

May Pole

Convent garden

S. Clement



Somerfet h.

Arundel house

Essex house

Temple stayres

Temple

Blackfryars

Beere bayting h.

The Globe

Catalogue VIII - Views of London

Daniel Crouch Rare Books is a specialist dealer in antique atlases, maps, plans, sea charts, globes, scientific instruments, and voyages dating from the fifteenth to the nineteenth centuries. Our particular passions include rare atlases, wall maps, and separately published maps and charts.

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Catalogue VIII

1	Scolari	£25,000
3	Merian	£2,000
5	De Jonghe	£3,000
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13	Aveline	£2,500
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47	Havell	£3,500
49	Havell	£3,000
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53	Banks	£2,600
55	Banks	£1,600
57	Walter	£3,500
59	Arnout	£1,200
61	Whittock	£1,800
63	Appert	£5,000
65	Appert	£3,800
67	Appert	£3,000
69	Appert	£3,500

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34	Anonymous	£3,000
36	Jukes	£1,000
38	Dodd	£950
40	Jukes	£2,500
42	Daniell	£3,000
44	Daniell	£3,000
46	Woodthorpe	£350
48	Robson	£2,500
50	Baynes	£3,500
52	Hunt	£2,000
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56	Greaves	£2,200
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60	Gallon	£3,000
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66	Dolby	£750
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70	Ackermann	£1,500

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73	Stock	£450
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75	Cooper	£200
76	Coffin	£500
77	Van den Hoeve	£2,500
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80	Hogarth	£250
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115	Lewis	£1,500
116	Bowles and Carver	£450
117	Richardson	£1,500
118	Simonau	£350
119	Gribelin	£450
120	Bowles	£450
122	Audinet	£450
124	Anonymous	£500
126	Reeve	£1,200
128	Haghe	£1,200
130	Baily	£250
132	Madeley	£400
134	Bowles and Carver	£400
136	Wolstenholme	£850
138	Trulock	£600
140	Hawkins	£2,000
141	Morrell	£750
142	Hogenberg	£12,500
143	Nicholls	£500
144	Nicholls	£450
145	Parr	£500
146	Anonymous	£150
147	Anonymous	£150
148	Bartolozzi and Louthembourg	£800
149	Pollard, Dodd and Jukes	£6,000
150	Lewis	£1,600
121	Whittle & Laurie	£500
123	Reeve	£1,800
125	Baynes	£750
127	Sebers	£2,000
129	Kell	£1,500
131	Schwabe	£750
133	Malton	£4,000
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137	Leizel and Winckler	£2,000
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Introduction

In 2011, Daniel Crouch Rare Books produced a catalogue of maps showing London from 1574 to the present day. In 2016, we return to the capital, but this time, with a catalogue of prints.

Maps show us the city from the outside, but prints can take us inside everyday life. Frans Hogenberg's print of the Royal Exchange (item 132) opens up the first commercial building in Britain before it was even finished. The column bearing the grasshopper symbol of its founder, Sir Thomas Gresham, had not yet been completed. Benjamin Read's fashion plates (item 106) not only show us what the beau monde of the nineteenth century were wearing, but also where they wore it. The long-gone Colosseum in Regent's Park (item 104), the IMAX cinema of its day, was the place to see and be seen.

These windows into the past can sometimes produce unexpected results. An anonymous eighteenth century print of the band of the Grenadier Guards (item 84) marching through St James's Palace shows the inclusion of three black musicians, a reminder that London has long been a diverse city. One might think that John Goldicutt's proposal for a 'Naval Monument' in Trafalgar Square was for Nelson's Column (item 143). In fact, the original proposal was to put a statue of William IV there, and only later was the iconic monument to the Admiral agreed upon and erected.

The ability of the prints to record London as a living city, showing what has disappeared, what has remained, and what might have been, should remind us that the prints had a life of their own. Johannes Kip's panorama of St James's Park and Westminster (item 12) was delayed in publication because of his inclusion of George II and Caroline, then Prince and Princess of Wales, who were out of favour with George I. Wenceslaus Hollar's Long View of London (item 5) is famous for mixing up the locations of the Swan Theatre, home of William Shakespeare's theatre company, and a bear-baiting house nearby. Hollar's mistake is excusable, however, because he was not in London when the print was made. He had fled back to the Low Countries when the English Civil War began, and the print which captures the setting so perfectly was in fact made in exile.

The life of London prints, as they were changed, copied and stolen, was the lifelong interest of Ralph Hyde. It would be impossible to put together a catalogue of London prints, maps or views without turning to at least one of Ralph Hyde's books for reference. Ralph was the acknowledged expert on representations of the city, and he was planning a further book when he died. We were lucky enough to gain access to his notes for that book, which have helped us immeasurably, alongside all his other works. We would like to dedicate this catalogue to Ralph as a measure of thanks for his friendship and scholarship.

Daniel Crouch, Lucy Garrett, and Nick Trimming



We are delighted to announce the opening of our new gallery at 24 East 64th Street, New York.

We look forward to welcoming you to the new space Monday to Friday 10am–6pm from 1 November 2016.

London before the Great Fire

1 SCOLARI, Stefano

*Londra Per illustri ac celeberrimo
et eloquentissimo Oratori Domino
Marino ab Ocha Domino meo.*

Publication
[Venice, Stefano Scolari, 1629].

Description
Copper engraving, printed on four sheets,
joined, a few small tears, and some areas of
loss skilfully reinstated in facsimile.

Dimensions
Image: 390 by 2069mm (15.25 by 81.5 inches).
Sheet: 427 by 2150mm (16.75 by 84.75 inches).

References
BM. Scouloudi, pp.29-30.

Stefano Scolari's rare and stunning panorama of London, showing the city before the Great Fire, extending from Whitehall to St Katherine-by-the-Tower.

Scolari's print is based on an example by Nicolas Visscher printed in 1616, which was often used as a starting point for pre-Fire panoramas. Ralph Hyde identifies Scolari's print as a later variant of Franco Vallegio's interpretation of Visscher's panorama, with the plate considerably reworked. It is rare to see a surviving panorama from this period: their size, and the fact that they were normally issued without wrappers, made them particularly vulnerable.

Although Scolari reworked the skyline, he retained the decoration in the sky. The title is held on a banderole by two angels, with two figures of Fame blowing trumpets bearing the coats of arms of the royal family and the City of London. The heads of executed criminals are visible on the gate to London Bridge. St Paul's Cathedral appears in the pre-Fire state, without the Wren dome.

Stefano Scolari (fl.1643-1695) was an engraver and publisher working in Venice during the second half of the sixteenth century. He was well known for reworking the plates of other mapmakers.





The “Gally Fuste” and “Eell Schipes”

2 [MERIAN, Matthäus]

London.

Publication
[Frankfurt, Matthäus Merian, c1638].

Description
Copper engraving.

Dimensions
Image: 325 by 710mm. (12.75 by 28 inches).
Sheet: 337 by 750mm (13.25 by 29.5 inches).

References
BM 1948,0315.1.3; RCIN 702202 (but ascribed to Merian the Younger); Scouloudi pp.42-44; V&A S.1113-1982.

A pre-Fire view of London and the Thames taken from a vantage point over Southwark. Matthäus Merian (1593-1650) was a Swiss engraver and publisher active in Germany. He moved to Frankfurt and worked for the de Bry publishing house, at that time run by Johann Theodor de Bry. Merian married Johann's daughter Maria, and took over the publishing house in 1623 after his father-in-law's death, before setting up as an independent publisher in 1626.

The plate was first used in 'Neuwe Archontologia Cosmica' by Johann Ludwig Gottfried, published by Merian in Frankfurt in 1638, but was also issued separately. It is based on earlier views by Visscher and John Norden.

Merian's view provides some insight into life on the river. The “gally fuste” (41) is the galley foist, the official barge of the city of London, used for ceremonial occasions by the Mayor. The “eell schipes” (40) nearby were Dutch merchant vessels; transporting live eels from Scandinavia in hold tanks full of muddy water. They would then anchor in the Thames and customers would row out to buy fresh eels. “Lion Kay” (27) was a busy water station, and ten years after this print was made James II, then Duke of York, would escape from there during the Civil War.



A Norman Cathedral

3 DE JONGHE, Clement

Londinum Celeberrimum Angliae Emporium.

Publication
Amsterdam, [c1639-1641].

Description
Copper engraving.

Dimensions
Image: 410 by 510mm (16.25 by 20 inches).
Sheet: 445 by 545mm (17.5 by 21.5 inches).

References
BL Maps *3518.(6); BM 1880,1113.1128
(van den Hoeye); Scouloudi, p.51 (Merian).

A print of the London skyline, with the crests of the Prince of Wales and the City of London. It is a copy after Rombout van den Hoeye's bird's eye print of the same subject, which in itself is a variant of Matthäus Merian's view (Scouloudi). It shows the old St Paul's Cathedral and the Globe Theatre, suggesting a date before the Fire of London and before the Puritans closed the Globe in 1642. Scouloudi gives a date of c1640 on the basis that de Jonghe is recorded as active in Amsterdam from 1640 to1670, and that it was published close to the Rombout van den Hoeye view in 1638, as it replicates the error where both Fishmongers' Hall and Tower Wharf are numbered as 23 in the key.

Clement de Jonghe (1624/5-1677) was a Dutch printseller, and a friend of Rembrandt, who made a portrait print of him.

A French variant

4 [Anonymous]

Londres.

Publication
Paris, chez Jean Savué demeurant à la rue St. Jaques proche St. Yves à la libert, c1650.

Description
Copper engraving.

Dimensions
385 by 540mm (15.25 by 21.25 inches).

A French variant on the previous view of London, with the verses underneath in a different type and the name of the Thames translated into French from Latin.

Jean Savué (1635-1692) was an engraver and publisher active in Paris, and known for re-engraving the works of others, including de Jonghe (as here), Merian, Tavernier, and Jollain.



“The most important... And the most accurate of the pre-Fire panoramas”

5 HOLLAR, Wenceslaus

London.

Publication
Antwerp, Wenceslaus Hollar, 1647.

Description
Engraved panorama, printed on seven sheets.

Dimensions
460 by 2373mm (18 by 93.5 inches), if joined.

References
Darlington and Howgego, p.10; Pennington 1014 (ii); Scouloudi, pp.60-63.

A fine example of “the most important... and the most accurate of the pre-Fire panoramas” (Darlington and Howgego), showing London before the Great Fire as Shakespeare’s contemporaries would have seen it.

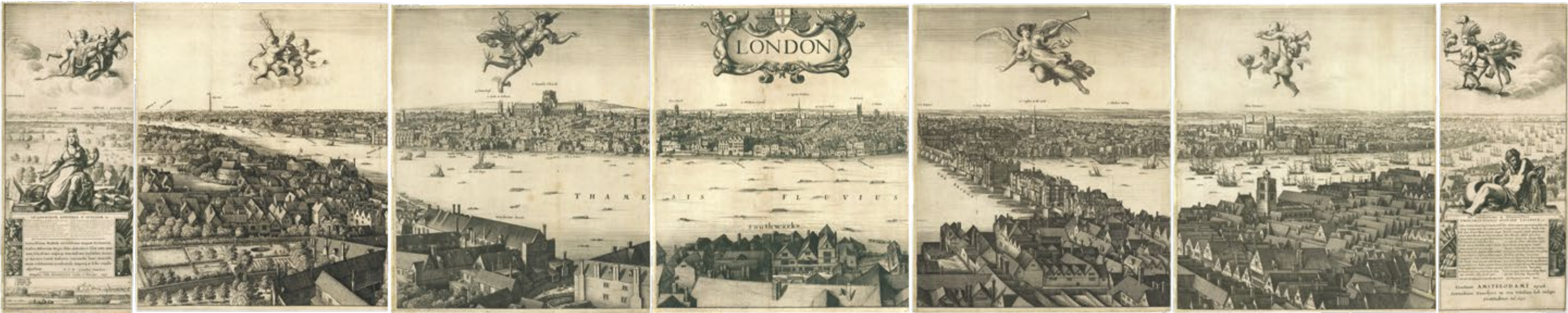
Wenceslaus Hollar was a Czech-born engraver, printmaker and cartographer. He joined the train of Thomas Howard, Earl of Arundel while he was travelling through Europe and returned to England with the earl in 1627. Hollar lived in London between 1636 and 1644 and made the drawings for his panorama then, probably supplementing them by referring to an earlier panorama of London by Claes Visscher when he came to publish it in 1647. As an immigrant in the service of a recusant Catholic lord, he had judged it best to leave England when the Civil War began. Luckily for history, this meant that he kept the Globe Theatre in the picture, although it had been demolished three years earlier.

Like Visscher, Hollar gets the Globe confused with another theatre nearby: the Globe is in fact the structure labeled as a “beer bayting h[ouse]”, not the building with the flagpole. It stands on the South Bank of the Thames, which had become a centre of entertainment in the late sixteenth century, hosting numerous brothels and bear baiting houses. The Rose and Swan Theatres opened their doors here in 1587 and 1595 respectively. It was the perfect location for Shakespeare and his company, the Lord Chamberlain’s Men, to open their new theatre in 1599. The first globe was actually constructed using the timbers from an earlier theatre in Shoreditch. The father of the Burbage brothers, the major shareholders in the company, had built the theatre in 1576. After the owner of the land on which the Shoreditch theatre was built threatened to seize the

building when the lease expired, Shakespeare and the rest of the company dismantled the theatre and hid it in a warehouse, before ferrying it down the river to rebuild it in Southwark. The theatre on the panorama is actually the second Globe: the first burnt down in 1613.

Although other engravers had produced views of London, Hollar’s panorama was unusual in that it had a single viewpoint: the tower of St Saviour in Southwark, which is now Southwark Cathedral. He made all his preliminary sketches from this tower, and his sketch of the Globe is now in the Paul Mellon Collection at Yale.

At the far left is a dedication to Mary, Princess Royal, the daughter of Charles I and Princess of Orange, surmounted by a “Nympha Brittanorum”. The dedication refers to Charles I as “the invincible king of Great Britain” - Pennington cites this as evidence that Hollar must have been working in exile, as a British audience might have found that statement questionable at a time when Charles was actually a prisoner of Parliament. At the far right there is a cartouche containing an ode to London between two panels symbolizing comment and surmounted by a figure of a river god, emphasizing the importance of the River Thames to London’s position as a centre of trade. All the sheets in this example are in first state apart from sheet (b), as in the British Library copy: Pennington notes that “the map must have been sold at different times with the states of the sections not necessarily congruent.” We are aware of two examples of the print: in the British Library and the University of Chicago.



S. Magnes

2. Gray Church

S. Munston in the East

J. Alhallows barking



London's Burning

6 [GUALDO PRIORATO, Galeazzo]

Londra Incendio della Gran Città di Londra Metropoli del Regno d'Inghilterra Succæso adi 21 di Settembre 1666. Dal Quale in 4 Giorni Fu Abbruciata la Piu Gran Pares con Danno Inèstimabile.

Publication
[Italy, c1674].

Description
Copper engraving, printed on two sheets, joined.

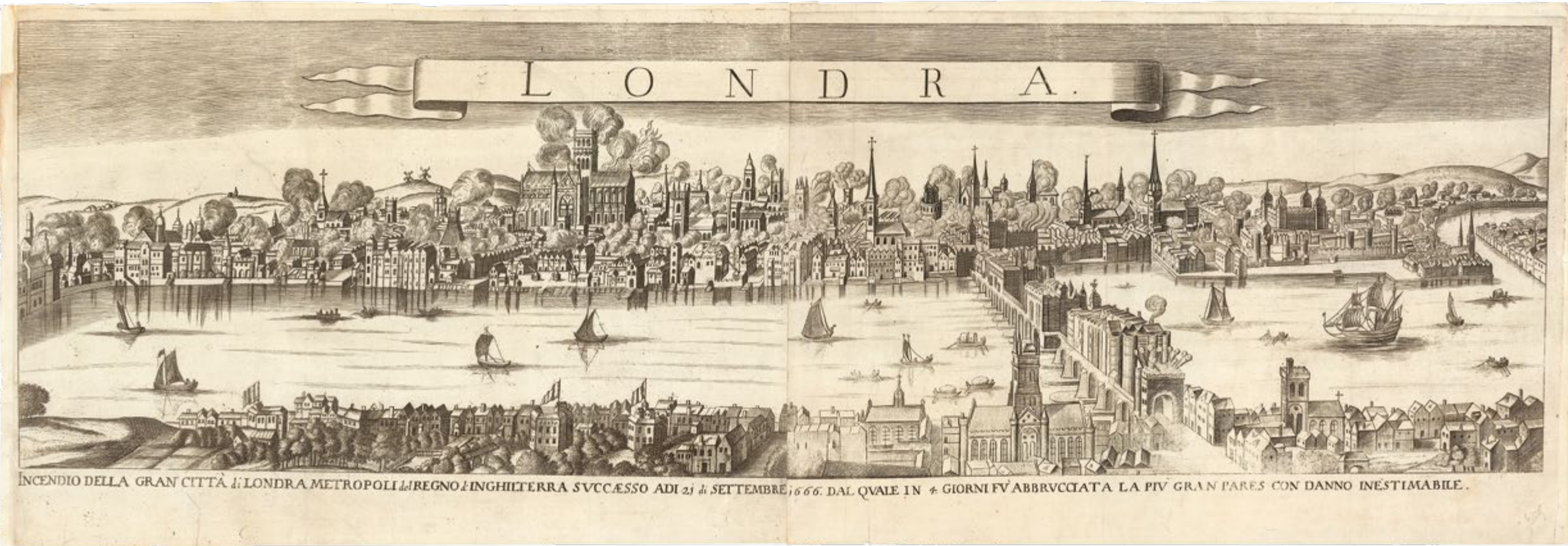
Dimensions
Image: 310 by 905mm (12.25 by 35.75 inches). Sheet: 315 by 915mm (12.5 by 36 inches).

References
BM 1872,0113.591; BM 1880,1113.1171; Ralph Hyde, private notes; Scouloudi, p.35.

An unusual prospect of London during the fire, showing the Norman St Paul's Cathedral in flames, and viewed from Southwark with the Globe and Swan theatres in the foreground, and severed heads raised on poles over the gate to London Bridge.

Scouloudi records this as a variant of Visscher's view, and dates it around 1666, citing the Fire. However, Hyde notes that the print appears in Galeazzo Gualdo Priorato's 'Historia Leopoldo Cesare', published in three volumes in 1674. The work is a detailed history of the military campaigns conducted by Emperor Leopold I (1640-1705), Holy Roman Emperor and King of Hungary and Bohemia. The engraving is unsigned, but the numerous plans in the work were engraved by F. van den Steen, C. Meijssens, G. Bouttats and others after J. Toorenvliet, A. Bloem and others.

Galeazzo Gualdo Priorato (1606-1678), Count of Gomazzo, was one of the last Renaissance men: was a condottiere who fought in battles from the siege of La Rochelle to expeditions in Brazil; an historian in the service of Leopold I, Cardinal Mazarin and Christina of Sweden; and a military theorist whose drills were used by commanders across Europe.



7 AVELINE, Pierre

Londres Ville capital du Royaume d'Angleterre.

Publication
Paris, Fait par Aveline sur le Petit Pont,
[after 1676, possibly c1686].

Description
Copper engraving with fine early hand-colour.

Dimensions
Image: 340 by 520mm (13.5 by 20.5
inches). Sheet: 375 by 555mm (14.75 by
21.75 inches).

References
BL Maps * 3518.(5); Pierre Aveline,
biography, BnF website, accessed via
http://data.bnf.fr/15288511/pierre_aveline/; Scouloudi, pp.48-9 (second state).

The first state of Aveline's print showing London before the Fire from Southwark. The key identifies the most important buildings, including the Swan and Globe theatres, the old St Paul's Cathedral and the first London Bridge, complete with its buildings and the heads of traitors. The view is derived from Visscher's 'excudit' prospect, via Merian's (item 2). It therefore shows London from Whitehall to St Katherine's and beyond, with the fictitious north bend in the river on the right. Rather more of Southwark is shown, though the new topographical detail introduced is also fictitious. In the foreground is minuscule staffage consisting of equestrian, perambulating, and seated figures, including an artist sketching the view.

This early state with Aveline's imprint is rare; it is usually found in later states with the new St Paul's Cathedral, or with the imprint "A Paris chez Jean, a rue de Jean Beauvais", as recorded by Scouloudi. The British Library copy is catalogued with a tentative date of 1665, presumably to accommodate the pre-fire St Paul's, but as the BnF gives Aveline's date of birth as 1656, that seems unlikely. Aveline set up business at le Petit-Pont in 1676, so the print must have been made after that date, possibly around 1686, when Aveline was granted a privilege to publish 115 views of royal residences (BnF). The second state has St Paul's re-engraved sporting a dome, intended to represent post-Fire, re-built London.

