings of uniforms and military parades. During his period in St. Petersburg he created numerous genre scenes and

also society portraits. Most of his paintings and drawings from this time, however, were scenes of army life and battles, as well as romantic subjects featuring brigands and shipwrecks.

David J. Redman was a former employee of Georg Johann Vollweiler, who sold the secret of lithography to Colonel John Brown in 1807. Redman's plan of Bantry Bay of 1808 is the earliest known lithographic map. 'British Map Engravers – A Supplement' gives his address as Maiden Lane from 1820 to 1823.

Stock: 55771



**429. [Apsley House, Hyde Park Corner, London; residence of Arthur Wellesley, 1st Duke of Wellington (1769 - 1852).]**

[Various combinations of artists/lithographers, and printers.] [London: P. & D. Colnaghi & Co. and J. Mitchell, 1853.]

Scarce set of nine tinted lithographs (only, of ten), from 'Apsley House and Walmer Castle' [by Richard Ford]; includes four double-page folding plates. Smallest sheet 280 x 330mm (11 x 13"); largest 410 x 530mm (16 x 20¾"). Some plates with light, mostly marginal, staining. Some tipped into album pages.

£720

Published six months after the Iron Duke's death these fine views include the Piccadilly front of Apsley House, with figures in carriages, on horseback or walking past with the shadow of the statue erected on Constitution Hill in 1846; interiors such as the secretary's room and the picture gallery with walls hung from floor to ceiling with paintings and a table set for dining. Also a detail from a ceiling design. The artists are Thomas Shutter Boys (1803 - 1874), Joseph Nash (1808 - 1878), and Frank Dillon (1823 - 1909). Apsley House was originally designed and built by Robert Adam between 1771 and 1778 for Baron Apsley - from whom it takes its name. It passed to the Wellesley family in 1807, being first owned by Richard and then his younger brother Arthur Wellesley - the first Duke of Wellington.

Wellington is most famous for defeating Napoleon at the Battle of Waterloo in 1815, but this was only the culmination of a brilliant military career, including strings of victories in India and later in Spain. He was also a major politician, rising from representing a small Irish constituency in 1790 to becoming Prime Minister in 1828.

The current appearance of Apsley House is the result of alterations made by the Wellesley family, who twice

extended the brick Adam house and encased it in stone. The Corinthian portico and two bays of the west wing were added in 1828. Perhaps more importantly, many rooms were redesigned to reflect the Duke of Wellington's rising status: Apsley House's dazzling interiors are magnificent examples of the Regency style. They provided the perfect backdrop for entertaining, particularly at the annual Waterloo Banquets which commemorated the great victory of 1815. *See BM Maps 149.d.9. Not in Adams. Not in Abbey Scenery.*

Stock: 25677



430. **[Louis Philippe instructing his children at Orleans House.]**

Couder pinx: Chretien del. Impie. Litho.gque de C. Motte. [n.d., c.1830.]

Lithograph in sepia heightened in white, proof before title, image 390 x 510mm. Small tears to edges.

Cockling in bottom left of image. £390

An interior scene of domesticity at Orleans House, Twickenham, featuring at its centre the house's most famous resident Louis Philippe, Duc d'Orléans (1773 - 1850). Forced into exile from France in the period leading up to Napoleon's defeat at Waterloo, Louis Philippe made this house his home between 1815 and 1817. Attracted to the tranquility of the area he wrote to a friend: 'I bless heaven, noon and night that I am in my peaceful house in old Twick'. In 1844 he returned to England as King of the French, and visited his former residence accompanied by Queen Victoria. The pupils are portraits of his children.

Stock: 7988

431. **[Louis Philippe instructing his children at Orleans House.]**

Lithographed & Printed by G.E. Madeley, 3, Wellington Stt. Strand. Presented with the Atlas Newspaper of August 29th. 1830 [on stone].

Lithograph, supplement to the 'Atlas' periodical. Image 175 x 265mm. 7 x 10½". £130

An interior scene of domesticity at Orleans House, Twickenham, featuring at its centre the house's most famous resident Louis Philippe, Duc d'Orléans (1773 - 1850). Forced into exile from France in the period leading up to Napoleon's defeat at Waterloo, Louis Philippe made this house his home in London between 1815 and 1817. Attracted to the tranquility of the area

he wrote to a friend: 'I bless heaven, noon and night that I am in my peaceful house in old Twick'. In 1844 he returned to England as King of the French, and visited his former residence accompanied by Queen Victoria.

The pupils are portraits of his children. *For other lithographs of the same scene, see refs. 7988 and 8065.*

Stock: 23472



432. **Joachim Haspinger. Tyrol.**

Valerio nach Ortner's Skizzen. Lith: von August Bry. Innsbruck [Austria] bei F. Unterberger [n.d., c.1840s]. Lithograph in fine original colour by hand with gum arabic. Image 205 x 165mm (8 x 6½"). Lacking some margin, laid on album paper, £140

Johann Simon Haspinger (1776-1858), was a Catholic priest and leader of the Tyrolean revolt against Napoleon. In a monk's habit with large crucifix, he clutches the hilt of his sword and raises his right finger in the air; mountainous scenery, dotted with castles (a more modest chalet lower right), in the background. From a patriotic series of Tyrolean personalities (from the Eastern Alps).

Stock: 25044

433. **Andreas Hofer. Tyrol.**

Valerio nach Ortner's Skizzen. Lith: von August Bry. Innsbruck [Austria] bei F. Unterberger [n.d., c.1840s]. Lithograph in fine original colour by hand with gum arabic. Image 225 x 190mm (9 x 7½"). Lacking some margin, laid on album paper. £140

Andreas Hofer (1767 - 1810) was an innkeeper and Tyrolean patriot; holding flag, his right arm resting on a rock upon which he has placed his hat. Hofer fought for Austria against the French during the War of the Third Coalition. In 1809, he became the leader of a rebellion against Franco-Bavarian forces that sparked the War of the Fifth Coalition, which pitted a coalition

of the Austrian Empire and the United Kingdom against Napoleon's French Empire and Bavaria. He was subsequently captured and executed.

From a patriotic series of Tyrolese personalities (from the Eastern Alps).

Stock: 25046

**434. Denkmal des Andreas Edlen von Hofer Oberkomandanten in Tirol im Jah 1809... [&] Der Fahnen Schwur der Tiroler Landesvertheidiger. Basrelief zu Hofers Denkmahl von Prog. Klieber in Wien.**

J. Benz. [&] Hans Macler del. [n.d., c.1820 & 1830.]

Two lithographs. 265 x 200mm (10½ x 8") & 235 x 380mm (9¼ x 15"). First one top margin browned and frayed, affecting the edge of image, the second laid on album paper. £250

Two lithographs of monuments to Andreas Hofer (1767-1810), the Tyrolean innkeeper who led a rebellion against Napoleon's forces in 1809 and was captured and executed in 1810.

Stock: 14192

**435. Speckbacher. Tyrol.**

Valerio nach Ortners Skizzen. Lith: von August Bry. Innsbruck [Austria] bei F. Unterberger [n.d., c.1840s]. Lithograph in fine original colour by hand with gum arabic. Image 200 x 170mm (8 x 6¾"). Lacking some margin, laid on album paper. £140

Josef Speckbacher (1767 - 1820), leading figure in the rebellion of the Tyrol against Napoleon; in military uniform, holding a sword, mountain scenery behind. From a patriotic series of Tyrolese personalities (from the Eastern Alps).

Stock: 25045



**436. Vue de la Ville et du Pont de Bordeaux Prise du quai de la Bastide.**

L. Garneray Pinx et Sculpts. Paris chez Bassett, rue St Jacques No 64. [n.d., c.1830.]

Aquatint. Sheet 390 x 490mm (15¼ x 19¼"). Trimmed within plate. £480

A very fine view of Bordeaux by Ambroise Louis Garneray (1783-1857), with the new Pont de Pierre, built 1819-22. The bridge was designed for Napoleon but built until five years after his fall; however it retained the 17 arches (the number of letters in the

name 'Napoléon Bonaparte') and the white medallions in honour of the emperor above each pillar.