Pierre Aveline (1656-1722) was a French printmaker and publisher, who specialized in topographic prints.



A Latin Version

8 [Anonymous]

*Londinum Londinum Urbs
Praecipua Regni Angliae.*

Publication
[Italy, c1686-1730].

Description
Copper engraving.

Dimensions
Image: 395 by 510mm (15.5 by 20 inches).
Sheet: 430 by 555mm (17 by 21.75 inches).

References
Scouloudi pp.59-60.

A Latin version of Pierre Aveline’s view of London (item 7). Although the title cartouche has been changed, the engraver has not changed the tower of St Paul’s Cathedral to its post-Fire state. Although it is intended to represent contemporary, eighteenth century London, it still shows the Elizabethan theatres in Bankside.

Scouloudi records this as a variant of the view published by Antoine Aveline (1691-1743) in the early eighteenth century, but she does not record the copy published by his father, Pierre Aveline. The present example could therefore be a variant on either the father’s or the son’s.

An Italian Variant

9 [Anonymous]

*Londra Capitale d’Inghilterra, e
Residenza del Ré.*

Publication
[Italy], [c 1690].

Description
Copper engraving.

Dimensions
Image: 212 by 316mm (8.25 by 12.5 inches). Sheet: 288 by 391mm (11.25 by 15.5 inches).

An Italian view of the River Thames and the London skyline from a viewpoint above Southwark. The image is one of a number of derivatives of Pierre Aveline’s prospect (see item 7). The text underneath gives the reader information about London and England in general. The English have beautiful women (“le donne sono bellissime”) and the aristocracy are interested in science (“inclinata alle Scienze”) but the lower classes are insolent and volatile (“insolenti e volubili”), and the country is full of heretical sects.



10 NICHOLLS, Sutton [and]
NUTTING, Joseph

*A New Prospect of ye South-Side
of ye City of London with the River
Thames & London Bridge; [with]
A New Prospect of ye North-Side
of ye City of London with New
Bedlam & Moore Fields.*

Publication
London [and] London, Printed and Sold
by Henry Overton at the White Horse
without Newgate [and] Printed and Sold by
Henry Overton at the White Horse without
Newgate, [c1710-16] and [c1710-16].

Description
A pair of copper engravings, each printed on
three sheets, joined.

Dimensions
Image: 610 by 1380mm (24 by 54.25
inches). Sheet: [1] 630 by 1465mm (24.75
by 57.5 inches), [2] 696 by 1470mm (27.5 by
58 inches).

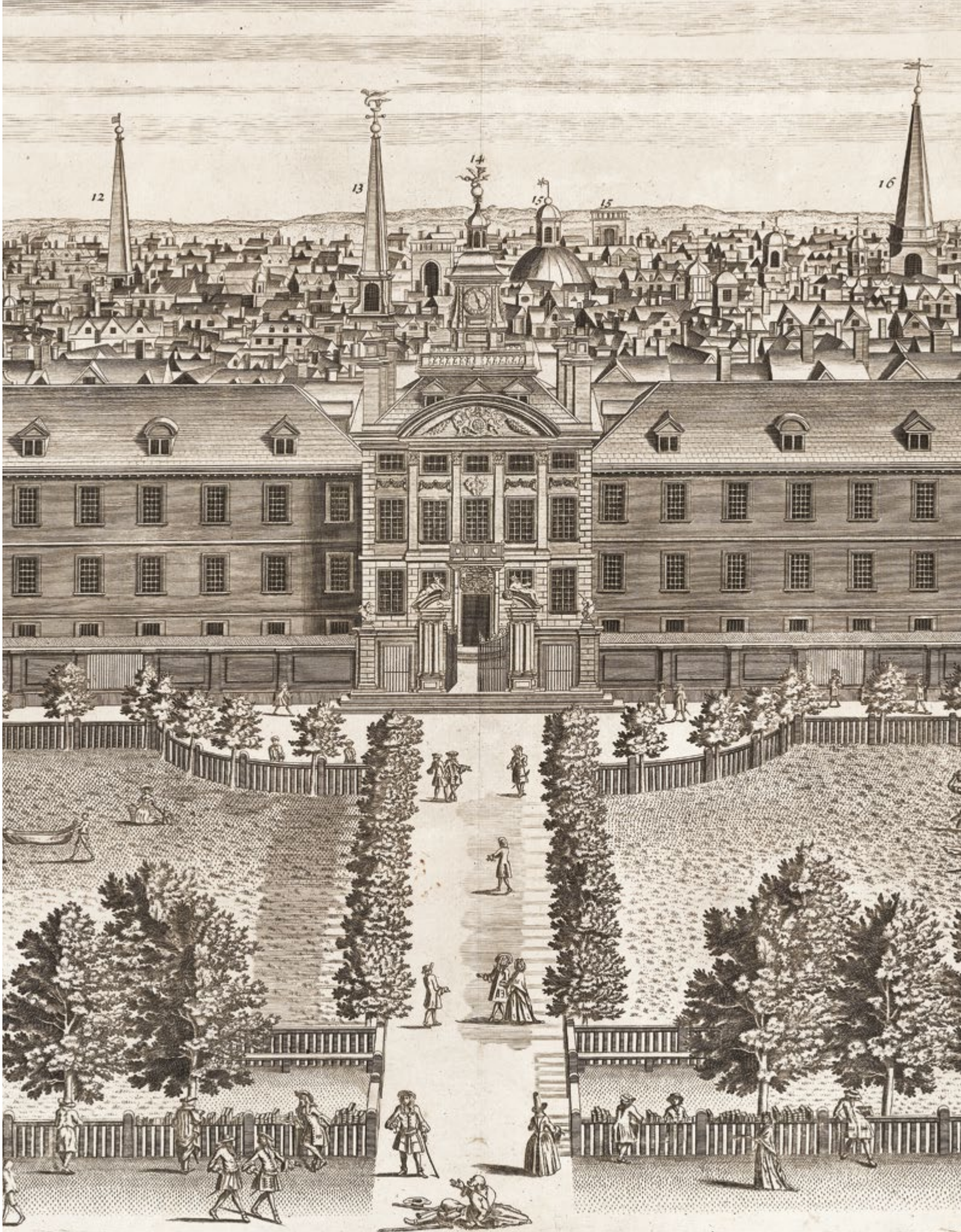
References
BM G,13.46 (south); BM G,8.2 (north).

“Very ornamental over chimneys or in halls,
stair-cases or entries”

The ‘New Prospect of ye South-Side [sic] of ye City’ is a prospect of the City of London as seen across the river extending from the Temple to the Tower of London. The view shows the ‘Old Play House’ (i.e. Dorset Gardens Theatre) at Whitefriars (which ceased to exist in 1705), St Paul’s Cathedral with a dome design which differs from that actually built, the tower of St Andrew Holborn without its urn pinnacles, Wren’s Custom House (burnt down in 1718), traitors’ heads spiked on London Bridge, and the Folly off Bankside. St Michael Crooked Lane lacks its spire. It does not appear to show the Tower of London’s Great Storehouse, completed 1692. The Northern Heights in the background resemble a mountain range. The dedication appears in a cartouche at the upper left, bordered with festoons and surmounted by the arms of Dr Gideon Harvey. Dr Gideon Harvey was supposedly appointed to the coveted post of Physician to the Tower of London for the same reason Sextus V was advanced to the pontificate: he was sickly, and would soon be dead. In the event Harvey lived and retained the post for over 50 years.

The title and imprint appear in a cartouche in the middle of the sky, surmounted by City regalia and with a scallop shell forming its base; it is flanked on the left by a river god holding the Royal Standard (pre-1707 design), and on the right by a river goddess holding a City banner. The city arms are at top right, lacking the helm in the crest.

The present example is the second state of an earlier panorama published by James Walker, dated by Hyde to approximately 1704.



The 'New Prospect of ye North-Side [sic]' extends from St Peter Cornhill on the left to St Martin Ludgate on the right. Most of the mid-distance is occupied by a portrait of Hooke's Bethlehem Hospital (built 1675-1676). St Michael Crooked Lane still lacks a spire. The dome of St Paul's Cathedral is inaccurately represented, being the artist's idea of how it would appear on completion. Staffage includes criers, beggars, a boy climbing over a fence into the grounds of Bethlehem Hospital, booksellers displaying their wares on the Hospital fence, and ladies drying sheets on the Hospital lawns.

The Dedication appears at top left in a cartouche festooned on either side and surmounted by the City arms. The central title cartouche is flanked by a river god and a river goddess each holding an oar. The city arms appear at top right lacking the helm in the crest. The prospect was listed in Henry Overton's 1717 catalogue (where it is recommended as "very ornamental over chimneys or in Halls, Stair-Cases, or Entries"), and also in the 1734 catalogue of Overton and Hoole.

The British Museum dates both prints to c1710. The 'South-Side' prospect was first published c1704 by James Walker, around the time that Gideon Harvey became Physician at the Tower. The 'North-Side' Prospect was also published by Walker, presumably at the same time. The prints both appear in Overton's 1717 catalogue.



London's calling

11 KIP, Johannes

*A Prospect of the City of London
[with] A Prospect of Westminster.*

Publication
London, 1718.

Description
Two engraved panoramic views, each of London and Westminster, each on two sheets joined, engraved titles in French and English, keys on the foreground.

Dimensions
Image: 500 by 1200mm
(19.75 by 47.25 inches).

References
Adams 22.37; BM 1880,1113.1183 and 1880,1113.1184.

A fine pair of views of London and Westminster from 'Nouveau Théâtre de la Grande Bretagne' published by David Mortier.

The Prospect of the City of London shows the city as seen from a high point on Southwark and it extends from St Clements Church to the Tower of London. The dome of St Paul's Cathedral and the many church towers dominate the skyline; London Bridge links the two shores and many ships travel on the Thames.

The Prospect of Westminster stretches from Parson's Green in the west to Temple in the east, including in the background the country around and the towns of Kensington, Hampstead and Highgate. Houses and landmark buildings are shown in elevation, as well as smaller details such as trees and people. The River Thames spreads throughout the foreground, populated by numerous ships transporting merchandise or people. The most important places of interest such as churches and famous houses are named in the key and these include Westminster Abbey, the Parliament, Buckingham House, St James's Park, St Martin's Church and Somerset House.

Johannes Kip (1653-1722) was a draughtsman, engraver and print dealer. He briefly apprenticed with the printmaker Bastiaen Stopendaal in Amsterdam before setting up his own business. Shortly afterwards he followed William and Mary to London, where he settled in St. John Street and conducted a thriving printselling business.





“The largest view of London ever to be published”

12 KIP, Johannes

A Prospect of the City of London, Westminster and St. James's Park.

Publication
London, [Thomas Millward?, after 1726].

Description
Engraving, printed on 8 sheets, joined, some small areas of restoration.

Dimensions
996 by 2030mm (39.25 by 80 inches).

References
BM 1880,1113.1181.1-12 (first state).
Ralph Hyde and Peter Jackson, Jan Kip's Prospect of London (Richmond: London Topographical Society, 2003); Ralph Hyde, private notes.

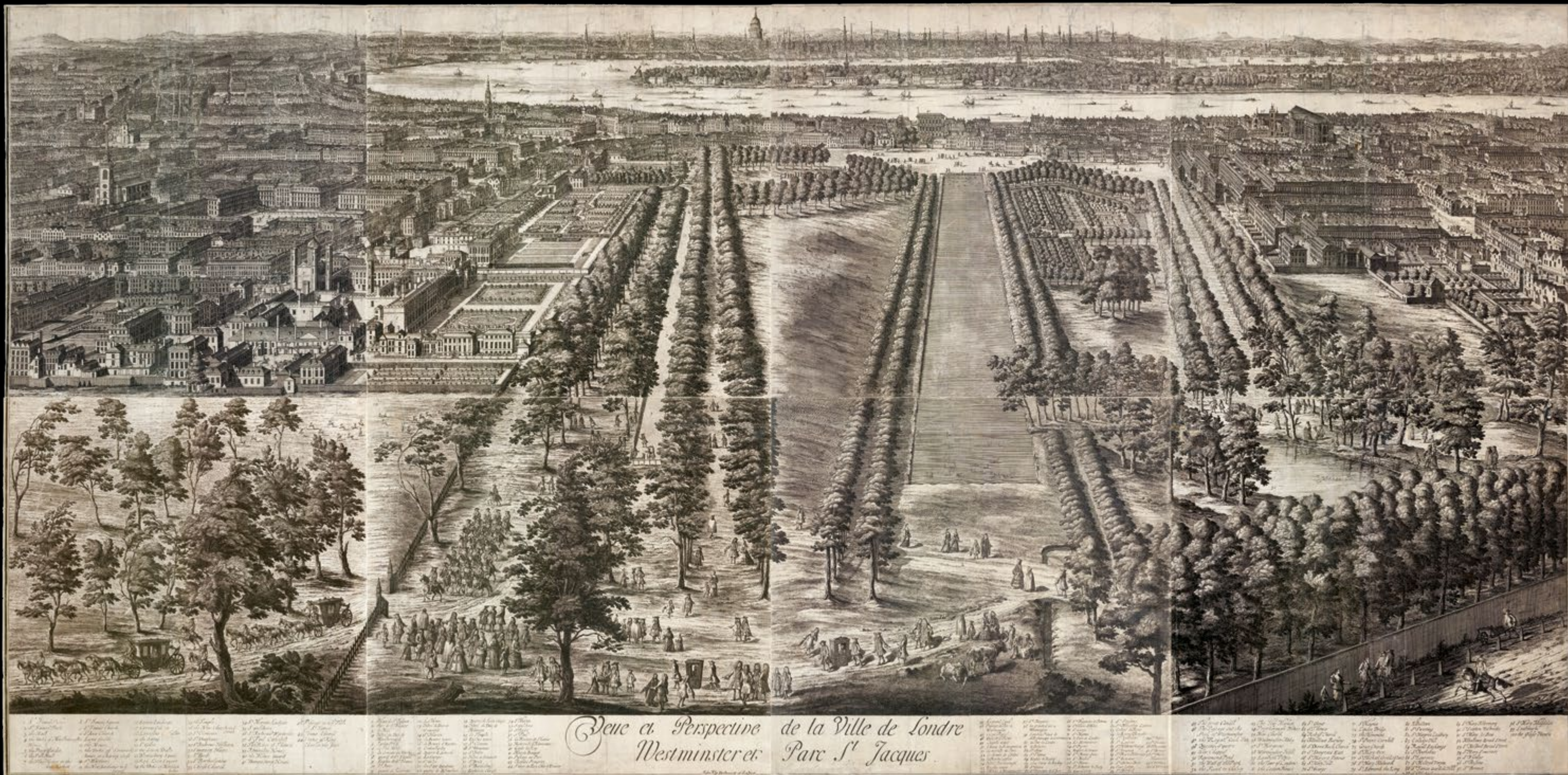
A fine example of Kip's view of London, the “largest view of London ever to be published” (Hyde and Jackson). Johannes Kip (c1652-1722) was a Dutch engraver and printer who moved to London, following William of Orange and his wife Mary after the Glorious Revolution.

Kip's prospect was not only innovative in scale, but also in perspective. Most prospects of London focused on the city, usually viewed from the south of the river. Kip used “an entirely novel view-point - the roof of Buckingham House” (Hyde and Jackson). The cost to the prospect of giving the Palace such prominence is a radical distortion of the more distant townscape. A satisfactory profile view of the City of London is achieved only by doubling the Thames back on itself. The focus of the print is on St James's Park, an epicentre of urban life. There is a herd of deer, who were tame enough to eat out of visitors' hands, and a flock of cows who were driven to the Whitehall end of the park every day to be milked (Kip has changed this to the Buckingham House end). The inhabitants range from the trio of women selling oranges (wearing kerchiefs as a sign of respectability), to the men playing pall-mall, a game similar to croquet which gave the London street its name, to the family of beggars just outside the gate. The most important characters, however, are George I, shown in his coach, and the Prince and Princess of Wales in their own coach just behind, escorted by a group of Horse Guards. Kip's decision to include them, as well as to use the viewpoint from Buckingham House, is a clear statement about his loyalty and about where the power in Britain now lay - in Westminster.

Publication was delayed by the Jacobite rebellion in 1715, and by the rift between the King and the Prince of Wales. Kip was left in a difficult position. Not only was the view dedicated to Caroline, Princess of Wales, who had defiantly chosen to go into political exile with her husband, even though it meant losing access to her children, but it also showed the Prince and Princess riding in a coach immediately behind the King. Luckily, the two were eventually reconciled and Kip was able to publish his view in 1720.

Hyde notes that most surviving copies, like this one, have eight sheets rather than the original 12, and identifies it as the third state, distinguished by the updated James Gibbs steeple on the church of St Martin in the Fields on sheet six (numbered 14) and the continuation of the neat lines around the references and title below the image. It must have been published after 1726, when St Martin in the Fields was reconsecrated, possibly by Thomas Millward who also published the second state (Hyde).





Twin Prospects

13 BOWLES, John

*The East Prospect of London
Southwark and the Bridge;
The West Prospect of London
Southwark and the Bridge.*

Publication

London, Printed and sold by John Bowles
at Mercers Hall in Cheapside, [1723-1731].

Description

Copper engraving consisting of two prospects, one above the other. First title and 85 references below the upper view, second title and 70 references in panel below lower view.

Dimensions

Image: 578 by 970mm (22.75 by 38.25 inches). Sheet: 602 by 1010mm (23.75 by 40 inches).

In this large-scale print Bowles has combined two earlier separately issued panoramas engraved by Sutton Nicholls and published by Henry Overton around 1718; both views, however, have been widely updated. Bowles records a number of new churches either finished or under construction, erected under the Commission for Building Fifty New Churches after the Great Fire: ‘New Church Horsley Down’ (i.e. St John Horsleydown, built 1732, designed by Nicholas Hawksmoor), ‘New Church, Westminster’ (i.e. St John the Evangelist, Smith Square, popularly known as Queen Anne’s Footstool due to its four towers, supposedly because when the architect Thomas Archer asked the Queen what she wanted it to look like, she kicked over her footstool and said “Like that!”, built 1714–1728), ‘New Church, Lombard St.’ (i.e. St Mary Woolnoth, built 1716–1727), Christ Church Spitalfields (built 1727–1733), and ‘New Church Old St.’ (i.e. St Luke Old Street, built 1732–1733, the burial place of William Caslon, whose typeface you are reading at this very moment). The Custom House is Wren’s, burnt down in 1718.

Ralph Hyde records a later state of this print, where the Cheapside imprint has been erased and replaced with one giving the new premises in Cornhill. John Bowles set up business in Cheapside in 1723 and moved to Cornhill in 1733, giving an approximate date for the print. The print is included in John Bowles' 1731 catalogue, and in his 1736 catalogue with other two-sheet prints, described as 'cheap and proper Ornaments for Halls, Rooms, and Stair-Cases.'



“The Vinegar House” and “The Pest House”

14 BOWLES, John and [Anonymous]

The South Prospect of the City of London [and] The North Prospect of the City of London & Westminster.

Publication

London, Printed and Sold by John Bowles at the Black Horse in Cornhill, 1732 [; and Henry Overton] 1712.

Description

Pair of engraved views, each printed on three sheets, joined.

Dimensions

571 by 1485mm (22.5 by 58.5 inches) and 610 by 1460mm (24 by 57.5 inches).

References

BM 1880,1113.1194 (south);
BM G,13.38 (north).

A pair of views of the City of London taken from each side of the River Thames.

The south prospect is the third state of this panorama, originally published in 1710, probably by Henry Overton, in whose catalogue it appears in 1717. The coat of arms at the upper left corner has been changed from those of Queen Anne in the first state to the Hanoverian coat of arms, with the letters “GR” for “George Rex” above and the motto he adopted, “Dieu et mon droit”, underneath: Anne had chosen to use “Semper eadem”.

The image is copied from Kip’s panorama (item 11). However, it is more naïvely drawn distorting the perspective to make the church towers appear smaller. Prominence is given to the Great Store House at the Tower of London, and the tower of St Clement Danes (pre-Gibbs) is included. The Custom House on all editions is Wren’s (burnt 1718), not Ripley’s that replaced it. The tower of St Andrew Holborn lacks its urn pinnacles. St Michael Crooked Lane has a regular spire, not the three-stage one that was actually built. The Folly is shown off Bankside.