Stock: 48284

**437. [French almanak] L'Indicateur Général. 1836.**

Chez Binet, Propriétaire-éditeur rue Aubry-le-Boucher, No 34m et au Bureau Central d'Imprimeriem rue Saint-Marc No 21.

Engraved map with hand colour with letterpress and engravings. Sheet 525 x 650mm (20¾ x 25½"), with watermark. Damage in lower edge and bottom right corner. £190

A map of France surrounded by tables of information, five vignette scenes of Napoleon's life and portraits of him and his son Napoleon II. The tables include a diary of Saints' days, currency exchange rates, interest rates, and populations of different countries.

Stock: 55769



**438. République Française.**

Fragonard fils inv. et del. Copia sculps. [Paris: Auber, 1804.]

Etching. 265 x 340mm (10½ x 13½"), with large margins. £260

A scene with classical allegorical figures in a chariot mowing down their enemies. Published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 55768

**439. Tableaux de la Révolution Française.**

Fragonard fils inv. et del. Coigny aqua forti. Malapeau sculp. [Paris: Auber, 1804.]

Etching 310 x 280mm (12¼ x 11"), large margins top & bottom; small margins left & right. Ink stamp on reverse showing through in bottom margin. £260

Allegorical frontispiece to 'Tableaux de la Révolution Française, published in the 'Collection complète des tableaux historiques de la révolution française'.

Stock: 55762

**440. [France] Gazan. Général de Division a la Grande Armée Membre de la Legion d'Honneur.**

Desiné par Naudet. [A Paris chez Jean, rue Jean de Beauvais. No.10. c.1820.]

Hand coloured etching. Sheet size: 290 x 225mm (11½ x 8¾"). Trimmed inside plate at top & bottom. £140



A portrait of Honoré Théodore Maxime Gazan de la Peyrière (1764 - 1845), on horseback, in profile to the right, looking towards the viewer.

Gazan was a French general who fought in the French Revolutionary Wars and the Napoleonic Wars.

Jean was a publisher in Paris on the rue St. Jean de Beauvais, appearing in the Bibliographe de France, a 19th century registry of prints, from 1811 to 1838.

Stock: 37276

441. **[France] Lefebvre.**

[A Paris chez Jean, rue Jean de Beauvais. No.10. c.1820.]

Hand coloured etching. Sheet size: 290 x 225mm (11½ x 8¾"). Trimmed to platemark. £140

A portrait of François Joseph Lefebvre (1755 - 1820), on horseback, in full military costume, raising his sword in his right hand.

Lefebvre was a French military commander during the Revolutionary and Napoleonic Wars and one of the original eighteen Marshals of the Empire created by Napoleon.

Jean was a publisher in Paris on the rue St. Jean de Beauvais, appearing in the Bibliographe de France, a 19th century registry of prints, from 1811 to 1838.

Stock: 37277

442. **Nouveau Rejetton d'un Lis. [New spawn of a lily]**

Peint Par Madame de Fleury. M.Gauci lith. Pr.d by Graf & Soret. [n.d. c.1820]

Lithograph sheet 260 x 195mm (10¼ x 7¾"), large margins. £190

Celebratory portrait of the "the miracle child" Prince Henri, Count of Chambord and Duke of Bordeaux (1820–1883) being born from a lily symbolic of the heraldry of France (fleur-de-lis). The House of Bourbon was on the verge of extinction when Henri d'Artois was born, this was a major setback for the Duke of Orleans' ambitions to ascend the French throne.

Stock: 55929

443. **[Interment of Louis XVI at St Denis] Vue du Char Funèbre, de la translation à St Denis, des Corps de Louis XVI et de la Reine Marie Antoinette. Prise sur le Boulevard de la Madeleine, le 21 Janvier 1815.**

A Paris chez Basset, Rue St Jacques No 64. Déposé à la Direction de la Librairie. [n.d., c.1815.]

Coloured engraving. 330 x 455mm (13 x 18"). Crease on right top, tear in margin repaired. £120

A view of the carriage taking the bodies of Louis XVI and Marie Antoinette to be interred in the Basilica of St Denis.

After his execution in 1793 Louis was buried in an unmarked grave in the Madeleine cemetery, his severed head placed between his feet, with quicklime spread over his body.

Stock: 55765

444. **Louis. XVI. King of France'. Born at Versailles, 23 Aug 1754. Massacred at Paris, 21 Jan 1793.**

Stevenson delin. Barlow sculp. [London: Printed at the Minerva Press, for William Lane, Leadenhall-Street. And Sold by E. Harlow, Bookseller to Her Majesty, Pall-Mall. Price One Shilling.]

Etching with engraving. Sheet 150 x 205mm (5½ x 8").

Trimmed from a broadsheet, laid on album paper. £95  
The headpiece of a broadside, 'The Will of Louis the Sixteenth', a satire designed to raise compassion for the executed king. *BM Satires* 8309.

Stock: 55759

445. **Entrée de S.M. Louis XVIII à Paris Passant sur le pont neuf le 3 Mai 1814.**

Courviosier del. Debus sculp. A Paris chez Basset, Rue St Jacques No 64. Déposé à la Direction de la Librairie. [n.d., c.1815.]

Coloured engraving. 330 x 460mm (13 x 18¼"), with very wide margins. £280

A procession of carriages crossing the Pont Neuf, a hot-air balloon above. Louis XVIII (1755-1824) fled from Paris at the beginning of the Revolution in 1791, taking refuge in England and gathering loyalist support. After Napoleon's downfall in 1814, he re-entered Paris displaying himself to his subjects with this procession through the city.

Stock: 55766



446. **[Louis XVIII] Le Père Des Français. Semblable au bon Henri, sa vie est à l'État, son coeur à ses Sujets.**

Déposé. A Paris, chez Charon, rue St Jean de Beauvais, N° 26, et chez Bance aîné, Md. d'Estampes, rue Saint Denis N° 214 [1816].

Scarce stipple and etching, first state. 345 x 265mm (13½ x 10½"), with wide margins. Slight crease through lower left of plate. £220

Louis XVIII King of France (1755 - 1824), sitting at his desk in his study, writing a "méditation sur le bonheur de la France"; in a circular frame surmounted

by the allegorical image of a pelican feeding chicks on a nest. Emblems of the garde royale and the garde nationale flanking the medallion, which in turn is positioned above a pediment with bas-relief showing the changing of the guard and inscribed "Il Veille Pour Nous, Veillons Pour Lui" ("He watches over us, we watch over him").

An interesting piece of royalist propaganda published when Louis XVIII had been on the throne for less than a year since his second restoration following Napoleon's Hundred Days', in July 1815. Louis XVIII was King of France and of Navarre from 1814 to 1824 (omitting the Hundred Days). He spent twenty-three years in exile during the French Revolution and the First French Empire, living in Prussia, the United Kingdom and Russia.

Stock: 22968



447. **[Lusignan de Champignelles] Qui est elle? La Justice peut elle rester indecise?**

M.mo. L. Foullon pinx. Benoist sculp. [n.d., c.1800.] Printed from two plates: aquatint portrait, stipple hand. Sheet 215 x 170mm (8½ x 6¾"). Slight soiling. £160 An unusual print, with a separately-printed hand reaching from a cloak on the left side of the sheet to point at the title, 'Who is she? Can Justice remain undecided?'. It is a portrait of Adélaïde Marie Rogres Lusignan de Champignelles, marquise de Douhault, widow of Louis-Joseph, Marquis de Douhault. Born in 1741 she was reported to have died at Orléans in 1788, and her attempts to reclaim her titles dragged on for some time: she petitioned both Emperor Napoleon and Louis XVIII! The paper she holds reads 'Périrai-je sans avoir recouvre mon nom?' (Must I perish without recovering my name?).

Another state of this engraving has Adélaïde's name rather than this enigmatic title, and the paper reads 'Requête à L'Empereur et Roi'.