The north prospect shows the capital from what was then open land in the north of London, popular for walking. The artist has inserted himself at the left of the picture with a drawing board. This unusual viewpoint enables the inclusion of landmarks not visible from the other side of the river, including the White Swan (39), a public house in Covent Garden; the vinegar house (42), an important landmark at a time where vinegar was used for everything from dyes to masking smells; the pest house (40), a building where victims of the plague and leprosy could be quarantined from the rest of the population.

The title is engraved upon a swallow-tailed, tasseled banderole in the sky, with the Royal arms as borne by Queen Anne, 1707-1714 at top left. The City arms (helm absent from crest, and dragon’s wing surmounting crest-wreath turned to sinister) are at the top right, and 51 references appear as a key at the bottom.

There is only one known state of this, published in 1712 by Henry Overton.





William III's Folly

15 WERNER, F[riederich] B[ernard]
London.

Publication
[Augsburg], George Balthasar Probst,
[after 1781].

Description
Copper engraving, printed on two sheets,
joined.

Dimensions
Image: 368 by 1130mm (14.5 by 44.5
inches). Sheet: 392 by 1180mm (15.5 by
26.5 inches).

An impressive post-Fire view of London, showing the city as viewed from the south from Somerset House to the Tower. At top left and top right are compartments containing 70 references in German, English, and Latin. Reference 43 in the key is to St Clement Danes with Gibb's tower, however, reference 4 is to the same church with its pre-Gibb's tower. The Folly is shown moored off Bankside. The Folly was a barge erected in the reign William III for "musical entertainment". Reference 49 is to 'The Schips building Platz', resulting surely from a misunderstanding. The Custom House is Wren's (burnt 1718), not Ripley's that replaced it.

Georg Balthasar Probst was a German artist, engraver and publisher in Augsburg. Probst came from an extended family of printers, whose businesses can all be traced back to the publishing firm of Jeremias Wolff (1663-1724). After Wolff's death his firm was continued as "Wolff's Heirs" (Hoeres Jer. Wolffii) by his son-in-law Johann Balthasar Probst (1689-1750). After Probst's death in 1750,

his descendants divided the business and published under their own imprints: Johann Friedrich Probst (1721-1781), Georg Balthasar Probst (1732-1801) and Johann Michael Probst. Another part of the Wolff-Probst firm was acquired by the Augsburg publisher Johann Georg Hertel (1700-1775), whose son Georg Leopold Hertel had married a sister of the Probsts. In the next generation, Georg Matthäus Probst (d. 1788), son of Georg Balthasar Probst, also became an engraver of portraits and views.

The third state as identified by Ralph Hyde. The first state has the imprint, "Toh. Fried. Probst, Hoeres Ier: Wolffy excud. Aug[sburg] Vind." (cf. BM), the second, "Georg Balthasar Probst Hoeres Ier: Wolffy excud.", with the privilege "Cum Gratia et Privilegio Sac: Caes : Majestatis."



The Bucks’ five-part panorama

16 BUCK, Samuel and Nathaniel

A General View of London and Westminster.

Publication
London, Published by Robt. Sayer, 53, Fleet Street, 1749, [but 1788].

Description
Copper engraving, printed on five sheets.

Dimensions
Each image approximately: 315 by 815mm. (12.5 by 32 inches). Each sheet approximately: 390 by 855mm. (15.25 by 33.5 inches) Total: (approximately, if joined) 280 by 3175mm (11 by 125 inches).

References
FWM; Richard Gough, British Topography (London: T. Payne and Son, and J. Nichols, 1780); LMA; Museum of London; YCBA. H. Phillips, The Thames about 1750 (London: Collins 1950); No. 54/6-10 in London Illustrated; Ralph Hyde, A Prospect of Britain (London: Pavilion 1994), pp.22, 47-48; pls 40-44; Ralph Hyde, private notes.

The fifth state of this panorama, as identified by Ralph Hyde.

Detail includes masons completing the construction of Westminster Bridge (opened 1750), anglers fishing from lighters, fishing boats trawling, and bathers in the river.

In the London Evening Post, 13-15 February. 1746, the Bucks announced they would be publishing four prospects of London and Westminster. These, together with two prospects of Portsmouth, would complete the English series. The advertisement concludes: “N.B. Though the Prospects of London &c. will take much more Time in performing than any of the former sets, the subscriptions will be no more than the former sets, that is, 5s. paid at the time of Subscribing, and 10s. upon Delivery.” Nineteen months later, in the London Evening Post, 24-26 November 1747, subscribers were informed that five drawings of London and one of Portsmouth had been taken. Drawings and subscription lists could be examined at the Bucks’ Middle Temple chambers, from where proposals could be obtained. In the same newspaper, 17-20 June 1749, they asked subscribers to pardon them for the delay in publishing the London and Portsmouth views, a situation caused by Samuel’s indisposition and their desire to render the engravings as perfect as possible. Publication was assured for 1 September. On 2 September the Bucks announced in the General Advertiser that the plates for London and Portsmouth were at last completed, and impressions were now being printed off. Delivery would be on 11 September, after which date no more subscriptions would be accepted. Gough records that the Bucks were “four months about it”-presumably the engraving of the London plates. Original drawings for the London and Westminster engravings are to

be found in the British Museum Print Room and at the Ashmolean Museum’s Sutherland Collection. The Ashmolean’s drawings, in pen and wash, are for sheets 1 and 2 only. Pen and wash drawings for the section Millbank to Essex Stairs section were auctioned at Christies on 2 April 1996, lot 27. They are now in a private collection. They differ from the final version in several respects: little more than the facade is shown of Westminster Bridge, the boats on the river are either entirely different or positioned in different places, and some of the more distant church spires are shown smaller (and thus more correctly) than in the final version. The British Museum’s are mounted to form one continuous strip. In the opinion of the late Edward Croft-Murray the drawings in the main were probably the work of Chatelain, who would have been responsible for putting in the sky and the foreground, and for redrawing the topographical mid-distance. On the reverse of the British Museum’s drawing is the inscription: “Buck’s original drawing of modern London finished in the reign of George III, Buck’s widow had refused £70 for it. I bought it afterwards at Baker’s in Covent Garden.”

The prints were still being marketed in the nineteenth century. They are listed in the catalogues of Sayer and Bennett, 1775, Robert Sayer, 1786 (as the present example), Laurie and Whittle, 1795, and Whittle and Laurie, 1813.



London from Islington

17 SWERTNER, Johannes

A View of the Cities of London and Westminster with the Suburbs and Circumjacent Country Shewing the steeples of all the Churches and as many of the Public Buildings as are seen from the gallery of the steeple of Islington which town appears in the foreground.

Publication
London, Published as the Act directs by John Swertner No. 10 Nevils Court Fetter Lane, 1789.

Description
Etching with aquatint, printed in blue. Title, artist-engraver, and imprint in margin beneath the image. Accompanied by a key-block with 140 references. The key-block carries the imprint: 'Published as the Act directs by I. Swertner Augt. 1st 1789.'

Dimensions
Image: 250 by 730mm (9.75 by 28.75 inches). Sheet: 490 by 800mm (19.25 by 31.5 inches).

References
BL Maps K.Top.21.56; BM 1880,1113.4963.

Jan Swertner, born in Harlem in the Netherlands in 1746, was a Moravian minister. In the handbill described below he refers to himself as ‘one not professionally an artist’. The prospect, nevertheless, is highly professional and, in the selection of viewpoint, novel. Rejecting the picturesque composition beloved of contemporary British artists, in which “the Cities themselves, by being so far removed from the back Ground become Objects of secondary Notice”, he chose “after much Trial and Search” the lantern of St Mary Islington from which to make his drawings. From here the townscape was free of picturesque foreground detail; and in place of tree stumps and gesturing staffage Swertner provides us with a view of a North London suburb at a time of change and development.

The foreground detail is not described in the key. Across the immediate foreground is Church Street (now Gaskin Street). In the centre tilers are depicted completing the roof of the chapel for the dissenting Islington blacksmith, John Ives. Later the building would be used by Lady Huntington’s Connexion, and later still as a school. Church Street links Upper Street on the right to Lower Street (now Essex Street) on the left. Branching off Lower Street is Colebrook Row. Nearby are Bird’s Buildings, where at a later date the prolific London topographical artist, Thomas Hosmer Shepherd, would live. Mid-centre is Islington Green and the backs of the buildings of Old Paradise Row. Camden Street can be identified to the east of it. The Old Pied Bull, said to have been the home of Sir Walter Raleigh, is on the right in Upper Street.

A handbill issued by Swertner announcing the prospect’s publication (copy in the John Johnson Collection, Bodleian Library) informs potential purchasers that it could be obtained from “the Publisher, No. 10 Nevils Court, Fetter Lane; Mr. Nichol, No. 58 Pall-Mall; Mr. Faden, No. 487 Strand; Mr. Stockwell, 191 Piccadilly; Mr. Wilkinson, No. 58 Cornhill; Mr. Cary’s, the Corner of Arundel Street, Strand; Mr. Harris, No. 3 Sweetings-Alley; And other Printsellers.’ Prices quoted are ‘10s.6d. - Proof Impressions, 16s. - Coloured, £1.1s. - Highly finished, in Colors, from the original Draught, by the Publisher, £1.11s.6d.” The handbill recommends purchasers either to frame the view and key-block as one, or to mount the key on a panel attached to sliders at the back of the frame, that could be slid out or pushed back in again at pleasure.

The print was reproduced as London Topographical Society Publication No. 124, printed by Curwen Press, and issued as an extra publication to members in the Society’s centenary year, 1980.



A View of the Cities of London and Westminster with the Suburbs and Circumjacent Country Shewing the steeples of all the Churches and as many of the Public Buildings as are seen from the gallery of the steeple of Islington which town appears in the foreground.

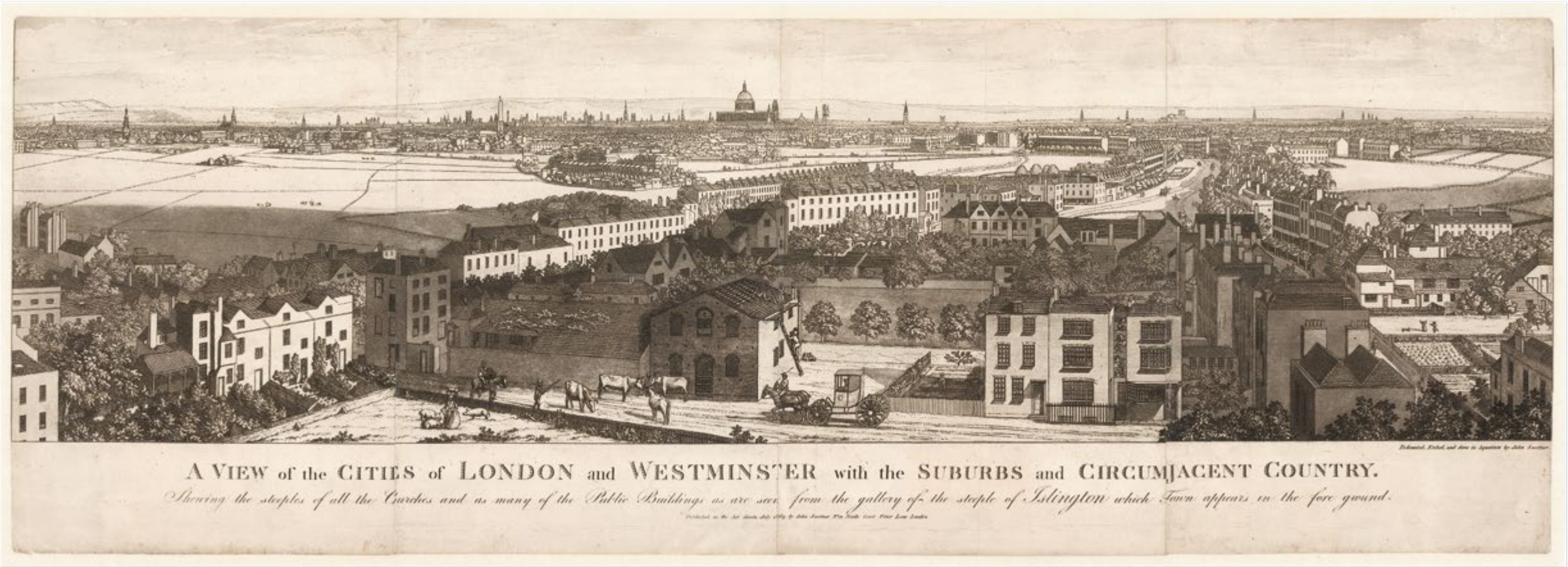
Publication
London, Publish'd as the Act directs by John Swertner No.10 Nevils Court Fetter Lane 1789.

Description
Engraved print with aquatint.

Dimensions
485 by 800mm. (19 by 31.5 inches).

References
BL Maps K.Top.21.56 (with key sheet); BM 1880,1113.4963 (with key sheet).

Another example of Swertner's novel prospect, printed in black.



The First Panorama

19 **BIRNIE, Frederick after BARKER, Henry Aston and Robert**

[London from the Roof of the Albion Mills].

Publication
Published as the Act directs, 1792 [to] 1793.

Description
Hand-coloured engraving with aquatint, printed on six sheets.

Dimensions
430 by 3300mm (17 by 130 inches).

References
J.R. Abbey, *Life in England*, in *Aquatint and Lithography* (London: Curwen, 1956), p.460; R.D. Altick, *Shows of London*, p.130-132; *London from the roof of the Albion Mills*: a facsimile of Robert and Henry Aston Barker's panorama of 1792-3; Ralph Hyde, *Panoramania: The Art and Entertainment of the 'All-Embracing' View* exhibition catalogue, Barbican Art Gallery, 1988, no. 28; Ralph Hyde, *Gilded scenes and shining prospects*, 59; Ralph Hyde, private notes; J. Pragnell, *London panoramas of Robert Barker and Thomas Girtin* (London: LTS, 1968).

A fine example of the world's first panorama, in the original sense of the word.

A panorama in the eighteenth century was a circular painting showing a landscape in the round, housed in a specially built viewing structure. The first panorama was conceived by the British painter Robert Barker, who patented the idea in 1787, and beginning with the city of Edinburgh in the round. This first attempt was unsuccessful, and was dismissed by Sir Joshua Reynolds. Barker persevered, however, and his son Henry made the drawings for their London panorama from the roof of the Albion Sugar Mills at the south end of Blackfriars Bridge in the winter of 1790-91. The vantage point was chosen because it was then the highest structure between St Paul's Cathedral and Westminster Abbey, before the Mills burnt down shortly after the drawings were completed in March 1791. Robert enlarged the drawings onto a canvas measuring 1479 square feet, displaying it in a temporary rotunda in 1792. It was very popular, sparking interest in his panoramas of other cities, and Reynolds had a change of heart: "Nature can be represented so much better there than in a painting restricted by the normal format".

In 1793 Barker commissioned an Edinburgh architect, Robert Mitchell, to design a special building for exhibiting panoramas. Mitchell's rotunda was erected in Cranbourne Street, on the north side of Leicester Square. The building allowed for the simultaneous display

of two panoramas in an Upper and a Large Circle, as shown in an aquatinted cross-section of the building which Mitchell published in 1801. The panorama then toured Europe, visiting Hamburg, Leipzig, Vienna, Paris, and perhaps Amsterdam.

Frederick Birnie's aquatints were made while the panorama was still on show, demonstrating the level of public interest. The aquatints also served as the source for the first panorama show in North America (Altick). The image was copied onto canvas by William Winstanley, who exhibited the resulting panorama in 1795 in Greenwich Street, New York.

To inform the public of the intended publication of the prints a handbill was circulated. A copy of it is to be found in 'Preparations for a Third Edition of R. Gough's British Topography' in the Bodleian Library, Oxford. It reads:

"Proposals for publishing six elegant aquatinta prints, which, if joined will represent the City of London and the entire surrounding country as seen from the top of the Albion Mill, Conditions. No money additional at the time of subscribing. Each print to be 22 Inches by 17 Inches. To Subscribers 7s., if Coloured 14s. and to be paid for on delivery. Printed by James Adlard, No. 39 Duke Street, Smithfield".





Boydell’s Thames

20 **STADLER, J[oseph] C[onstantine] after FARINGTON, J[oseph]**

View of London from Lambeth.

Publication
 London, Pub. By J & J Boydell, Shakspeare Gallery, Pall-Mall, and N. 90, Cheapside, 1795.

Description
 Hand-coloured copper engraving with aquatint.

Dimensions
 Image: 305 by 520mm. (12 by 20.5 inches).
 Sheet: 470 by 685mm (18.5 by 27 inches).

References
 Adams 75/59; Joseph Farington, Diaries Vol 1: 1793 - 1802 (Hutchinson & Co: London, 1922).

A view from St Mary Lambeth’s tower looking across the Thames to Westminster Abbey, and up the river to the City of London. Westminster Bridge is in the centre, and Lambeth Palace, seat of the Archbishop of Canterbury, to the right.
 From the second volume of Farington’s ‘History of the River Thames’, (London: J. & J. Boydell, 1794). The work, issued with plates either printed in sepia or coloured, contained two double-page spreads of London, this view from the west and a companion view from the Royal Observatory in the east. Joseph Farington wrote in his diary, on 17 August 1794: “Went to the top of Lambeth steeple to look at the view of London” (Farington). On 18 August he writes: “Went this morning to Lambeth & from the top of the Steeple began the view of London.” Smirke dined with Farington on 3 September. J.C. Stadler, who would engrave the plates, joined them. The three men examined the drawings for the second volume of the book together, and voiced their approval of John Boydell’s idea of providing two general views of London.

The view from Canonbury Tower

21 **SWERTNER, John**

London.

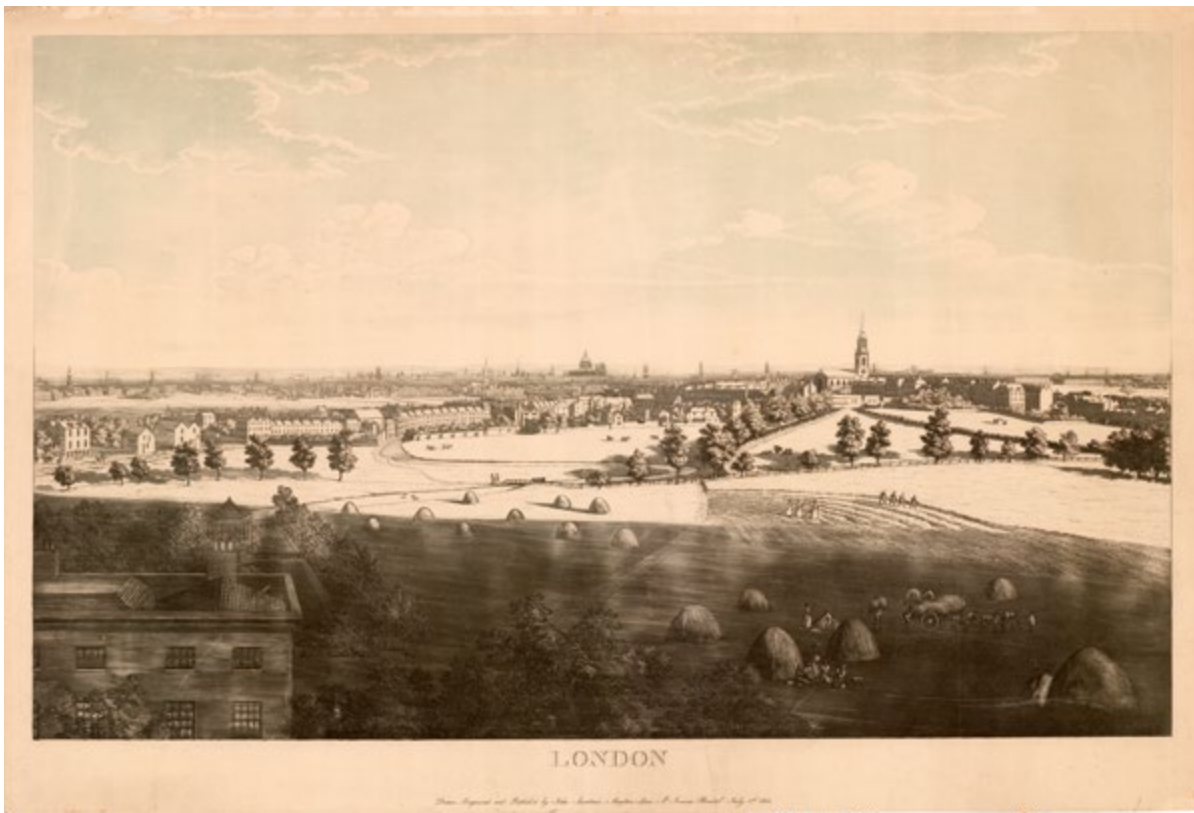
Publication
 Bristol, Drawn, Engraved and Published by John Swertner, Maudlin Lane, St James’s Bristol, 1801.