Stock: 30275

448. **Monge.**

Hesse. J. Lith de Delpech. [Paris, c.1825.] Lithograph, sheet 500 x 330mm (19¾ x 13"). £120 Gaspard Monge, Comte de Péluse (1746 - 1818) was a French mathematician and inventor of descriptive geometry, which allows the representation of three-dimensional objects in two dimensions, by using a specific set of procedures. He accompanied Napoleon Bonaparte's expeditions to Egypt and Syria. W: 2038-3 Stock: 16376

449. **Mortier Senateur Grand Officier de la Legion d'Honneur Commandant a la Gr.de Armeé.**

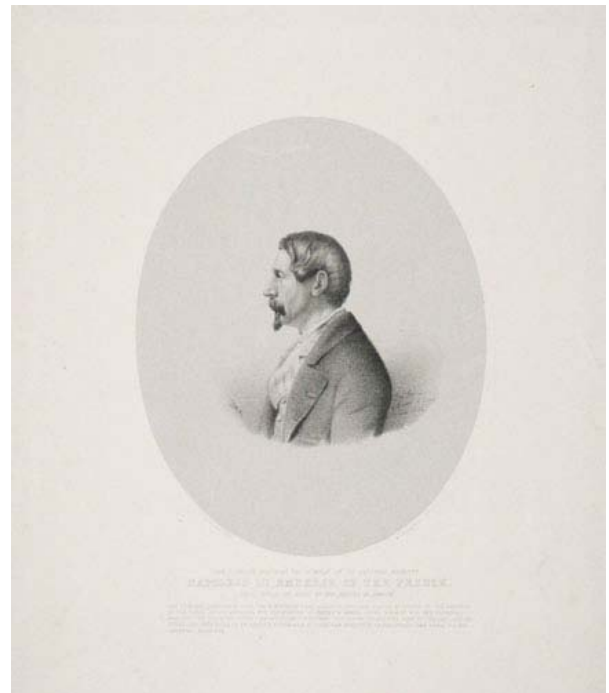
A Paris chez Jean, rue Jean de Beauvais. No.10. [n.d., c.1820.] Hand coloured etching. Sheet size: 290 x 225mm (11½ x 8¾"). Trimmed inside plate at top. £140

A portrait of Adolphe Édouard Casimir Joseph Mortier, duke of Treviso (1768 1835), on horseback in full military costume, looking behind.

Mortier was a French general and Marshal of France under Napoleon I, serving in the French Revolutionary Wars in the campaigns of 1792 and 1793 and in 1812 and 1813 he commanded the Imperial Guard.

Jean was a publisher in Paris on the rue St. Jean de Beauvais, appearing in the Bibliographe de France, a 19th century registry of prints, from 1811 to 1838.

Stock: 37275



450. **The Coinage Portrait Fac Simile of his Imperial Majesty Napoleon III, Emperor of the French. From which the Money of the Empire is Struck.**

T.H.M. [initialed in image.] T.H. Maguire, Lith. M. & N. Hanhart, Impt. 1853 [in image.] Lithograph, oval 185 x 150mm. 7¼ x 6". £130

Napoleon III, Emperor of France (1808 - 1873), 3rd son of Louis Bonaparte (1778 - 1846) who was the brother of Napoleon I. After the 1848 revolution, he

was elected President of the Republic of France, and after a coup proclaimed Emperor in 1852. Defeated in the Franco-Prussian war in 1870 and subsequently exiled in England, he died in Chislehurst, and is buried at St Michael's Abbey, Farnborough, Hampshire. By Thomas Herbert Maguire (1821 - 1895).  
Stock: 12373

**451. Revolution of France.**

R. Corbould del. J. Chapman sc. London, Published April 3 1810, by J. Wilkes  
Stipple, sheet 285 x 230mm (11¼ x 9"). Trimmed inside platemark. £75  
An allegorical scene of the French revolution (1789-1799). A wild-eyed Marianne stands on a map of Europe wielding a sword and holding up a flaming torch, with a dejected figure of liberty slumped to left, a cockerel and two shackled men to right, Father Time flies above and gestures towards justice and a figure carrying a banner labelled 'Bourbon', accompanying the Bourbon Prince.  
'Given the octavo sheet size, publisher and date, this may have appeared as an illustration to the 'Encyclopaedia Londinensis, Universal Dictionary of Arts, Sciences and Literature ... Embellished by ... engravings. Compiled ... by John Wilkes' (24 volumes, published 1810-1829, primarily by J. Wilkes, some volumes by G Jones).'  
Stock: 40182



**452. Preceptate Flight of the French through Leipsic Pursued by the Allied Armies. 19th October 1813.**

London, Pub'd by R. Bowyer, 1815.  
Coloured aquatint. 340 x 580mm (13½ x 22¾").  
Trimmed within plate at sides, laid down, mount glued onto sheet, colour faded, staining. £230  
A view of Napoleon's army retreating after the 1813 Battle of Leipzig (or 'Battle of the Nations') broke Napoleon's hold on Germany. It was published in Robert Bowyer's 'Triumphs in Europe, in the Campaigns of the Years 1812, 1813, 1814 commemorated by a Series of Twelve Views...', which celebrated (prematurely) the end of the Napoleonic Wars. This work was republished the following year as 'An Illustrated Record of Important Events in the Annals of Europe', and again with an sister publication 'The Campaign of Waterloo' from 1816.  
Stock: 55810

**453. Grand Entry of the Allied Armies into Leipsic. 19th October 1813.**

London, Pub'd by R. Bowyer, Pall Mall, 1815.  
Coloured aquatint. 340 x 580mm (13½ x 22¾").  
Trimmed within plate at sides, laid down, mount glued onto sheet, colour faded, staining. £230  
The Coalition armies of Austria, Prussia, Sweden, and Russia entering the city after the 1813 Battle of Leipzig (or 'Battle of the Nations') broke Napoleon's hold on Germany. It was published in Robert Bowyer's 'Triumphs in Europe, in the Campaigns of the Years 1812, 1813, 1814 commemorated by a Series of Twelve Views...', which celebrated (prematurely) the end of the Napoleonic Wars. This work was republished the following year as 'An Illustrated Record of Important Events in the Annals of Europe', and again with an sister publication 'The Campaign of Waterloo' from 1816.  
Stock: 55811



**454. To the Right Hon.ble Earl Spencer, This View of Porto Ferrajo, from within the Bay, is with great respect inscribed by his Lordships obedient Servant, James Weir.**

Drawn by Capt.n James Weir. Engraved by F. Jukes.  
London, Published by Ja.s Daniell, 480, Strand, April, 1814.  
Aquatint, printed in colours and hand finished. 275 x 390mm (10¾ x 15¼"0, with large margins. Repaired damage in margin. £380  
A view of the Fort at Portoferraio on the island of Elba. Major James Weir of the Royal Marines commanded two companies of the Maltese Light Infantry (or 'Cacciatori Maltesi', which translates as 'Maltese Hunters'), which garrisoned Portoferraio and took part in the defence of Elba against the French in 1800. The engraver Jukes originally published four of Weir's views of Portoferraio in 1799; this edition by James Daniell seems to have been published to capitalise on renewed interest in Elba because of Napoleon's exile there. However this evaporated with his escape and subsequent exile to the far more remote St Helena.  
*Abbey: 80.*  
Stock: 26303

455. **An Imperial Sledge. Plate 21, Vol.1.**

No.4, of R.Ackermann's Repository of Arts &c.Pub. April 1.1816.

Hand coloured engraving. 146 x 241mm. 5¾ x 9½". Faint toning and small amount of damage where the print has been removed from an album. £70

Plate illustrating an 'Account of the Grand Imperial Sledge-Party at Vienna, in January, 1815' in Ackermann's Repository of Arts. The article states that 'the sledges of the emperors and kings were in the form of a phaeton, as represented in the annexed engraving'. This suggests that the sledge was similar to that used by the following participants in the sledge-party (listed in the account in the order in which the cavalcade proceeded):

The Emperor of Austria with the Empress of Russia.  
The Emperor of Russia with the Dowager Princess of Auersperg.