Description
 Etching with aquatint.

Dimensions
 Image: 430 by 700mm (17 by 27.5 inches).
 Sheet: 500 by 745mm. (19.75 by 29.25 inches).

References
 BM 1865,0520.276.

A view taken from Canonbury Tower looking south-south-west. In the foreground on the left is to be seen part of Canonbury Place with gardens and summerhouse. In the foreground and mid-distance on the right is a haymaking scene. The New River meanders across the fields towards the built-up district of Islington parish where may be identified Astey’s Row and the back of buildings in Lower Street (now Essex Street). Ahead is St Mary Islington, and on the right is Upper Street. The foreground is covered by a heavy shadow. There is no key but the key-block accompanying Swertner’s earlier panorama (item 17) may be used to identify many of the distant buildings.
 Guildhall Library has an outline etching for this engraving; a copy with sky and distant townscape printed blue; and a copy with some hand colouring.



Southwark from the North

22 RICHARDSON, William

Southwark, with part of Saint George's Fields Taken from an elevated situation at the back of Beaufort Buildings, Strand.

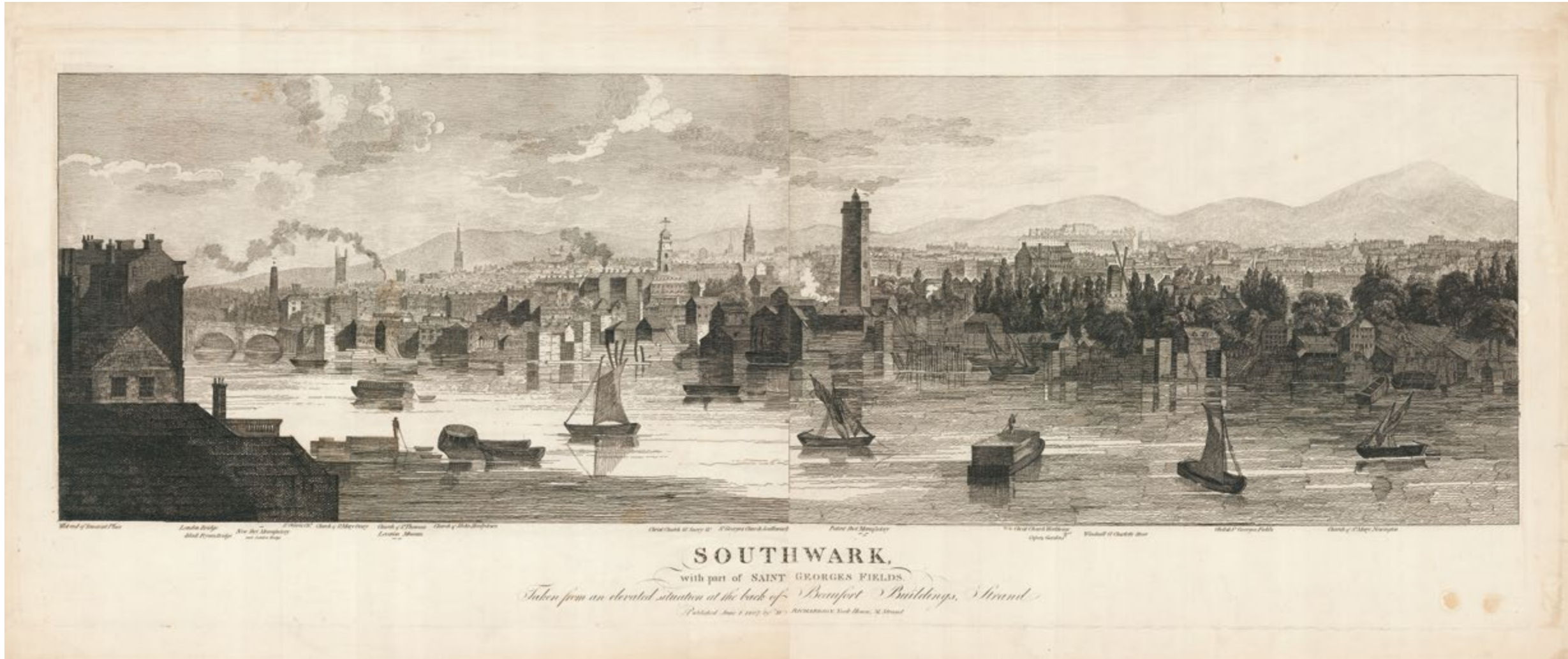
Publication
London, Published by W. Richardson, York House, 31, Strand, 1807.

Description
Copper engraving, printed on two sheets.

Dimensions
Image: 335 by 1090mm (13.25 by 43 inches). Sheet: 449 by 616mm (17.75 by 24.25 inches).

References
BM 1880,1113.1205.

A view of Southwark from the north bank of the River Thames, reaching from Somerset House to St Mary Newington Church. Various buildings of interest are labeled along the lower edge, including the Leverian Museum, a now defunct natural history museum.



The Rhinebeck Panorama

23 HAVELL Jnr., R[obert]

*An Aeronautical View of London
Drawn & Engraved by R. Havell.*

Publication
London, Published by R. Havell, 77 Oxford
Street, Opposite the Pantheon, 1831.

Description
Engraving with aquatint, fine contemporary
colour. Between the borderlines on the left
and right are devices enabling the user
to calculate distances within the print.
Between the bottom borderlines are four
compasses indicating the extent to which
the print should be curved when viewed.

Dimensions
Image: 274 by 990mm (10.75 by 39 inches).
Sheet: 405 by 1105mm (16 by 43.5 inches).

References
F. Burt, *Steamers of the Thames & Medway*
(London: Richard Tilling, 1949); Ralph
Hyde and Peter Jackson, *The Rhinebeck
Panorama of London, c1810* (London: LTS,
1981); Sotheby's, *Important British Pictures*
sale catalogue, 9 June 1998.

The viewpoint is midway between Bermondsey and St Katherine's from a station, according to the key, 402 feet above the Thames, looking west. It shows St Katherine's Dock, opened in 1828, and New London Bridge, due to be opened on 1 August 1831. Old London Bridge, demolished in 1832, is not shown. The panorama's title is likely to have been chosen to capitalize on the intense ballooning interest of the day.

The four large drawings for this panorama, measuring 2615 mm (103") in total length, were purchased at auction by the Museum of London (Sotheby's, 9 June 1998, lot 18). Discovered in 1940 stored in a barrel in a loft of a house in Rhinebeck, N.Y., they show London as it was in c1810 (conceivably 1814, during the visit of the Allied Sovereigns). Initially the drawings may have served as the illustration for a cosmorama-type entertainment; series of such views during this period were being exhibited at Spring Gardens. Three unidentified artists may have been involved, one providing the marine detail, the second the

topography, and the third the more distant landmarks. Evidently by 1831 the drawings were in the hands of Robert Havell Junior who reduced the view and updated it, incorporating the newly built Custom House and St Katherine's Dock, etc., and introducing some new vessels, such as the steam packets Dart and Columbine. The likelihood is that the drawings were taken by Havell to the U.S. when he emigrated in 1839. The Havells ultimately settled on the Hudson, first at Ossining, then at Tarrytown, N.Y., approximately 50 miles down river from where the drawings were discovered. A thumbnail version of the panorama appears on one of Havell's trade cards. It can also be identified hanging on the wall in an interior view of Havell's Zoological Gallery, Oxford Street, which features on another trade card.

A separate key sheet, consisting of a key-block and 192 refs. was published. Two states of it are known, one with the imprint of R. Havell, Messrs. Treuttel, and Wurtz and Co., the other with the imprint consisting of Havell's details only.



The publication of the print was announced in the Literary Gazette, 14 May 1831: 'Interesting Novelty, just published. An Aeronautical View of London and its Environs, arranged in a novel and interesting Style, exhibiting every Feature of the British Metropolis, disposed in the form of a Rotunda, and viewed through the medium of Magnifying Glasses, producing an Appearance of Nature hitherto unattainable in other than large Panoramic Views. Price of the Print in Rotunda, with Magnifying Glasses and Portfolio, £1.15s. The Print with Key, 15s.'

Aeronautical views were enjoying a period of popularity. Moving panoramas at pantomimes at the Theatre Royal, Covent Garden, included Harlequin and Poor Robin (1824) - "The Clown's Aeronautical Excursion from London to Paris, including various views from the English Metropolis till his Arrival in the Gardens of Thuilleries in Paris" (the clown being Grimaldi); and Harlequin and the Magick Rose (1826) with "A Panoramick Aerial Voyage Representing the following Cities and Capitals... Constantinople, St Petersburg... Amsterdam... Dover... Ramsgate Pier, and London Bridge, Nearer view of London Bridge, which changes to the intended New Bridge" painted by T. Grieve, Luppino, W. Grieve.

'The Dart' was built in 1823 by Evans of Rotherhithe for the London and Margate service. 'The Columbine' belonged to the General Steam Navigation Co. It was built by Evenden at Deptford, and in the 1840s was running to Havre. In 1855 it was stranded near Rotterdam.

We are aware of four states of this engraving: 1) dated "April 20, 1831" in the imprint (cf. BM, Huntingdon, Yale); 2) dated "1831" (the present example); 3) Date in imprint altered to 1836 (BI, LMA, MoL); 4) Print as adapted, it would seem, for the rotunda, with wooden strips and eye-hooks attached to each end. In the sky is a paste-over consisting of a balloon labeled 'Graham'. Standing in the cockpit of this balloon is the aeronaut accompanied by the artist sketching the London scene below (GL).



A French version of Havell’s Aeronautical View

24 [after HAVELL Jnr., Robert]

Panorama de Londres vu de la Nacelle d'un Ballon.

Publication
Paris, Le Roi, Place de Louvre No. 8, [c1840].

Description
Engraving with aquatint.

Dimensions
Image: 255 by 990mm (10 by 39 inches).
Sheet: 315 by 1040mm (12.5 by 41 inches).

References in French, without key numbers, in lower margin. A close copy of Havell’s ‘Aeronautical View...’ (item 23).
Rare. We have only been able to trace four other examples of this print; item 25, a coloured example in a private collection, and the institutional examples held by the Guildhall Library and Westminster Art Collection.



In colour

25 [after HAVELL Jnr., Robert]

A close copy of Havell's 'Aeronautical View' and a trimmed, coloured, example of item 24.

[Panorama de Londres vu de la Nacelle d'un Ballon].

Publication
Paris, Le Roi, Place de Louvre No. 8, [c1840].

Description
Engraved print with fine contemporary colour, trimmed within platemark, with black wash borders.

Dimensions
Image: 270 by 996mm (10.75 by 39.25 inches).



A cosmoramic view of London

26 **BANKS, J[ohn]. H[enry], by and after**

A Cosmoramic View of London.

Publication
London, Published as the Act directs by E. Wallis, 42 Skinner St. Snow Hill, & by J.H. Banks, 31 Tonbridge Place, King's Cross, Ackerman & Co. 96 Strand & T. Houlston, 154 Strand. [1843].

Description
Copper engraving with aquatint.

Dimensions
Image: 398 by 995mm (15.75 by 39.25 inches). Sheet: 550 by 1160mm (21.5 by 45.5 inches).

An aerial view from a point just south of the Elephant and Castle and valuable therefore in depicting the topography of South London. On the left edge are Vauxhall Bridge, Hyde Park Corner and Regents Park; on the right the Tower and West India Docks; in the foreground Lambeth Palace and the Elephant and Castle; and on the far horizon Highgate Archway. Street names appear on the image as they would on a map. About 300 buildings carry reference numbers.

The view shows Hungerford Suspension Bridge though it was not completed until 1845, and the Houses of Parliament though they were not completed until 1860. A compass features in the centre of the title.

This, the second state of the print (with the addition of Ackerman and Houlston in the imprint), carries the title 'Cosmoramic View', one presumes because its proportions and presentation of subject were similar to those of the views exhibited in the Cosmorama Rooms, 209 Regent Street. Later views are entitled 'Panoramic View'. It would be intriguing to know the circumstances for the title change.

The print was originally accompanied by a single-sheet key or by a 16-page booklet entitled, 'Key of Reference to the Cosmoramic View of London' (London: E. Wallis, J.H. Banks, Ackermann & Co., and T. Houlston, 1843), printed by J.H. Banks. Birmingham Public Library's single-sheet key is entitled: 'Key of Reference Banks's Cosmoramic View of London 1844.' Its imprint reads: 'London: published as the act directs, by E. Wallis, 42, Skinner Street, Snow Hill; J.H. Banks, 31, Tonbridge Place, King's Cross; Ackermann and Co., 96, strand; and T. Houston, 154, Strand.' Guildhall Library's single-sheet key is entitled: 'Key of Reference to Wallis's Panoramic View of London, 1845.' Its imprint reads: 'London: published as the act directs, by E. Wallis, Skinner Street, Snow Hill.'

An advertisement for this print appears in 'Brighton As It Is' (London: Wallis, 1844): 'London at a Glance. Extraordinary Curiosity! A Cosmoramic View of London. Engraved on steel and exhibiting at one view every Public Building, with the Docks, Railroads, Parks, Bridges, Squares, Palaces, and every object worthy of notice; equally interesting and useful to the resident, stranger, or foreigner. Especially adapted for Coffee Rooms, Hotels, Libraries, and Public Buildings. Price 5s. Plain, or 15s. Coloured. Published by E. Wallis, 42 Skinner St. London.'





A COSMORAMIC  VIEW OF LONDON.

LONDON: Published at the Sun Office, No. 27 MARK LANE, by T. HALL, at the Sign of the Sun, in FLEET STREET, by J. HARRISON, at the Sign of the Sun, in ST. MARK LANE, and at the Sign of the Sun, in ST. MARK LANE, 1841.

- 27

BANKS, J[ohn] H[enry], by and after

The third state of the print, with title changed to: ‘A Panoramic View of London’, here with original colour.

A Panoramic View of London.

Publication
London, Entered at Stationer’s Hall & Published as the Act Directs by Edward Wallis, No.42, Skinner St, Snow Hill, [c1845].

Description
Copper engraving with aquatint with contemporary hand-colour.

Dimensions
Image: 398 by 995mm (15.75 by 39.25 inches). Sheet: 585 by 1090mm (23 by 43 inches).



- 28

BANKS, J[ohn]. H[enry], by and after

The third state of the print, with title changed to: ‘A Panoramic View of London’, here uncoloured.

A Panoramic View of London.

Publication
London, Entered at Stationer’s Hall & Published as the Act Directs by Edward Wallis, No.42, Skinner St, Snow Hill, [c1845].

Description
Copper engraving with aquatint with contemporary hand-colour.

Dimensions
Image: 398 by 995mm (15.75 by 39.25 inches). Sheet: 490 by 1060mm (19.25 by 41.75 inches).

References
BL Maps 162.n.2.



Key to the City

29 WALTER, H. after ALLOM, Thomas [with] [?LE KEUX, J.H.]

[1:] *Londres, Vue Prise de la Tour de l'Eglise de St Brides.* [and 2:] *A Descriptive Key to the Engraving of the View of London as taken From the Steeple of Saint Brides Church;* [and 3:] *A Descriptive Key to the Engraving of the View of London as taken From the Gallery of St Paul's Cathedral.*

Publication
[1:] Paris & London, Wild Editeur, 15 rue de la Banque (Près la Bourse), [2 & 3:] [Ernest Gambart] [c1846] and [c1840-1850].

Description
Lithograph, printed in three colours, offered here with two steel engraved key sheets.

Dimensions
1: Image: 347 by 560mm (13.75 by 22 inches). Sheet: 457 by 630mm (18 by 25 inches). 2 & 3, sheet: each 450 by 630mm (17.75 by 24.75 inches).

References
Art Union, June 1844, p.168; Art Union, April 1846, p.118; The Builder, 1844, p.272; BM 1880,1113.1218; BM 1880,1113.1220.

The first state of the French edition of this bird's eye view of the city, accompanied by two companion steel engraved key-blocks.

Allom's drawing for this print was exhibited at the Royal Academy in 1844. It was reviewed in The Builder (1844). Curiously J.T. Willmore (one of J.M.W. Turner's engravers) exhibited a drawing of the same scene and in the same exhibition. The Art Union's reviewer described Allom's drawing as "a maze of tiles and roofs, garret windows, and chimneys, with the upper part of St. Paul's, and the steeples of the sundry churches rising out of the mass of deformity...", but confessed he had "an utter aversion to all such barbarous, unartistic representations as bird's-eye views" (June 1844). The same journal carried a kinder review of the engraved version of the image and of a companion engraving: "...Their accuracy as to minute detail is absolutely wonderful; while as a whole the effect is singularly fine. It is positively marvelous to note not only each individual street but each separate house exhibited with remarkable fidelity... Mr. Allom has by these fine productions extended his well-earned and merited fame" (April 1846).

The Fleet Prison, the outer walls of which were demolished in February 1846, is still shown on the image intact.

The view is offered here with the rare key sheets to Allom and Walter's pair of views of London, one taken from the steeple of St Bride's Church and one from the gallery of St Paul's Cathedral, which give 100 and 185 references respectively. Together they show the City of London from two opposing viewpoints, with a numbered key of the main buildings underneath, including churches and places of business. The British Museum has a copy of the key-block to the view of the Steeple of St Brides Church, and the Guildhall Library has a key, with numbers but without place names, presented by J.H. Le Keux. It is, therefore, likely that he was the engraver of both keys.

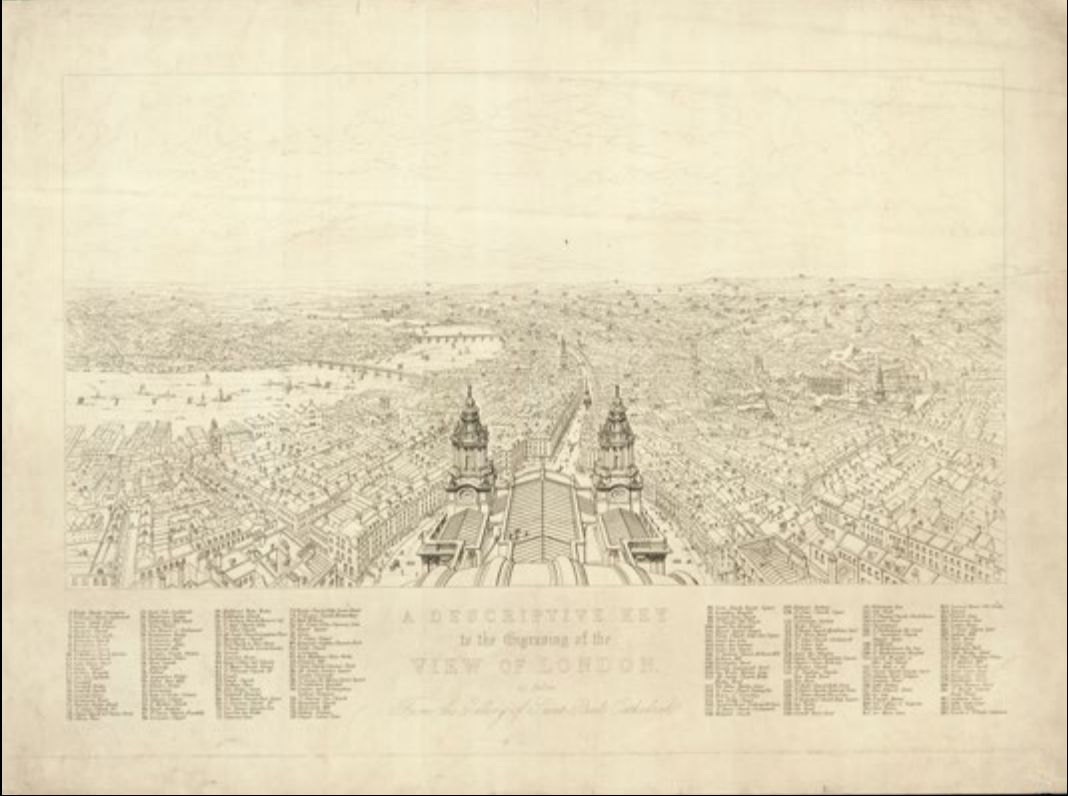


Thomas Allom (1804-72) was an architect and artist. He trained at the Royal Academy, and was one of the founder members of the Institute of British Architects in 1834. He specialized in topographical scenes.

The second state of the print bears the imprint “Paris chez Wild, Editeur, Passage du Saumon, No. 38”.

A related watercolour drawing, curiously signed ‘E. Duncan [1839?]', was with Christie's in April 2006.

The steel plate for the engraving was later acquired by the Fleet Street map and globe maker, G.F. Cruchley. It was auctioned at the sale of Cruchley's stock at Hodgson's, 16 January 1877.



Balloon Debate

30 **ARNOU**T, Jules, [drawn and lithographed]; [printed by] **LEMERC**IER & Cie.

London, view taken in balloon; The City London view taken in balloon. Londres en ballon, vue prise au dessus de Waterloo Road : Londres en ballon, vue prise au dessus de Blackfriars Bridge [together with:] London Charing Cross, The Strand, St James Park view taken in balloon ; Londres en ballon Charing Cross, Le Strand, Le Parc St James vue prise au dessus de Waterloo Road.

Publication
London and Paris, London, Gambart, Junin & Co. at 25 Berners St. Oxf. St.; Paris, Bulla Frères et Jouy rue Tiquetonne 18, [1846-1848].

Description
Two lithographs.

Dimensions
Image: each 290 by 445mm (11.5 by 17.5 inches). Sheet: 390 by 555mm (15.25 by 21.75 inches).

References
BM 1880,1113.5506; Met 62.696.2; Ralph Hyde, private notes.

The invention of the hot air balloon sparked an interest in aerial views, and a small balloon features on the horizon of both images: artists had imagined what landscapes might look like from the air for centuries, and now there was ample opportunity to find out what the reality might be. The French artist and printmaker Jules Arnout (1814-68) was a pioneer of the format, and travelled across Europe making bird’s eye views of major cities and important civic events. He used a hot-air balloon to sketch during each flight, then drew his balloon into the final scene. That a Frenchman would lead the way in this area was unsurprising: the use of manned hot air balloons developed in France in the late eighteenth century. The first balloon flights with passengers were made there in 1783, and in 1794 the French were the first to use a balloon in war during the Battle of Fleurus.

Arnout was most famous for a series of prints called the ‘Excursions aériennes’, including the present examples. The series comprised 21 lithographs of bird’s eye views of French and English towns.

Arnout’s primary printer and publisher was Joseph Rose Lemercier (1803-1887), whose Paris firm specialized in lithographic printing. Together, they collaborated with publishers throughout Europe to distribute Arnout’s scenes.

The second view looks north across the Thames towards Whitehall and the Strand with Hyde Park and Regent’s Park (with the Colosseum) in the distance. Hungerford Suspension Bridge (opened 1845) is shown. The Houses of Parliament are represented as if complete but with no ventilator tower and a clock tower more slender than that eventually built.

Ralph Hyde distinguishes two states of the second ‘City London’ print, the first without the Gambart imprint.



London in 1543

31 WHITTOCK, Nathaniel after
WYNGAERDE, Anthonis van den

London, Westminster and Southwark as they appeared A.D. 1543. From a drawing by Antony van den Wyngreerde, Sutherland Collection, Bodleian Library, Oxford. The Monastery at Bermondsey from a drawing in the collection of Mr Upcot. Copied from the originals and engraved by Nathaniel Whittock.

Publication
London, Published by H.A. Rogers, 83 Hanley Road, [1849, but ?1896].

Description
Copper etching, printed on two sheets, key in lower margin with 128 references.

Dimensions
400 by 725mm. (15.75 by 28.5 inches).

References
F. Barker and P. Jackson, London: 2000 Years (London: Cassell, 1974), pp.48-55; D.B. Brown, Ashmolean Museum, Oxford: Catalogue of Drawings, vol. 4 (Oxford: Clarendon Press, 1982), pp.6-9; H. Colvin and S. Foister, The Panorama of London circa 1544, by Antonis van den Wyngaerde (London: LTS, in assn. with the Ashmolean Museum, 1996); Darlington and Howgego, pp.5-6; J. Hayes, Catalogue of Oil Paintings in the London Museum (London: HMSO, 1970), pp.5-6 .

Whittock’s panorama shows the scene from the Palace of Westminster on the left to the Palace of Placentia on the right.

In producing his panorama Whittock made use of a series of drawings in the Sutherland Collection, then in the Bodleian Library, today in the Ashmolean Museum. These drawings, by an artist from the Low Countries, Anthonis van den Wyngaerde, together form a prospect over three metres length, and constitute our earliest general view of London. For the Bermondsey Abbey detail Whittock acknowledges the use of another source. Wheatley (in Colvin and Foister) describes the outcome as “entirely untrustworthy”.

Proposals were issued in c1826 by the booksellers Messrs. Harding, Tiphook and Lepard, for a reduced facsimile of the original. It was never published. Nathaniel Whittock produced two tracings of the original, presenting one to Frederick Crace (which is now in the British Museum), and the other to the Corporation of London (now in Guildhall Library). The publication of his facsimile was announced in a handbill (copy in Guildhall Library’s Noble Collection). It was priced

at 12s.6d, or 10s. unbound for framing. The publisher is given as Henry Gray, genealogical and topographical bookseller, 47 Leicester Square. The Folger Shakespeare Library has a loose advertisement dated 1896 announcing the [re]publication of the print. A prospectus, “with reduced facsimile”, would be sent “for one stamp.” The London Topographical Society published a seven sheet facsimile of the original drawings in 1881-1882 as their Publication No. 1, with notes by Henry B. Wheatley. Keys to the buildings shown in the Wyngaerde view appear in the LTS’s more recent Publication No. 151 (see Colvin and Foister).

The first state of the print bears the imprint “Published by Whittock and Hyde, 34 Richard Street, Islington, London.”. The present prospect is an example of the second state.



32 APPERT, A[rnaud]. after CHAPUIS [CHAPUYS, Nicolas Marie Joseph]; [printed by] CHARDON, Alfred

Aspect General de Londres Vue Prise de l'Abbaye de Westminster.

Publication
Paris, Publie par A. Appert 65 Rue de Paris à Belleville, [c1850].

Description
Engraving with aquatint.

Dimensions
Image: 517 by 835mm (20.25 by 32.75 inches). Sheet: 635 by 870mm (25 by 34.25 inches).

References
BM Crace Suppl.III.

The rare first state of Appert’s bird’s-eye view from above the Palace of Westminster, which is still under construction: The Victoria Tower, the Clock Tower, and the ventilator tower of the Houses of Parliament are incomplete.

Hungerford Suspension Bridge, completed 1845 is shown, but Victoria Street, opened 1851, is not. Two mysterious tents are to be seen on the Lambeth waterfront between Westminster and Hungerford Bridges. Trains run to Waterloo Station, which opened 1848.

A related drawing, measuring 532 by 1485mm, was auctioned at Christies, 21 June 1974, and a related oil painting measuring 546 by 1498mm was auctioned at Christies on 5 September 2002. This painting was a copy of state (6) (item 35).

‘Chapuis’ is probably a misspelling of Chapuy, meaning the topographical artist Nicolas Marie Joseph Chapuy. The print was one of a series of bird’s-eye views of major European cities, including an ‘Aspect Général de Rome’ by Appert, an ‘Aspect Général de Naples’ by Appert after J.-A. Testard, and an ‘Aspect Général de Paris’ after A. Testard. A bird’s-eye view of St Petersburg is reproduced in Sotheby’s sale catalogue of Russian books, 27 November 2006, where it is described as being by A. Appert after J. Charlemagne: it has a Russian title.



Item 32 (detail)

33 APPERT, A[rnaud] after CHAPUIS [CHAPUYS, Nicolas Marie Joesph]

Aspect Général de Londres Vue Prise de l'Abbaye de Westminster.

Publication
Paris, Publiée par A. Appert, Grande Rue, No. 111, aux Paris St. Gervais (Banlieu de Paris), [c1850].

Description
Engraving with aquatint.

Dimensions
Image: 517 by 835mm. (20.25 by 32.75 inches). Sheet: 635 by 870mm (25 by 34.25 inches).

The Houses of Parliament are shown complete, and a clutter of old buildings previously shown immediately to the west of the new buildings has been removed. More traffic is shown crossing Westminster Bridge. Tracery has been added to the south transept window of Westminster Abbey. In the distance King’s Cross Station and Bishopsgate Station have been added.

A previously unrecorded (third) state of Appert’s view. Hyde gives the second state as bearing the imprint ‘N. RÉMOND, IMP. rue de la Vielle Estrapade, 15, PARIS.’ (as in the Guildhall Library example, for example), and the third state with A. Salmon’s particulars (as below). The present example was published before the addition of Salmon as printer, but with the imprint : ‘Publiée par A. Appert, Grande Rue, No. 111, aux Paris St. Gervais (Banlieu de Paris)’.



Item 33 (detail)



ASPECT GÉNÉRAL DE LONDRES,

VUE PRISE DE L'ABBAYE DE WESTMINSTER

Publié par A. Appert, Grande Rue, N° 10, aux Bous, P. J. Goussier (Rue de la Harpe)

Charing Cross Railway Bridge appears

34 APPERT, A[rnaud]. after CHAPUIS [CHAPUYS, Nicolas Marie Joesph]; [printed by] SALMON, A.

Aspect Général de Londres Vue Prise de l'Abbaye de Westminster.

Publication
Paris, Publiée par A. Appert, Grande Rue, No. 111, aux Paris St. Gervais (Banlieu de Paris), [c1850].

Description
Engraving with aquatint.

Dimensions
Image: 517 by 835mm. (20.25 by 32.75 inches). Sheet: 635 by 870mm (25 by 34.25 inches).

The fourth state of the print, printed by ‘A SALMON IMP. rue de la Vielle Estrapade, 15, PARIS’.
See illustration on previous page.

35 APPERT, A[rnaud]. after CHAPUIS [CHAPUYS, Nicolas Marie Joesph] [and] GUESNU [Xavier]; [printed by] CHARDON, Alfred.

Aspect General de Londres Vue Prise de l'Abbaye de Westminster.

Publication
Paris, Dusacq. Edr. 14 Boulev. De Poissonniere, [c1870].

Description
Engraving with aquatint.

Dimensions
Image: 517 by 835mm (20.25 by 32.75 inches). Sheet: 650 by 905mm (25.5 by 35.75 inches).

The sixth, and final, state of the print, “retouched” by Guesnu. Brunel’s Hungerford Suspension Bridge has been re-engraved to become the Charing Cross Railway Bridge, though some of its suspension cables are still visible. It shows Charing Cross Station, Victoria Embankment, Albert Embankment, St Thomas’s Hospital, Cannon Street Railway Bridge (but not Station), and Blackfriars Railway Bridge (very sketchily).
We are aware of a fifth state, without the additions by Guesnu, but with the imprint ‘Imp. Ch. et Alf. Chardon r. Hautefeuille 30 Paris’. The Bibliothèque Nationale’s Inventaire du Fonds Français après 1808, Vol. 1, lists an edition printed in 1857 by Chardon, which, presumably, is the date for this fifth state.
See detail opposite.



“Devil’s Acre”

36 FICHER, Charles after FICHOT Ch[arles]; [printed by] BECQUET

Vue Générale de Londres Prise au dessus du Park St James.

Publication
Paris, Ledot Jerome, 168 rue de Rivoli, Grand Hotel du Louvre, [after 1852].

Description
Lithograph.

Dimensions
Image: 412 by 605mm. (16.25 by 23.75 inches). Sheet: 543 by 730mm. (21.5 by 28.75 inches).

Fichot’s print is broadly based upon Appert’s c1850 birds’-eye view (items 32–35). The main difference is the addition of Victoria Street, built in 1851, partly on the site of a slum dubbed “Devil’s Acre” by Charles Dickens.

Charles Fichot (1817–1903) was a French lithographer, who settled in Paris in 1852, giving an approximate date for the print.

“The Modern Babylon”

37 WALKER, Edmund after WHITTOCK, Nathaniel; printed by DAY & SON

London in the Reign of Queen Victoria.

Publication
London, Published by Lloyd Brothers & Co. 96, Gracechurch Street, 1859.

Description
Tinted lithograph.

Dimensions
Image: 345 by 1195mm (13.5 by 47 inches). Sheet: 335 by 1194mm (13.25 by 47 inches).

References
Art Journal, April 1859, p.128.

Bird’s-eye view from a point above New Bedlam looking north. The Houses of Parliament are shown complete. Pugin’s St George’s Cathedral (built 1841–1848) is shown with its stunted and never completed tower. Other landmarks include Lord’s Cricket Ground, the Leather Exchange, Maudley and Field’s Foundry, Vicker’s Distillery, the Victoria Theatre and Barclay and Perkin’s Brewery.

The print was reviewed in the Art Journal: “This is a large bird’s-eye view of London taken from a point... near Bethlehem Hospital, St. George’s Road, Southwark, though by what means the artist could in that locality have attained such an elevation as enabled him to draw this plan we are at a loss to conceive. However, here is London, the modern Babylon, stretching out in its length and breadth into almost interminable distance, its public buildings, squares, streets, and alleys too, delineated with marvelous accuracy... It is a work on which immense labour must have been bestowed...”.

A key sheet was published, not present here, entitled: ‘Key to the birds-eye view of London, comprising the boroughs of Marylebone, Westminster & Southwark, from actual survey by N. Whittock.’ The key sheet carries the imprint: ‘London published by Lloyd Brothers & Co., 96, Gracechurch Street, E.C. December 1st 1858.’ 240 landmarks are referenced on the key.





A German view

38 [Anonymous] A river scene overlooking St Paul’s Cathedral showing the south west of London, from Somerset Garden to the Tower.

London. Die Südwestliche Ansicht von London.

Publication
Berlin, A. Felgner, [c1860].

Description
Lithograph, printed in three colours. Title in German, English and Russian below.

Dimensions
Image: 247 by 345mm (9.75 by 13.5 inches).
Sheet: 345 by 440mm (13.5 by 17.25 inches).



The Heart of the Empire

39 LUND, Niels Moeller

The Heart of the Empire.

Publication
London, [c1904].

Description
Mezzotint. Proof impression, signed by the artist in pencil at lower left.

Dimensions
Image: 530 by 705mm (20.75 by 27.75 inches). Sheet: 670 by 808mm (26.5 by 31.75 inches).

One of 150 proof impressions of Niels Moeller Lund’s iconic painting, ‘The Heart of the Empire’, signed by the artist.

Lund (1863-1916) was a Danish-born artist who grew up in Newcastle. The print shows the heart of London’s financial district, viewed from the roof of the Royal Exchange. It looks down on Bank Junction, with Mansion House on the left, surmounted by an English flag. Lund’s print presents London’s financial district as the powerhouse of British imperialism, providing the resources for expansion; Westminster and the Houses of Parliament appear only in the background. The architecture, such as that of Mansion House with its classical pediment and columns, also references the Roman Empire, to which the British Empire felt itself to be the heir.

The original painting now hangs in the Guildhall Art Gallery.



An underwater saw

40 FOURDRINIER, Paul, after LABELYE, Charles

A Perspective View of the Engine, made use of for Sawing off under Water, The Piles which help'd to support the Centers, for turning the Arches of Westminster Bridge most humbly inscribed to the Right Honble. The Commissioners for building the said Bridge by the Inventor.

Publication [London], May 1, 1745.

Description Copper engraving with manuscript annotation.

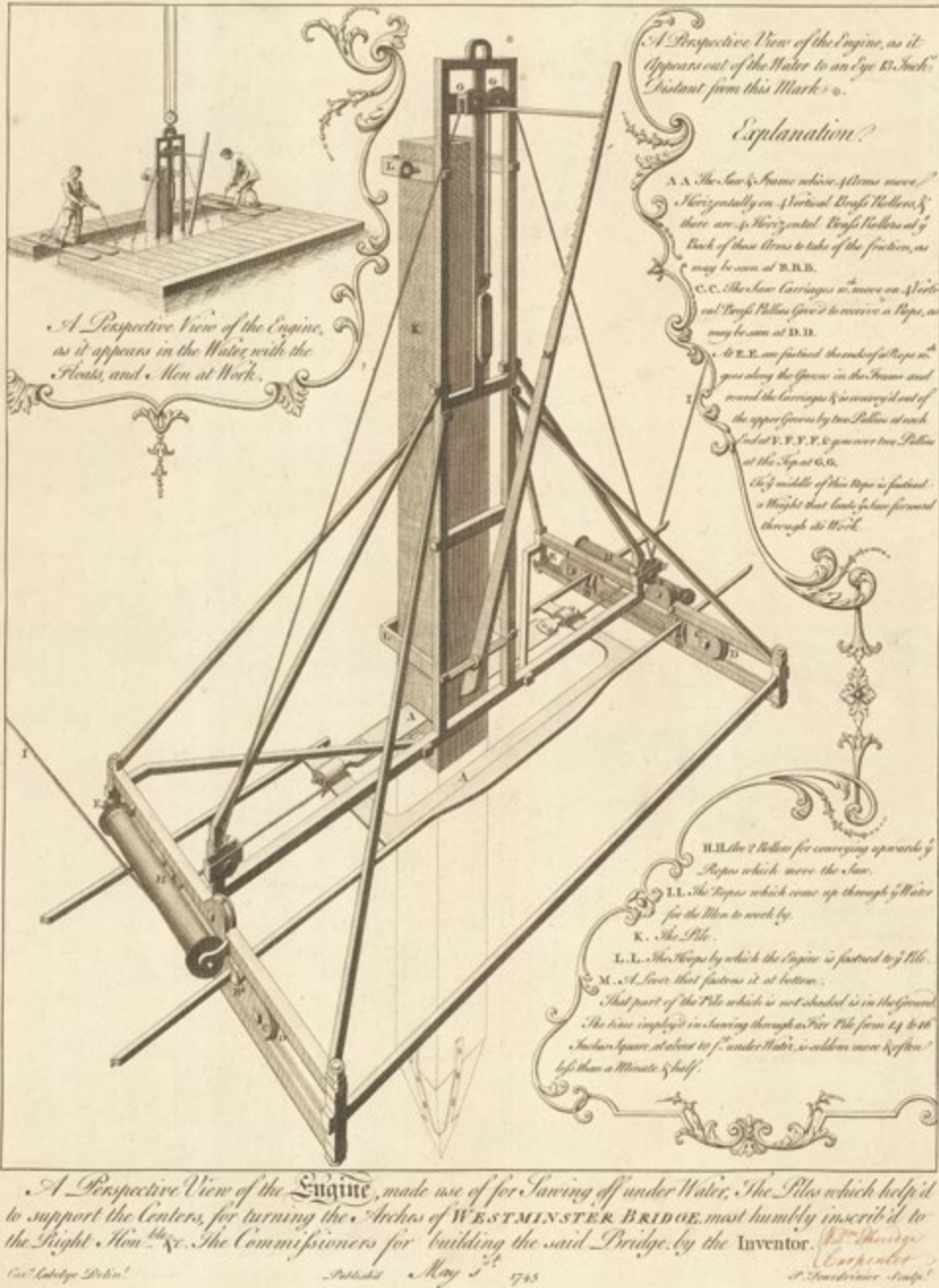
Dimensions Image: 414 by 331mm (16.25 by 13 inches). Sheet: 565 by 415mm (22.25 by 16.25 inches).

References BM G.3.298 (different state); Soane Collection 55/2/9.

An intriguing print showing an underwater saw, signed by the inventor. The inventor, William Etheridge (1709-1776) was a master carpenter. He worked with James King to build the first bridge at Westminster, and took over as foreman after King died. As well as the underwater saw, he also invented a battering ram to help strike the centres. He also worked on the Walton Bridge and designed Queens' Bridge in Cambridge. His name and profession has been added by hand to the dedication.

The project the saw was invented for was Westminster Bridge, designed by Charles Labelye (1705-62), an engineer and architect. Labelye was given the project in 1738 and initially designed a timber superstructure augmented with stone. However, during the severe winter of 1739-40 the Thames froze and the existing timber was destroyed. Labelye regrouped and designed a Portland stone bridge instead. Paul Fourdrinier (1698-1758) was a Huguenot engraver who came to work in England, specialising in architectural subjects.

Not in the British Library; possibly an earlier state than the copy in the British Museum, which is undated, published by Carington Bowles and etched by John June.



London Bridge is falling down

41 [HERBERT, William]

An Exact View of London Bridge since the Conflagration of the Late Temporary Bridge.

Publication
[London, Sold by William Herbert, under the Piazzas, on the Remains of London-Bridge, 1758].

Description
Copper engraving, trimmed to neatline.

Dimensions
Image: 195 by 333mm (7.75 by 13 inches).
Sheet: 210 by 340mm (8.25 by 13.5 inches).

References
BM 1880,1113.1546 (sheet) BM 1866,0407.270 (broadside); RCIN 702530 (broadside).

A view of London Bridge from upstream, with a collapsed section in the middle. The print could be used to form a broadside printed in two sheets, with the other sheet containing a text describing the various bridges on the site. The British Museum holds copies both of the joined broadside and the separate sheets.