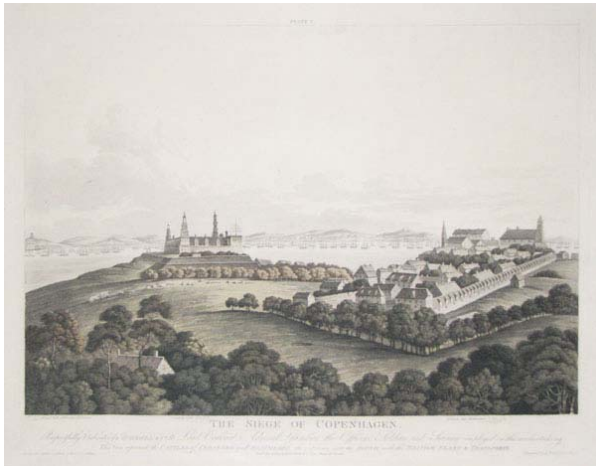
The King of Denmark with the Grand-Duchess Maria of Russia.

The King of Prussia with the Dowager Countess Lazansky.

After travelling through the streets of Vienna the company dined in the imperial palace of Schoenbrunn and watched opera and ballet in the palace's theatre before returning by sledge to the imperial palace of Vienna, whence the cavalcade begun.

Ackermann's Repository of Arts was an illustrated, British periodical published from 1809-1829 by Rudolph Ackermann. The formal title of the publication was "Respository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it did cover all of these fields. At the time, it was considered to be of great influence to the English taste in fashion, architecture, and literature.

Stock: 55906



456. **The Siege of Copenhagen. Respectfully dedicated by Boydell & Co. to Lord Cathcart, Admiral Gambier, the Officers, Soldiers and Seamen employed in this undertaking, This View represents the Castles of Cronborg and Elsimborg, the entrance into the Sound, with the British Fleet & Transports.**

Drawn by Captain Cockburn of the Royal Artillery. Engraved by R.Pollard & J.C.Stadler. Pub.d Nov.r 1807, by Boydell & Co., No.90 Cheapside, London.

Coloured aquatint. 440 x 550mm, 17¼ x 21½". Very scarce. £650

From a series of views about the 'Second Battle of Copenhagen', (16 August - 5 September 1807), a pre-emptive attack on Copenhagen by the British to seize the Danish fleet and stop the Danish from barring British access to the Baltic under pressure from Napoleon. *Crookshank: Section 36, no.22, "A fine and very rare set of aquatints; the only others known to the author are in the British Museum".*

Stock: 8568

457. **Scandinavia, or Sweden, Denmark & Norway.**

J. & G. Menzies Sculp.t Edin.r. [Edinburgh, John Thomson, 1817.]

Engraved map with fine original hand colour. 620 x 485mm (24½ x 19"), with 1796 watermark. £180

Map of Scandinavia, published just after the end of the Napoleonic Wars.

Stock: 24501

458. **View of Port Napoleon. Isle of France.**

G. Cooke Sc. [George Cooke, 1813.]

Engraving. 185 x 273mm (7¼ x 10¾"). £80

Plate 1: view of Port Napoleon on the island of Mauritius, in the Indian Ocean, off the southeast coast of the African continent. It is known now as Port Louis and is on the northwest side of the island.

From "Views of Mauritius, etc." by George Cooke, 1813.

Stock: 31190

459. **The New House at Longwood, St. Helena (Built for Napoleon). Pl.4.**

From Nature by Lieut. F.R. Stack Chas. Haghe lith. Day & Son Lith.rs to The Queen. Published by Day & Son, 17 Gate Street, Lincolns Inn Fields, London. [1859.]

Tinted lithograph. Sheet size: 285 x 370mm (11¼ x 14½"), with large margins. £160

Plate 4 from a set of six tinted lithographs after Lieutenant Frederick Rice Stack, 'Souvenir of the Emperor Napoleon, consisting of six drawings made in the Island of Saint Helena..'

A attractive scene on the island of Saint Helena associated with the last days of Napoleon Bonaparte (1769 - 1821), who was exiled to the island in 1815 and died at Longwood House. Titles in English and French.