London Bridge was notorious for congestion and the dangerous houses crowding along the edge and overhanging the river. In 1756, an Act of Parliament was passed allowing for the construction of a new wider bridge with fewer arches, easing congestion both on and above the river. Work began in 1758, but in April that year a temporary wooden structure on the bridge caught fire: it was only because, the broadside text explains, “as the wind providentially blew the whole time at East (tho’ all the day before it had blown strong from the Southward) it did no damage to any of the Houses”.

The publisher, William Herbert (1718-1795), actually set up his print shop in the ruins of London Bridge.

42 CANOT, P[ierre] C[harles], after SCOTT, Samuel

A View of Westminster Bridge, with parts adjacent as in the Year 1760. Engraved from the Original Painting.

Publication
[London], Published according to Act of Parliament, Feb. 25, 1761.

Description
Engraving.

Dimensions
Image: 288 by 544mm (11.25 by 21.5 inches). Sheet: 350 by 590mm (13.75 by 23.25 inches).

References
Katharine Baetjer, *British Paintings in the Metropolitan Museum of Art 1575-1875* (New York: Metropolitan Museum of Art, 2009), pp.48-50; BM 1877,0609.1871; Ellis Kirkham Waterhouse, *Painting in Britain 1530 to 1790*, (New Haven: Yale University Press, 1994), pp.159-160.

“the first painter of his own age”

The completed Westminster Bridge, designed by Charles Labelye, based on a picture by the painter Samuel Scott (c1702-1772), and engraved by Pierre Charles Canot (c1710-77).

Samuel Scott was a great friend of William Hogarth, acting as a Governor to Hogarth’s pet project, the Foundling Hospital, and making up one of the party of four that Hogarth took with him on a journey around Kent, later recorded by Ebenezer Forest and illustrated by Scott and Hogarth. After focusing mainly on purely maritime themes, the arrival and success of Canaletto in London inspired Scott to start painting more city views along the Thames, which were very successful. He was popular with his contemporaries, and was praised by Horace Walpole as “the first painter of his own age” (Baetjer).



Two tondi by a friend of Garrick

43 GREEN, V[alentine] and JUKES, F[rancis] after MARLOW, W[illiam]

[1] *View Near Westminster Bridge From a Picture in the Possession of David Garrick Esq.;*
[2] *View Near Blackfriars Bridge From a Picture in the Possession of David Garrick Esq.*

Publication
[London], Published by J. Boydell, Cheapside, Feb 20, 1777.

Description
Engraving with aquatint, printed in serpia.

Dimensions
Image: [1 & 2] 380 by 493mm (15 by 19.5 inches). Sheet: [1] 500 by 635mm (19.5 by 25 inches). [2] 495 by 640mm (19.5 by 25.25 inches).

References
BL Maps K.Top.22.37.n.; BL Maps K.Top.22.38.h; Vic Gatrell, *The First Bohemians: Life and Art in London's Golden Age* (London: Penguin, 2013), p.lxxv; London Review and Literary Journal, January 1813.

Two prints of the Thames after paintings by William Marlow (1740-1818), an English maritime painter. Marlow served an apprenticeship under Samuel Scott for five years, and in his early career specialised in similar maritime views. He was known amongst his peers for his somewhat unorthodox living arrangements. Joseph Farington recorded in his diary that Marlow moved to Twickenham to live in a ménage à trois with a butcher and his wife whom he had met in Vauxhall Pleasure Gardens (Gatrell). He went on to design scientific instruments, and, according to a contemporary obituary, the seals for the original thirteen states of the United States of America. The same obituary notes that he was close friends with David Garrick (London Review).

David Garrick (1717-1779) was an English actor and playwright: the most famous thespian of his time, instrumental in transforming the theatre in England into a more respectable pastime and profession, and a noted connoisseur. Garrick was not only a collector of maritime art, but was also concerned with river life itself. He was nominated to a commission to build a new bridge at Richmond in 1773 and briefly took out a mortgage on Fresh Wharf near London Bridge, before the debtor ran away to the far east.



History of the River Thames

44 **STADLER, J[oseph] C[onstantine] after FARINGTON, Joseph**

[1] View of Somerset Place, including the Adelphi, &c; [2] View of London Bridge, Including the Church of St Magnus and the Monument; [3] View of Black-Friars Bridge and St Pauls Cathedral; [4] View of Westminster Bridge including Westminster Hall and the Abbey.

Publication
London, Pubd. as the Act directs by W. Byrne No. 79 Titchfield Street, 1790-1791.

Description
Four etchings with aquatint, coloured, view of Westminster Bridge trimmed to upper and side neatline.

Dimensions
Image: each 415 by 623mm (16.25 by 24.5 inches). Sheet: [1] 532 by 759mm (21 by 30 inches); [2 & 3] 562 by 751mm (22 by 29.5 inches); [4] 490 by 660mm (19.25 by 26 inches).

References
BM 1880,1113.1442 (Somerset Place); BM 1880,1113.1550 (London Bridge); BM 1880,1113.1480 (Blackfriars); BM 1880,1113.1326 (Westminster); Joseph Farington, Diaries, Vol. 1: 1793-1802, (Hutchinson & Co., London: 1922).

A set of four prints of the River Thames, produced for Joseph Farington’s series ‘History of the River Thames’. Farington made 76 drawings of the course of the Thames, which required some negotiation: his wife’s cousin, Horace Walpole, wrote to the Earl Harcourt asking for permission for Farington to sketch on his land. There was some delay between the drawings and publication while a suitable author was found to provide the accompanying text; Farington records in his diary on 15th July 1793 that publication “will now go on uninterruptedly as Mr. Coombe (sic) has promised to supply... manuscript as wanted” (Farington). William Combe was a somewhat surprising choice. Under his pen name, Dr Syntax, Combe had previously satirised travel books, in particular the work of William Gilpin. However, Combe was also notoriously bad with money, and probably welcomed the work.

The prints show Somerset House, which had been rebuilt only 16 years before by architect Sir William Chambers to be used as government offices, the new London Bridge, Blackfriars Bridge, and the old Westminster Bridge.

Joseph Farington (1747-1821) was an English artist and diarist. He was an original member of the Royal Academy, and helped found the now defunct British Institution. He specialised in topographical views of Britain, which were particularly popular while continental war prevented travel. The ‘History of the River Thames’ was very successful. A copy was presented to George III, who “turned over every leaf” with “approbation” (Farington).

Joseph Constantine Stadler (fl.1780-1822) a German engraver, who settled in London in the 1780s, and specialised in aquatint engraving.





VIEW of SOMERSET PLACE, including the ADELPHI, &c.

Engraved by J. Smith, and Coloured by J. Smith, from a Drawing by J. Smith.

J. Smith del.



VIEW of BLACKFRIARS BRIDGE, and ST. PAUL'S CATHEDRAL.

Engraved by J. Smith, and Coloured by J. Smith, from a Drawing by J. Smith.

J. Smith del.



VIEW of LONDON BRIDGE, including the CHURCH of ST. MARTIN, and the MOVEMENT.

Engraved by J. Smith, and Coloured by J. Smith, from a Drawing by J. Smith.

J. Smith del.



VIEW of WESTMINSTER BRIDGE, including WESTMINSTER HALL, and the ABBEY.

Engraved by J. Smith, and Coloured by J. Smith, from a Drawing by J. Smith.

J. Smith del.

Coade Stone

45 EDY, J[ohn] W[illiam]

A view of Westminster Bridge, the Abbey & C. from King's Arms Stairs, Narrow Wall, Lambeth Marsh.

Publication
London, John Harris Sweetings, N. 24 Cornhill & N. 8 Broad Street, February 17, 1791.

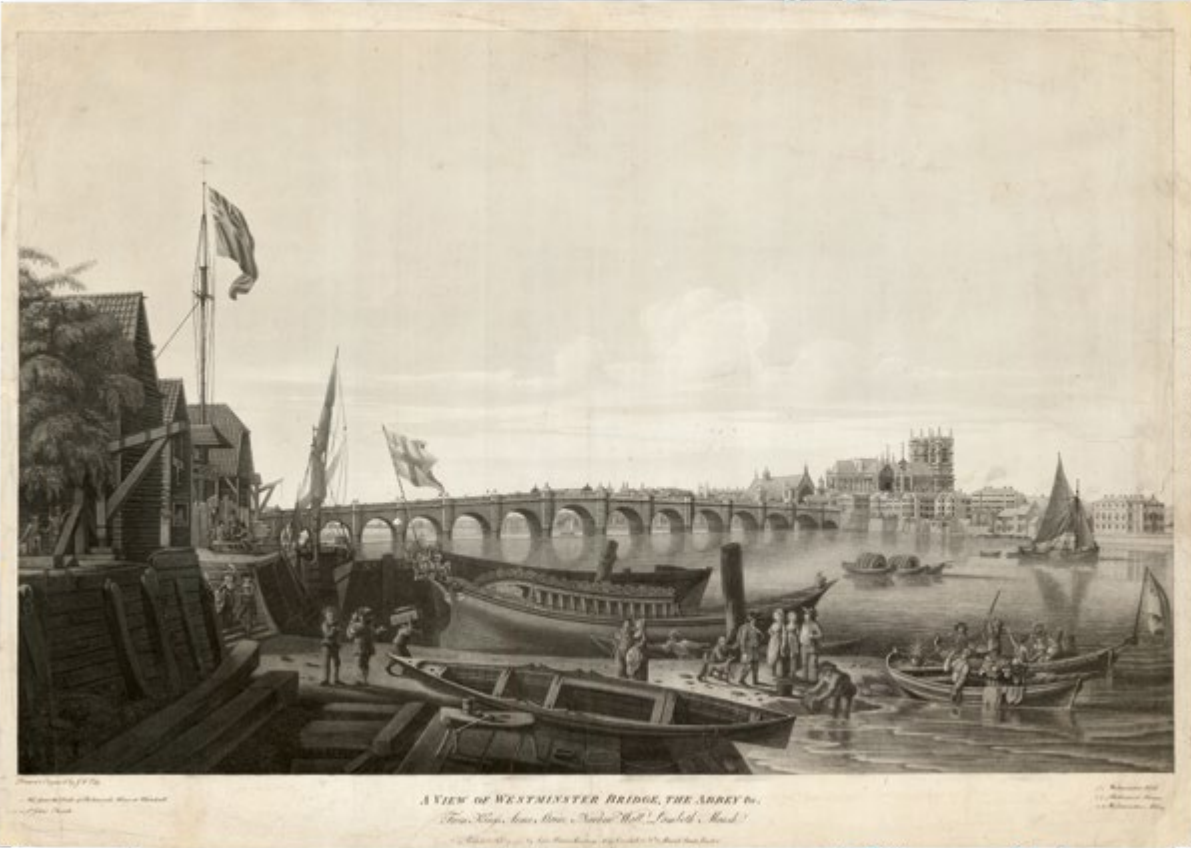
Description
Etching with aquatint.

Dimensions
Image: 485 by 763mm (19 by 30 inches).
Sheet: 555 by 785mm (21.75 by 31 inches).

References
BM 1880,1113.1323.

John William Edy (1760-1820) was a painter and engraver. He trained at the Royal Academy Schools from 1779, and made a successful career in landscapes, often working with the publisher John Boydell, who sent him to make drawings for his best known work, ‘Picturesque Scenery of Norway’.

Edy’s view of the river shows the river bank at Lambeth in the foreground, with Westminster Bridge and Westminster Abbey in the distance. The river bank is teeming with life: there are porters unloading cargo, a ferry arriving with passengers, and a flower seller with a boat full of plants. On a flight of steps off the shore a fashionably dressed couple converse. There is a lavishly decorated barge moored in the centre, surrounded by more humble craft. An interesting inclusion is the ‘Artificial Stone Manufactory’ visible at the far left: this is most probably the business of Eleanor Coade, a remarkable businesswoman and sculptor who produced durable stone-like products out of ceramic. She took over the factory from Daniel Pincot, a former employee of Josiah Wedgewood. Coade stone was used on buildings from the Royal Pavilion in Brighton to the Royal Naval College in Greenwich.



Westminster Bridge

46 ALIX, P[ierre] M[ichel]

Vue du Pont de Westminster d'après le Tableau original, qui est dans le Cabinet de M.F. Drouhin 1799.

Publication
[Paris], Pierre-Michel Alix, 1799.

Description
Aquatint with original hand colour.

Dimensions
Image: 410 by 615mm (16.25 by 24.25 inches). Sheet: 440 by 630mm (17.25 by 24.75 inches).

References
BM 1880,1113.1328.

A view of Westminster Bridge, after a painting owned by Marie-Francois Drouhin, a Parisian printer.

Pierre Michel Alix (1762-1817) was a French engraver and caricaturist, active in Paris, who made a successful career during the French Revolution producing prints of revolutionary leaders and allegories. He quietly destroyed these when the Revolution foundered and was later well known for a print of Napoleon as Emperor.



Blackfriars Bridge

47 STADLER, J[oseph] C[onstantine] after BLACK, N.R.

View of London, Taken from Albion Place, Blackfryars Bridge. Vue de Londres, Prise d'Albion Place, Pont de Blackfryars.

Publication
London, Publish'd by the Proprietor, N.R. Black, at the Engraver's, No. 15 Villiers Street, Strand, May 2, 1802.

Description
Etching and aquatint printed in colours.

Dimensions
Image: 508 by 904mm (20 by 35.5 inches).
Sheet: 600 by 958mm (23.5 by 37.75 inches).

References
BL George III Topographical Collection; BM 1880,1113.1201.

A striking view of London from Blackfriars Bridge. The bridge was one of the busiest in London, as shown by the numerous vehicles going across: an omnibus, private carriages, and wagons full of barrels and hay. The Blackfriars Bridge shown here was designed by Robert Mylne and built between 1760 and 1769. It was originally named after the Prime Minister, William Pitt the Elder, as voted for by the citizens of London. The Pitt Bridge was demolished in 1860.

Joseph Constantine Stadler (fl.1780-1822) was a German-born engraver active in London, and worked with some of the most famous artists of the day, engraving plates for Joseph Farington, Rudolph Ackermann and Thomas Rowlandson.

“The Strand Bridge”

48 DUBOURG, M[atthew] after ANDERSON, W[illiam]

A View of the Strand Bridge, from the Design of John Rennie, Esqr. F.R.S. &c.&c.&c. Engineer to the Company. To Henry Swann Esqr. M.P. Chairman, the Committee of Directors, and the Company of Proprietors of the Strand Bridge, this View is with permission Dedicated by their most Obedient Humble Servant, William Anderson.

Publication
London, Published by W. Anderson, Paddington Green, Dec. 5, 1811.

Description
Engraving and aquatint with original hand colour.

Dimensions
Image: 432 by 816mm (17 by 32.25 inches).
Sheet: 495 by 845mm (19.5 by 33.25 inches).

References
BL Maps K.Top.22.40.a.

The Strand Bridge was the original name of the first Waterloo Bridge before it was renamed in honour of the Duke of Wellington's great victory. The Strand Bridge Company was formed by a group of investors who wanted to build a new toll bridge to take advantage of the growing number of people needing to cross the Thames. It was designed by John Rennie, the Scottish architect. It was renamed by Act of Parliament in 1816 in honour of the great victory won by the Duke of Wellington over Napoleon Bonaparte, and opened by the Prince Regent on the second anniversary of the battle. The Italian sculptor Antonio Canova described it as “the noblest bridge in the world, worth a visit from the remotest corners of the earth”.

The print is dedicated to Henry Swann, a Tory politician and the chairman of the Strand Bridge Company.

William Anderson (1757-1837) was born in Scotland and became an artist specializing in maritime painting.

Matthew Dubourg (fl.1786-1838) was an engraver in aquatint who often worked for the London publishers Edward Orme and Thomas McLean.



Published in Vienna

- 49

SCHÜTZ, J[oseph] after RUNK, [Friedrich Ferdinand]

A finely coloured view of London, showing the old Blackfriars Bridge. This is a reduced and altered version of Stadler’s print of the same subject (item 47).
- Publication

Vienna, chez Artaria et Comp, [1811].

Description

Etching with original hand colour.

Dimensions

470 by 740mm (18.5 by 29.25 inches).
- Friedrich Ferdinand Runk (1764-1834) was an Austrian painter and engraver.



Waterloo sunset

- 50

HAVELL, D[aniel] after HASELER, H[enry]

A view of Waterloo Bridge, with the sun setting behind it, after an original by the British landscape painter Henry Haseler, one of only three views of London that the artist produced. The Adelphi of the title are the Adelphi Buildings, a block of terraced houses designed by the Adams brothers. They named the buildings in an act of self-promotion (from adelphoi, meaning brothers) and through royal favour were allowed to develop the shore from the Strand to the river by Act of Parliament in 1771, fuelling derisive commentary from a contemporary satirist:
- Publication

London, Pubd. by T. Clay, Ludgate Hill, March 13, 1815.

Description

Aquatint with original hand colour.

Dimensions

Image: 385 by 594mm (15.25 by 23.5 inches). Sheet: 525 by 755mm (20.75 by 29.75 inches).

References

BL Maps K.Top.21.57.4; Roderick Graham, Arbiter of Elegance: A Biography of Robert Adam (Edinburgh: Birlinn, 2009), p.264.
- “The Princess, fond of raw-boned faces,
May give you all our posts and places;
Take all to gratify your pride
But dip your oatmeal in the Clyde” (Graham).

Daniel Havell (1785-1822) was an English topographical engraver, whose works fuelled the booming demand for aquatint views during the reign of George III. Henry Haseler (fl.1814-25) was an English artist and engraver.



Vauxhall Bridge

51 WHITTLE, [James] and LAURIE, [Robert]

View of the Vauxhall Iron Bridge.

Publication
London, Publish'd by Whittle & Laurie, 53 Fleet Street, Aug. 20, 1816.

Description
Engraving with original colour.

Dimensions
Image: 260 by 417mm (10.25 by 16.5 inches). Sheet: 300 by 450mm (11.75 by 17.75 inches).

References
Adams 191.29; BM 1880,1113.1234.

The emphasis on ‘iron’ in the title of the print reflects the fact that the Vauxhall Bridge started life as a stone structure, designed by John Rennie. The Vauxhall Bridge Company aimed to create a new bridge between Battersea and Westminster, potentially opening up the area around Vauxhall to greater development. The scheme was headed by Ralph Dodd, an engineer and inventor who tried to build the first tunnel underneath the Thames. His involvement was cited as a reason for the initial rejection of the bridge by Parliament in 1806, and it was given the green light only after the Company promised to reimburse the owners of Battersea Bridge for any lost revenue.

The project began and the foundation stone had been laid before the funding ran out, and the bridge was redesigned in cheaper iron. It was initially named after the Prince Regent, the future George IV, but quickly renamed, possibly because of the unpopularity of the profligate prince.

Lambeth Suspension Bridge

52 [Anonymous]

[Lambeth Suspension Bridge].

Publication
[c1861].

Description
Watercolour on paper.

Dimensions
240 by 600mm (9.5 by 23.5 inches).

The first modern bridge at Lambeth was a suspension bridge, designed by Peter W. Barlow. Sanctioned by an Act of Parliament in 1860, it opened as a toll bridge in 1862, but doubts about its safety, coupled with its awkwardly steep approaches deterring horse-drawn traffic, meant it soon became used almost solely as a pedestrian crossing. It ceased to be a toll bridge in 1879 when the Metropolitan Board of Works assumed responsibility for its upkeep – it was by then severely corroded, and by 1910 it was closed to vehicular traffic.



Laughed at for wearing gloves...

53 JUKES, F[rancis], after CLEVELY, J[ohn]

[1][A View on the Thames, near London Bridge]; A View of the Thames near Westminster Bridge. [2][Une Vue Sur la Tamise, près le Pont de Londres]; Une Vue sur la Tamiser, près le Pont de Westminster.

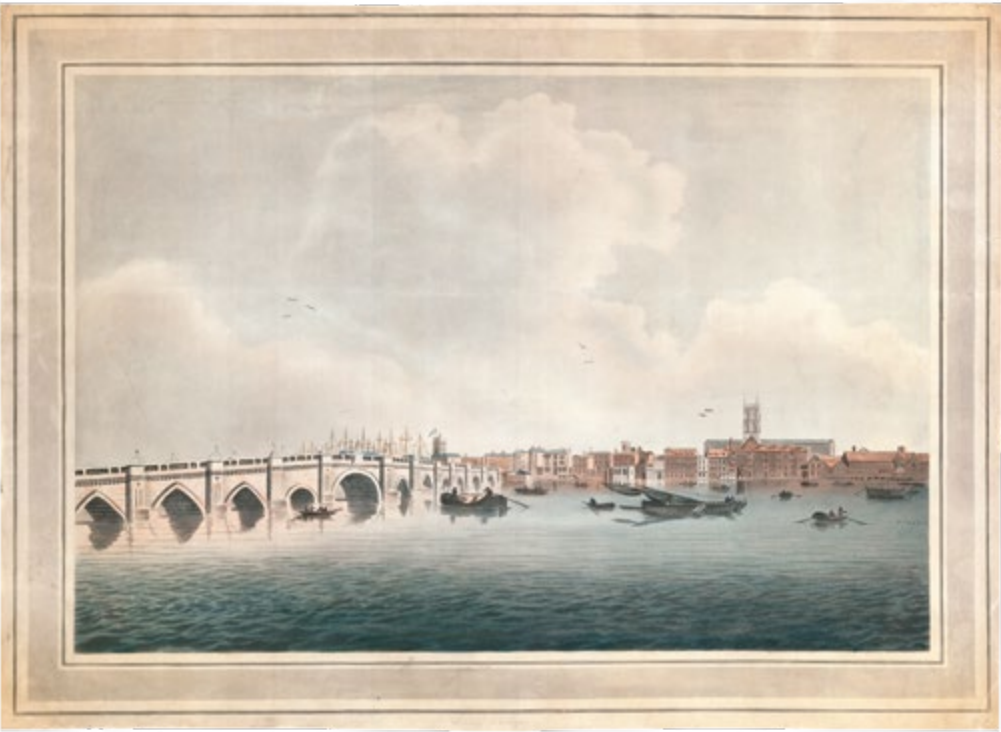
Publication
London, [Mr Acret, Wardour Street, 1786].

Description
Two lithographs, one with original hand colour.

Dimensions
Image: each 340 by 505mm (13.5 by 20 inches). Sheet: [1] 460 by 606mm (18 by 23.75 inches). [2] 431 by 591mm (17 by 23.25).

References
James Ayres, Art, Artisans and Apprentices: Apprentice Painters & Sculptors in the Early Modern British Tradition (Oxford: Oxbow Books, 2014), p.236; BL Maps K.Top.27.42; BL Maps K.Top.27.43.

Two views on the river.
John Clevely the Younger (1747-1786) came from a family of marine painters. Originally a caulker like his father, Clevely turned to painting after his fellow workers laughed at him for wearing gloves (Ayres). He developed his maritime experience under rather unusual circumstances. He acted as draughtsman to Sir Joseph Bank's expedition to Iceland in 1772 and also to Constantine, 2nd Baron Mulgrave on his expedition to the North Pole the following year, alongside a young Horatio Nelson.
Francis Jukes (1745-1812) was an aquatint engraver. He initially worked as a topographical painter, before becoming one of the first British aquatint engravers. He is thought to have learnt the method from Paul Sandby and some of his first aquatints are after Sandby's designs. Jukes mainly produced landscapes, illustrating the Rev. William Gilpin's 'Observations on the River Wye' (1782). Unfortunately, one consequence of his pioneering work may have been illness caused by fumes from the acid he used in the aquatinting process.



Woolwich Dockyard

54 DODD, R[obert]

The Royal Dock Yard at Woolwich. This View is taken from the Thames, opposite the New Offices looking down the River, and comprehends what is generally called the Old Ground.

Publication
London, Publish'd by J. & J. Boydell, Cheapside and at the Shakspeare Gallery, Pall Mall, 1789.

Description
Engraving with aquatint, original hand colour.

Dimensions
Image: 378 by 648mm (15 by 25.5 inches). Sheet: 463 by 745mm (18.25 by 29.25 inches).

References
BM 1877,0609.1745.

The Woolwich Dockyard was founded by Henry VIII in 1512. It quickly became the centre of shipbuilding in the country, expanding to include a ropeyard and an ammunition store. The print was made just before the yard saw a resurgence in production during the Napoleonic Wars, which required renewed naval strength from Britain.
Unfortunately, even during the reign of James I Woolwich's location began to cause problems. The silting of the Thames prevented the launch of James's warship Royal Prince. By 1869 the Royal Dockyard was closed.
The Boydells published three other plates of royal dockyards in the same year.
Robert Dodd (1748-1815) was a British marine painter and aquatint engraver, known particularly for his great depictions of the naval battles of the Napoleonic Wars.



Millbank

55 JUKES, F[rancis] after LAPORTE, J[ohn]

View of Millbank on the River Thames near London.

Publication
[London, Francis Jukes, Howland Street, 1795].

Description
Engraving with aquatint with original body colour.

Dimensions
Image: 413 by 575mm (16.25 by 22.75 inches). Sheet: 475 by 630mm (18.75 by 24.75 inches).

References
BM 1877,0609.1815; Yale B1977.14.17585.

A view of the Thames at Millbank. At the time, Millbank was a peaceful residential area, with a distillery which is visible to the left. Horses have been brought down to the river to be watered, whilst rural scenes are depicted to along the river bank.

John Laporte (1761-1839) was an English landscape painter.

Francis Jukes (1745-1812) was a prolific engraver and publisher, chiefly known for his topographical and shipping prints, the majority in aquatint.



The Port of London as it never was

56 DANIELL, W[illiam]

To the Right Honble. Lord Hawkesbury, &c. &c. This perspective Sketch illustrating a design submitted to the consideration of the Select Committee of the House of Commons on the improvements of the Port of London Is inscribed by his obedient humble Servant Geo. Dance.

Publication
London, Published as the Act directs, for Geo. Dance Esq. R.A. Upper Gower Street, 1800.

Description
Engraving with aquatint.

Dimensions
Image: 320 by 630mm (12.5 by 24.75 inches). Sheet: 380 by 670mm (15 by 26.5 inches).

References
Not in the BL or BM.

William Daniell (1769–1837) was a painter and engraver, specialising in scenery. He often worked with George Dance the Younger (1741–1825), the architect and designer. Dance put forward a set of plans for improvements to the Port of London in his capacity as surveyor to the City, a post inherited from his father. He proposed that there should be two bridges, replacing the current London Bridge, to ease the traffic, linked by a piazza at each end, with monuments in the centre. The existing Monument to the Great Fire of London by Sir Christopher Wren would be retained, and a new naval monument erected on the opposite side. The challenge for the architects submitting designs was that tall river traffic had to pass through the bridge. Most submissions dealt with this by making the arches of the bridge higher. Dance chose to give each bridge a drawbridge in the middle, allowing ships to pass through one while traffic continued uninterrupted on the other.

The print is dedicated to Lord Hawkesbury, later to become Lord Liverpool and Prime Minister for 15 years. At the time he was Master of the Mint, and the chairman of the Select Committee formed to consider the problem of shipping and commerce in the Port of London.



57 DANIELL, William

View of London, with the Improvements of its Port submitted to the Select Committee of the Honourable House of Commons, by Mr Dance, exhibiting the proposed Double Bridge intended for the passage of Ships. Painted & Engraved by William Daniell, the Picture in the possession of George Dance Esqr.

Publication
London, Published as the Act directs for William Daniell No.9 Cleveland Street Fitzroy Square, Aug. 15, 1802.

Description
Engraving with aquatint.

Dimensions
Image: 388 by 770mm (15.25 by 30.25 inches). Sheet: 490 by 824mm (19.25 by 32.5 inches).

References
BL Maps K.Top.21.31.2 PORT.11 TAB.

A further view of George Dance the Younger’s suggestions for the Port of London, suggesting a determination to keep the scheme alive. Dance’s daring plans aroused much public interest, and a painter named R.C. Andrews displayed the design as a painted panorama for view in Sadler’s Wells Theatre. Daniell produced both prints and a painting (now in the Guildhall Art Gallery), in which the Thames was transformed into a straighter river with uniform buildings lining the bank to the sides of the bridges.

Unfortunately for Dance, his plans were never adopted: estimates of the cost ran to £1,250,000, a spectacular sum. The dedication on this print is to the entire select committee, rather than specifically to Lord Hawkesbury, but it seems to have done him no good.

58 WOODTHORPE, V. after BURNEY, [Edward Francis]

A View of the Opening of the London Docks Wapping on the 31st of January 1805.

Publication
London, Published by Scatcherd & Letterman. Ave- Maria Lane, Nov. 18, 1805.

Description
Engraving.

Dimensions
Image: 218 by 433mm (8.5 by 17 inches). Sheet: 235 by 460mm (9.25 by 18 inches).

References
RMG PAH2207.

The London Docks at Wapping in the Port of London were begun in 1799, in order to provide more capacity on the River Thames. London had become one of the busiest ports in the world and the wait to unload at the existing docks could be as long as a month, increasing the risk of theft. The London Docks were designed by John Rennie and Daniel Asher Alexander. Although opened in 1805, construction did not end until 1815. The foundation stone contained two glass bottles with examples of the current coinage and medals commemorating George III’s recovery from madness and the Peace of Amiens. The company were given a monopoly for 21 years, so all ships with cargoes of tobacco, rice, wine or brandy had to unload there, unless they came from the East or West Indies. It began the rush to build other docks along the river to take advantage of London’s booming trade.

Edward Francis Burney (1760-1848) was a British artist, and the cousin of the diarist Fanny Burney.



St Paul’s from Blackfriars

59 ROBSON, G[eorge] F[ennel], after BENNET, W[illiam]

South West View of St Paul's Cathedral, and Blackfriars Bridge Dedicated by permission to the Right Honourable Thomas Smith Esq. Lord Mayor of London, by his Lordship's most obedient humble servant, G.F. Robson.

Publication
London, Published G. F. Robson, No. 36 Percy Street, Oct. 9th, 1810.

Description
Engraving aquatint, original hand colour.

Dimensions
Image: 401 by 592mm (15.75 by 23.25 inches).
Sheet: 530 by 713mm (20.75 by 28 inches).

References
BM 1880,1113.1485; RIBA SC131/7.

A view of St Paul’s Cathedral and Blackfriars Bridge. The cathedral is in shadow, but the bridge and river are bathed in sunlight.
The view is dedicated to Thomas Smith, the Lord Mayor of London for the year 1809, from the Worshipful Company of Leathersellers.
William James Bennett (1787–1844) was a British painter and engraver, active in the United States from 1816. He was a founder member of the Associated Artists in Watercolour in 1808, and twelve years later was elected an Associate of the Water Colour Society.
George Fennel Robson (1788-1833) was an English watercolour painter, exhibited at the Royal Academy in 1807. He was a member of the Society of Painters in Oil and Watercolour, and was elected president in 1819 for a year.



Docks by “The Colossus of Roads”

60 BAYNES, T[homas] M[ann]

View of the Proposed St Katharine's Docks.

Publication
London, C. Hullmandel, [1829].

Description
Lithograph.

Dimensions
Image: 303 by 466mm (12 by 18.25 inches).
Sheet: 350 by 500mm (13.75 by 19.75 inches).

References
BM 1880,1113.1688; MOL 002069.

In the early nineteenth century the Port of London came under pressure, and new docks were needed. Parliament selected a site in the Docklands in 1825, and construction began in 1827. The new docks were designed by Thomas Telford, a prominent contemporary civil engineer known as ‘The Colossus of Roads’, after overseeing several highway-building projects. It was his only major project in London, carving out two basins from the Thames accessed through a lock. The docks were made so that ships could unload directly from the water into the warehouses, reducing the quayside traffic.
The new docks were named after St Katharine’s Hospital, founded by Matilda of Boulogne in 1147, which was demolished along with the slums that had grown up around it to make way for the new development. The area was particularly popular with foreign craftsmen, as it was exempt from the London guild restrictions.



New Lion Brewery

61 HUNT, G[eorge] after TURNER, F[rancis] C[alcraft]

View on the Thames Shewing Goding's New Lion Ale Brewery, The Wharfs, Shot Factories, and the Lambeth end of Waterloo Bridge.

Publication
London, Published by John Moore, corner of West Street St Martins Lane, [1836].

Description
Etching and aquatint with original hand colour.

Dimensions
Image: 398 by 619mm (15.75 by 24.25 inches). Sheet: 490 by 690mm (19.25 by 27.25 inches).

References
BM 1880,1113.1379.

Goding’s Brewery was built in 1836, to a design by Francis Edwards. The Goding family, headed by Thomas Goding, were one of the most successful brewing dynasties of the nineteenth century. The site was particularly desirable because there was a waterworks next door, which the Godings bought and incorporated into the brewery in 1853.

The brewery was eventually taken over by another brewing company, Hoare and Co., before being demolished. The Royal Festival Hall now stands in its place. The only trace of the original brewery is the large lion visible on the top of the building, made of artificial Coade stone (see item 45). It now stands on the South Bank at the east end of Westminster Bridge.

Francis Calcraft Turner (1782-1846) was an English artist dealing predominantly in sporting scenes.

George Hunt together with his brother Charles (fl.1820-1870) were both highly skilled engravers who worked mainly on sporting scenes.



A river scene

62 JOURDAN, J. after CHAPUY, [Nicolas Marie Joseph]

Londres; Vue prise sur la Tamise. Londres; Vista tomada sobre el Tamesis.

Publication
Paris, V. Turgis, éditeur, 10 rue Serpente, [c1860].

Description
Lithograph.

Dimensions
Image: 315 by 446mm (12.5 by 17.5 inches). Sheet: 470 by 610mm (18.5 by 24 inches).

A charming river scene looking towards London Bridge, with St Paul’s Cathedral visible in the background.

The print is from a series by Nicolas Marie Joseph Chapuy showing well known European sea ports. Chapuy (1790-1858) was a French architect and artist, serving initially in the French civil service and overseeing the restoration of medieval buildings. After the fall of Bonaparte, he refused to renounce his allegiance to the Emperor and left the government in 1817, beginning a career as an architecture and landscape artist. He travelled throughout Europe and found success through portraying well-known landmarks.



Chelsea’s last regatta

63 GREAVES, Walter

Old Chelsea’s Last Regatta.

Publication
[c1865–90].

Description
Etching and drypoint.

Dimensions
Image: 260 by 540mm (10.25 by 21.25 inches). Sheet: 340 by 652mm (13.5 by 25.75 inches).

References
BM 1939,0424.1; Elizabeth and Joseph Pennell, *The life of James McNeill Whistler* (London: William Heinemann, 1908); RMG PY9634.

Walter Greaves (1846–1930) entered the art world in a peculiar way – he acted as boatman to the painter James McNeill Whistler. His father, coincidentally enough, had been J.M.W. Turner’s boatman. Greaves and his brother began as Whistler’s guides to the city, and eventually became his studio assistants and pupils. It was a mutually beneficial friendship: “He taught us to paint”, Walter Greaves said, “and we taught him the waterman’s jerk” (Pennell and Pennell). Whistler used their boat journeys as inspiration.

As Whistler became more successful the friends drifted apart, and Greaves’ career foundered, especially as claims were made that he simply copied Whistler. He lived in Chelsea for most of his life and continued to take the river as his main subject, as it is here. The original painting is in the Manchester Art Gallery, dated by the artist to 1865, but Greaves’ dating was notoriously unreliable. The print shows the last Chelsea Regatta held before the construction of Sir James Bazalgette’s Chelsea Embankment. The public house hung with flags is the Adam and Eve, a popular subject with artists.



The visit of the Shah

64 CASEY, James R.

Memorial of the Visit of the Shah of Persia To the South West India Docks, June 25th 1873.

Publication
[London], W. Straker, Lith., 53, Ludgate Hill EC, [1873].

Description
Lithograph.

Dimensions
Image: 202 by 580mm (8 by 22.75 inches). Sheet: 325 by 680mm (12.75 by 26.75 inches).

References
Not in BL or BM.

The visit of the Shah of Persia, Naser al-Din Shah Qajar, was a major diplomatic incident. Naser al-Din’s reign had begun in conflict with Britain; the Anglo-Persian War from 1856–7 forced him to renounce the Persian claim on the city of Herat. By 1873, however, relations between the two powers were more cordial. The Prime Minister, William Gladstone, had invited him in order to safeguard British India from Russia, although he almost cancelled the visit when the Shah spent too long sampling the delights of Paris.

Naser al-Din was the first modern Persian monarch to visit Europe, and the print records his visit to the London docks, where a frigate from the Royal Navy, the HMS Shah, was named in his honour. He was also appointed a Knight of the Garter by Queen Victoria. He was deeply interested in the potential of European technology, and wanted to create an independent telegraph service and railway network in his own realm.



Pea Souper

65 GALLON, Robert

[1] *Tidal Thames*; [2] *Temple to Waterloo*.

Publication
London, Published by L. Brall & Sons, 38 Hart Street, Bloomsbury, W.C., [c1889].

Description
Two engravings.

Dimensions
Image: each 230 by 682mm (9 by 26.75 inches). Sheet: [1] 370 by 800mm. (14.5 by 31.5 inches). [2] 405 by 800mm (16 by 31.5 inches).

Robert Gallon (1845-1925) was a painter and lithographer, specialising in landscape and topography. This pair of atmospheric prints of the Thames show the effects of industrialisation in Victorian London, with steamboats on the river and cranes along the bank. The originals were painted in 1889, and exhibited at the Royal Academy, and were presumably enough of a success to warrant their being made into prints.

The prints were restruck in 1980, but the originals are rare.



The Edgware Road

66 PRESTAL, [Maria] C[atharina] after RATHBONE, [John]

The Red Lion at Kilborn.

Publication
London, [1789].

Description
Etching with aquatint.

Dimensions
Image: 345 by 460mm (13.5 by 18 inches).
Sheet: 425 by 530mm (16.75 by 20.75 inches).

References
BL Maps K.Top.30.7.c.; BM 1880,1113.5574.

A view of The Red Lion, a roadside inn on the Edgware Road at Kilburn. The Edgware Road is a long straight road which runs from Oxford Street to St John's Wood, following the course of the old Roman road heading north out of London to the Middlesex village of Edgware and beyond. There were a number of inns built to serve travellers along the road, including the Red Lion which dated back to the fifteenth century. An example of the print in the Crace Collection bears the imprint of John Cary, and is dated 15 January 1789.

John Rathbone (1750-1807) was a prolific painter of landscapes in oil and watercolour. Between 1785 and 1806 Rathbone exhibited 48 landscapes at the Royal Academy, and two at the Society of Artists.

Maria Catharina Prestel (1747-94) was an engraver, specialising in aquatint. Born in Nuremberg, she married Johann Gottlieb Prestel in 1772 and was a pupil of his. After separating from him, she moved to London in 1786, where she worked for John Boydell.



The Elephant and Castle

67 FIELDING, Theodore, after POLLARD, James

The Elephant and Castle on the Road to Brighton.

Publication
London, Published by J. Watson, 7 Vere Street, Feb. 7th, 1826.

Description
Hand-cloured engraving with aquatint.

Dimensions
Image: 540 by 766mm (21.25 by 30.25 inches). Sheet: 626 by 815mm (24.75 by 32 inches).

References
Museum of London 002039.

The Elephant and Castle Inn was a public house and busy staging post, probably deriving its name from the coat of arms of the Cutler's Guild, which feature an elephant as a nod to the use of ivory in cutlery handles. It gives its name to the present area of London. There are a variety of vehicles going past the inn, including a private coach, stage coaches going to Bognor and Brighton, and a wagon.



The first railway tunnel in London

68 DOLBY, E[dwin] T[homas]

Primrose Hill Tunnel Birmingham Railway. R Stephenson Esqr. Engineer.

Publication
[London], Clerk & Co. Litho. 202, High Holborn, [c1840].

Description
Lithograph.

Dimensions
Image: 245 by 385mm (9.75 by 15.25 inches). Sheet: 330 by 525mm (13 by 20.75 inches).

References
London Metropolitan Archives Pr.P3/PRI.

The Primrose Hill Tunnel was the first railway tunnel in London, and was a sightseeing attraction in itself as well as a functioning railway. It was built so that the Lynton and Barnstaple Railway could run a line through land in Hampstead that belonged to the Eton College Estate, who objected to potential building land being used for track. The elaborate entrance to the tunnel, completed in 1838, was insisted upon by Eton to keep up the tone of the area. It also served to reassure passengers going through it that the tunnel was structurally sound.



The first aeroplane?

69 WALTON, W.L.

The Engraving of the First Carriage, the "Ariel", is respectfully inscribed to the Directors of the Aerial Transit Company, by their obedient Servants, The Publishers.

Publication
[London, W. Ackermann & Co., Strand, 1842].

Description
Lithograph, trimmed at lower edge.