Stack is known to have served with the Saint Helena regiment as a Lieutenant from January 1842 until he was promoted to Captain on 5 August 1853. He transferred to the 65th regiment and subsequently served in New Zealand from 1857 until 1862. He is now perhaps best known for his 'Views in the Province of Auckland, New Zealand'. *Abbey Travel: 319. British Library: 003471878.*

Stock: 39978

460. **Map of the Island of Saint Helena Drawn for the memorial de Sainte H el ene. By an Engineer formerly of Napoleon's Cabinet from the information contained in the work itself and from particulars furnished by Mess. Marchand St. Denis Pierron and others in Napoleon's service.**

Engraved by Sidney Hall Bury Street Bloomsbury London  
Published by Henry Colburn & Co and M. Bossange & Co August 1823.

Engraving with coloured border, sheet 285 x 360mm (11¼ x 14¼"). Cut within plate on two sides and glued to backing board. £140

A map of St. Helena.  
Stock: 55910

461. **Lot and Lot's wife, the rocks so named at Sandy Bay, on the island of St. Helena.**

Capt. Tobin R.N. del. Dubourg sculp. Published & Sold Nov, 1, 1815, by Edward Orme, Bond Street, Corner of Brook Street, London.

Aquatint sheet 295 x 400mm (11¾ x 15¾") £140

A view of the beautiful scenery in Sandy Bay (Saint Helena) showing the rocks named after the biblical Lot and his wife.

Stock: 55908



462. **[Views of St. Helena; Illustrative of Its Scenery & Historical Associations. From Photographs By G.W. Melliss, Esq. Surveyor-General of the Island, 1857.] [4] The Briars. [6] Longwood, Old House. [7] Front View of Longwood House. [8] Longwood New House. [9] Bertrand's Cottage Longwood. [11] St. Paul's Church. [12] Oak Bank.**

W. Gauci lith. Vincent Brooks Imp. [n.d., c.1857.]  
Tinted lithographs. Very scarce. Sheet size: 145 x 245mm (5¾ x 9½") each. Light foxing. £420

Seven of thirteen plates from, 'Views of St. Helena; Illustrative of Its Scenery & Historical Associations. From Photographs By G.W. Melliss, Esq. Surveyor-General of the Island', published in 1857.

In 1815, the British government selected the island of Saint Helena as the place of detention of Napoleon Bonaparte. He was taken to the island in October 1815, staying at the Briars pavilion (plate 4) on the grounds of the Balcombe family's home until his permanent home, Longwood House (plates 6, 7 and 8), was completed. He died there on 5th May 1821. During this period, Saint Helena remained in the East India Company's possession, but the British government met

additional costs arising from guarding Napoleon. The island was strongly garrisoned with British troops, and naval ships circled the island. *Abbey Travel: 318: 4, 6, 7, 8, 9, 11, 12.*

Stock: 36891

463. **[St. Helena][27]**

G. Lancon inc. [n.d., c.1820.]

Coloured etching with hand colour, plate 205 x 260mm (8 x 10¼"), very large margins. £95

A wonderful view of a small port in Saint Helena with steps leading to buildings and two small cliffs with fortresses either side.

Stock: 55909



464. **[A Mameluke delivering a message from Mourad Bey.]**

[C. Wilyams. J.C. Stadler.] [London: J. White, c.1801.]

Very fine sepia aquatint, proof before letters. 180 x 245mm (7 x 9¾"), with wide margins. Captioned in ink by hand to lower margin; 'P. 136' in the same hand to upper right margin. £160

Egyptians and two Europeans, one in a naval officer's uniform, smoking pipes and assembled in an interior. Murad Bey (c.1750 - 1801) was an Egyptian Mamluk chieftain (Bey), joint ruler of Egypt with Ibrahim Bey. Following his defeat at the hands of Napoleon's armies at the Battle of the Pyramids, Murad fled to Upper Egypt, mounting a brief guerrilla campaign against the French.

After Cooper Wilyams (1762 - 1816), for his 'A Voyage up the Mediterranean in His Majesty's Ship the Swiftsure, one of the squadron under the command of Rear-Admiral Sir Horatio Nelson, K.B. ... with a description of the battle of the Nile on the first of August 1798' (1802). Wilyams served as chaplain of the Swiftsure. He was present at the Battle of the Nile and according to DNB his is 'the first, the most particular, and the most authentic account of the battle'. *See BL 210.i.5. Abbey Travel 196, 21.*

Stock: 22172