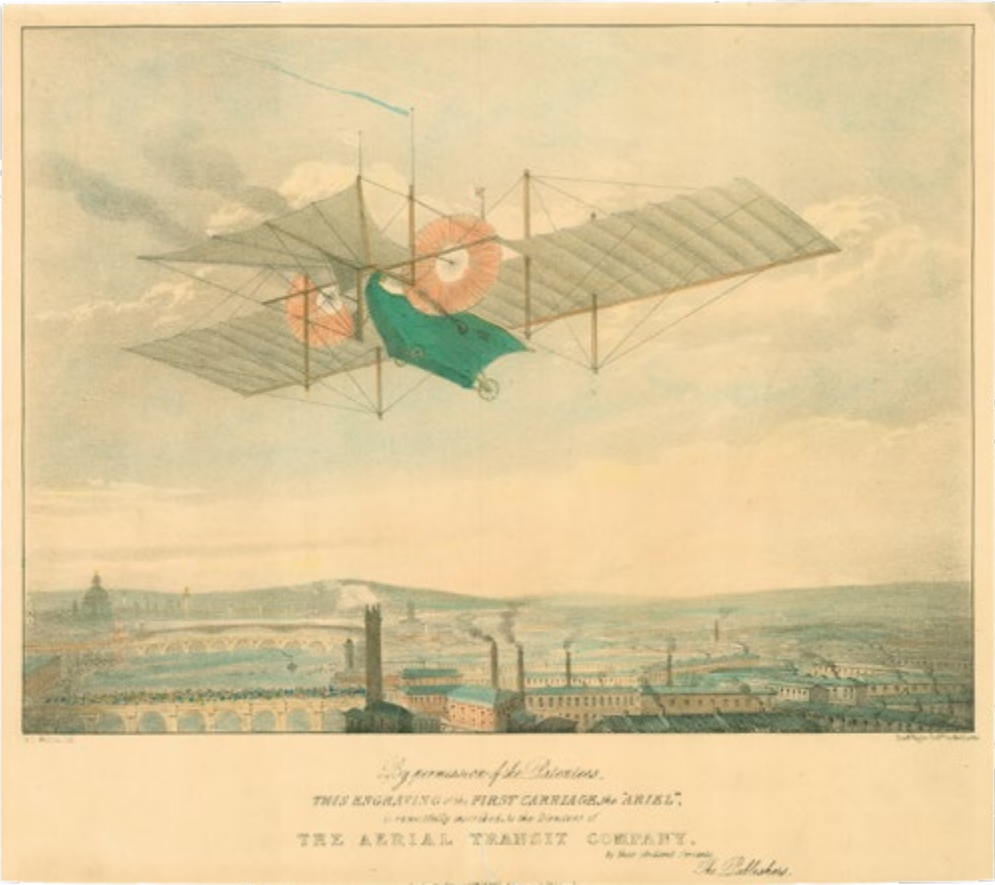
Dimensions
Image: 229 by 305mm (9 by 12 inches). Sheet: 285 by 320mm (11.25 by 12.5 inches).

References
Yale 843.03.28.01+.

The 'Ariel' was a flying machine patented in 1842 by William Henson and John Stringfellow, an early type of aeroplane and an important step in the transition from glider-type aircraft to ones powered by engines. Together with Frederick Marriott and D.E. Columbine, they formed the Aerial Transit Company to raise money for its construction. They foresaw a glorious future for their invention: they wanted "to convey letters, goods and passengers from place to place through the air".

Unfortunately, however, the Ariel was incapable of sustained flight, since it had insufficient power from its heavy steam engine to fly. A more successful model was built in 1848 which was able to fly for small distances within a hangar. They were also plagued by public suspicions that the whole project was a hoax.

W.L. Walton (fl.1834-55) was a British engraver active in Paris.



The Aerial Transit Company

70 ACKERMANN & CO.

By permission of the Patentees, this engraving of the first carriage, the "Ariel" is respectfully inscribed to the Directors of The Aerial Transit Company.

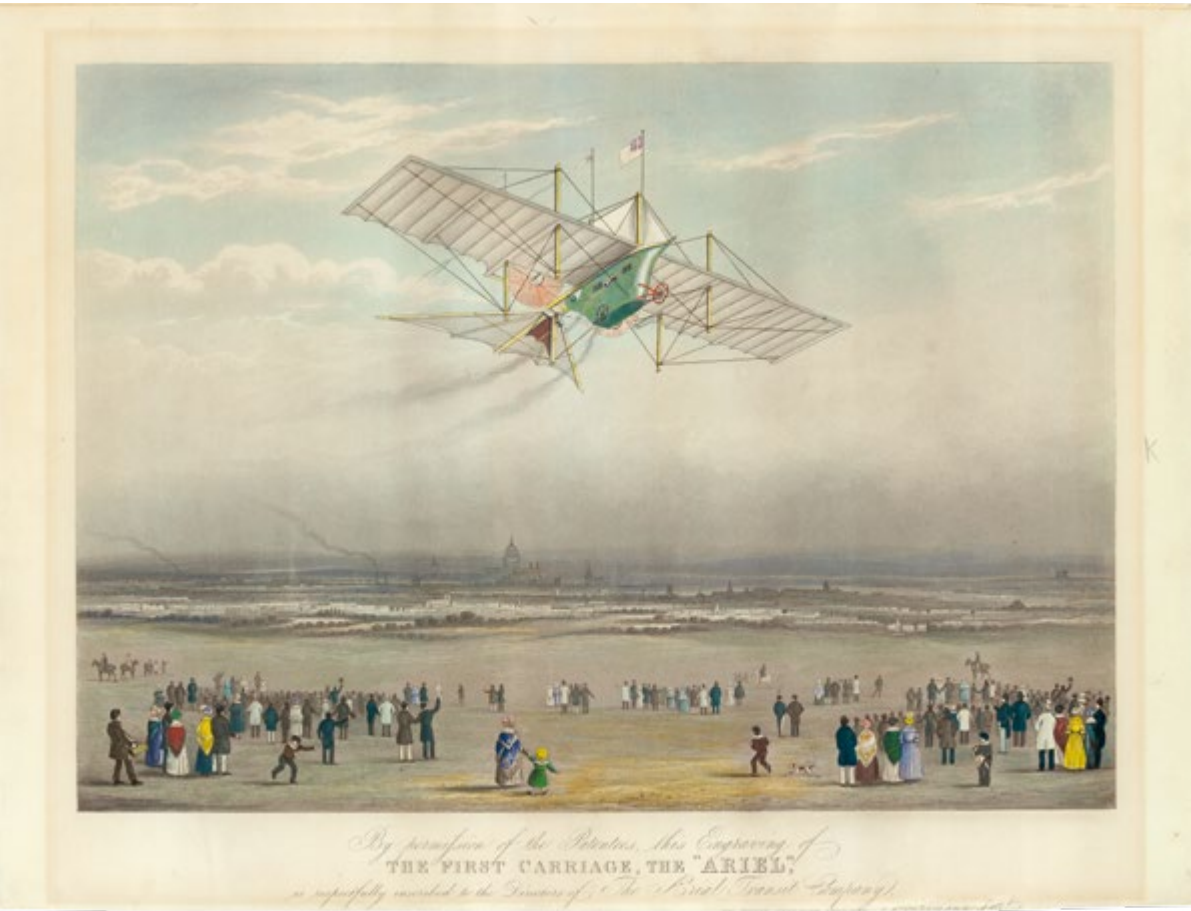
Publication
London, [Ackermann & Co., 1843].

Description
Aquatint with original hand colour, trimmed to text, with loss.

Dimensions
Image: 301 by 418mm (11.75 by 16.5 inches). Sheet: 370 by 485mm (14.5 by 19 inches).

References
Science Museum 10426684.

A print of the 'Ariel' flying machine, showing it above open country north of London. Frederick Marriott, a director of the Aerial Transit Company, oversaw the production of a number of prints to publicise the project, often showing the machine in exotic locations. Another variant was produced showing the machine over the Great Pyramids on the Nile.



A railway proposal

71 WHITTOCK, N[athaniel]

The North London Junction Railway from the Great Western, London & Birmingham & Eastern Counties Railways, through Paddington, Portland-Town, Camden-Town & Islington to the City.

Publication
[London], Printed by C. Keleo, [c1845-1850].

Description
Lithograph, key below plan, closed tear to title.

Dimensions
Image: 346 by 546mm (13.5 by 21.5 inches). Sheet: 433 by 588mm (17 by 23.25 inches).

References
BM 1873,0712.952; Ralph Hyde, private notes; Henry Tuck, The Railway Shareholder's Manual, (1845).

A bird's-eye view of London with the proposed North London Junction Railway, showing the main railway lines and stations in London, with a numbered key at the bottom. The view is taken from a point above Bank Corner looking north across London, Hampstead and Highgate being on the horizon. As the rail network in and around London grew, competing railway companies sought to amalgamate their resources. The North London Junction aimed to centralise the London and Birmingham, Great Western, London and York, and Eastern Railways into two termini, one ending at Farringdon, the other at Moorgate. The scheme would have incorporated two handsome gateways, a terrace on the west of Moorgate Street, and a romantically medieval Moor Gate serving as a bridge (Hyde). Branches of the proposed railway would connect it with the London & Birmingham Railway's terminus at Euston and to the Eastern Counties terminus at Shoreditch. The scheme was advertised for public investment offering 32,000 shares of 25 pounds each (Tuck). Unfortunately, the terminus was never constructed.

The engineer in charge of the project was George Parker Bidder, an engineer who had made a peculiar start to his career as a calculating prodigy, exhibited by his father at fairs for money. Nathaniel Whittock (1791-1860) was an English topographical engraver.



The first underground railway in the world

72 KELL BROTHERS

Metropolitan Railway Baker Street Station.

Publication
London, Kell Bros., Castle Street Holborn, [c1863].

Description
Chromolithograph, mounted on board.

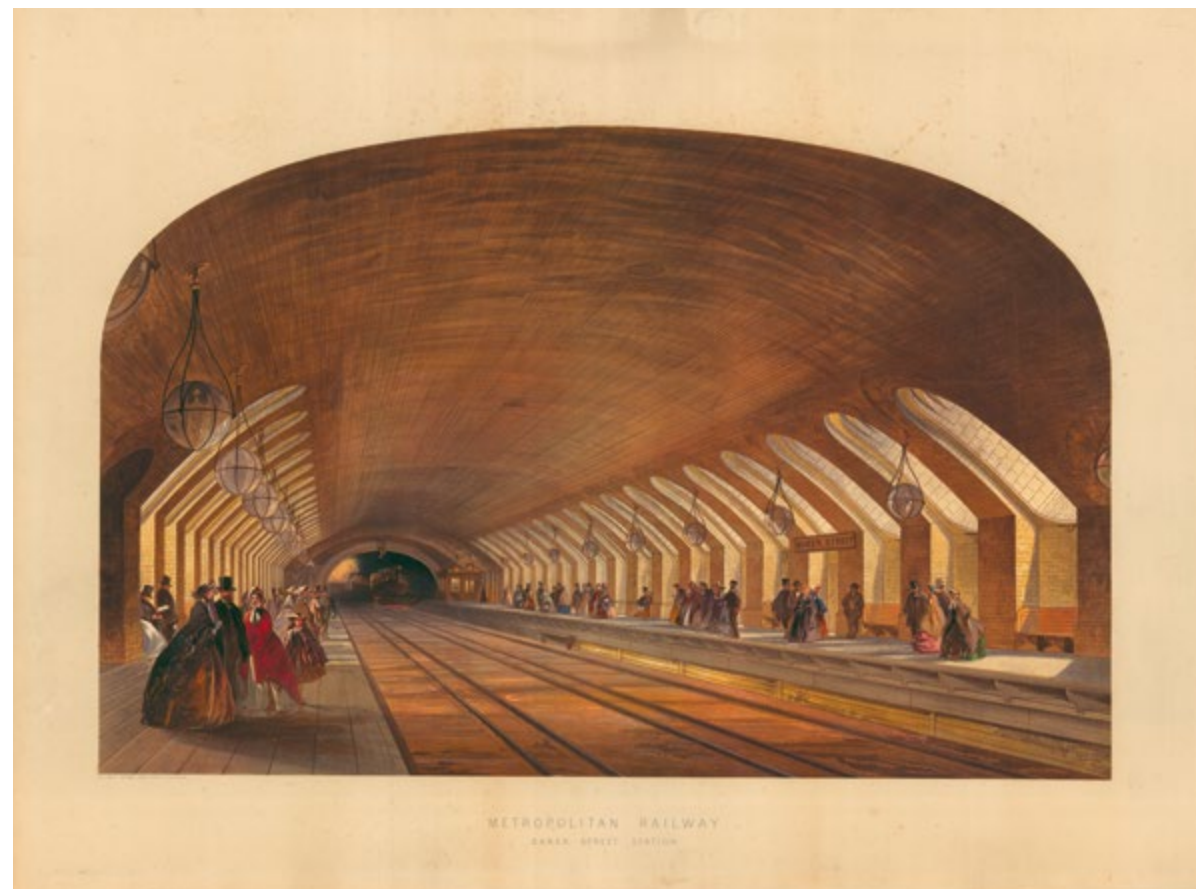
Dimensions
Image: 380 by 597mm (15 by 23.5 inches).
Sheet: 550 by 760mm (21.75 by 30 inches).

References
London Transport Museum 2003/12115;
National Railway Museum 10302139.

Baker Street is one of the oldest stations in London, and now has the most platforms of any station on the Underground network. It was part of the Metropolitan Railway, which opened in 1863, the first underground railway in the world. This innovative addition to the existing rail system in London was meant to ease the congestion in the city driven by an exploding population and high density building.

The print was presumably produced to celebrate the inauguration of the opening of the line.

The Kell Brothers (fl.1860-1870) were lithographers and chromolithographers working in Holborn.



Piccadilly

73 STOCK, C.R. after BIRD, Harington

The Leading Road Coaches Leaving the White Horse Cellars, XI AM. Summer Season 1888. This engraving is dedicated by special permission to his Grace the Duke of Beaufort by his most obedient servants FC McQueen & Sons.

Publication
London, Berlin and New York, Published by F.C. McQueen & Sons, 181, Tottenham Court Road, London, W. Stiefbold & Co, Berlin, Knoedler & Co, New York, 1890.

Description
Hand-coloured engraving with aquatint.

Dimensions
Image: 495 by 1055mm (19.5 by 41.5 inches). Sheet: 765 by 1127mm (30 by 44.25 inches).

A view of the Old White Horse Cellars, or Hatchett’s White Horse Cellar, on Piccadilly. It was one of the most famous coaching inns in London, and served as the starting point for mail coaches going to west England. It was also a hub for travellers. The inn was named by its first landlord in honour of the new monarch George I. The crest of the house of Hanover featured a white horse.

The print is dedicated to Henry Somerset, 8th Duke of Beaufort, possibly because he had acted as Master of Horse for several Conservative governments.

John Alexander Harington Bird (1846-1936) had intended to follow a military career but turned to art instead, and studied at the Royal Academy Schools. In 1875 he moved to Montreal, where he took the post of Director of Art at the Board of School Commissions. He exhibited at the Royal Canadian Academy and became an associate member in 1880. In 1895 he returned to London.



From Sedan Chairs to the Omnibus

74 COOPER, R[ichard] T.

The Londoner’s Transport Throughout the Ages.

Publication
London and Leeds, John Waddington Ltd., [1928].

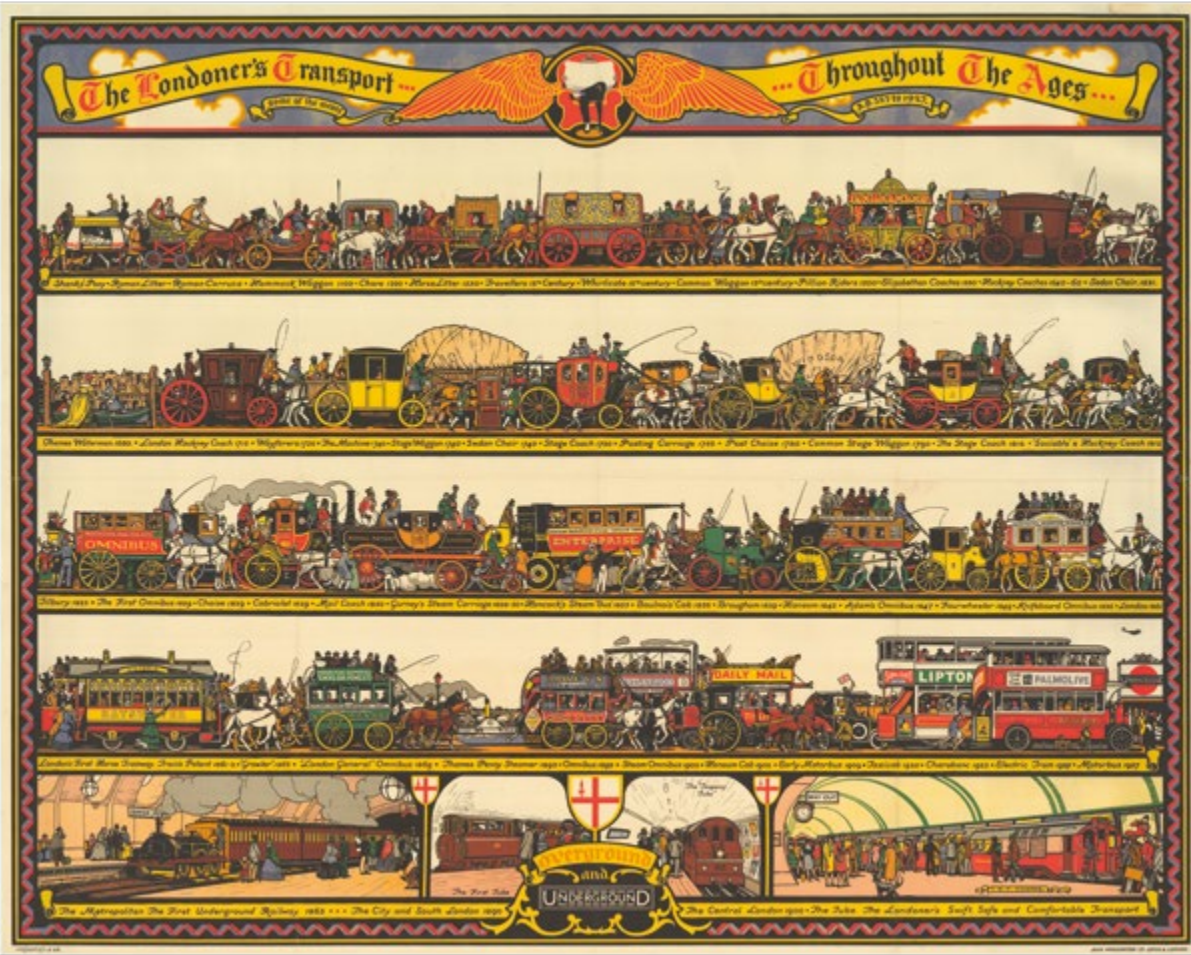
Description
Chromolithograph.

Dimensions
1050 by 1270mm. (41.25 by 50 inches).

References
London Transport Museum 1983/4/2890.

Richard T. Cooper (1884-1957) was a graphic designer who created material for the London Underground Group from 1924 to 1935. When this poster was created, the Underground Group ran the tube lines, the three tram systems, and the main London bus company, all of which are shown in the poster.

The poster depicts an history of transport in London, from sedan chairs to covered wagons to a modern omnibus. The strip at the bottom has the overground and underground logos flanked by images of the two different types of trains, and each train pulling into a station, providing, as the text below assures the reader, “swift, safe and comfortable transport”.



Children’s London

75 COOPER, R[ichard] T.

The Children’s London Some of the Sights which May be Reached by Underground.

Publication
London, Dunstable and Watford, Waterlow & Sons, [1929].

Description
Chromolithograph.

Dimensions
1018 by 1265mm (40 by 49.75 inches).

References
London Transport Museum 2006/15347.

A poster designed to encourage families to use the Underground. It shows London attractions that might appeal particularly to children, including London Zoo, the British Museum and Madame Tussaud’s, with the stations from which they can be reached underneath.

Richard T. Cooper (1884-1957) was a graphic designer who created material for the London Underground Group from 1924 to 1935. He produced a small series of posters designed to appeal to various demographics and encourage them to use the Underground; there is also a ‘Businessman’s London’ poster.



76 COFFIN, Ernest

London GWR.

Publication
[London, Lowe & Brydone Printers, 1936].

Description
Chromolithograph.

Dimensions
1015 by 630mm. (40 by 24.75 inches).

References
National Railway Museum 1986-8817.

Paddington laid Bare

Ernest Coffin (1868-1944) was a British artist and illustrator. He produced this poster for the Great Western Railway (G.W.R.) as one of a pair: the present example showing London from Westminster to Paddington Station, the other from Admiralty Arch looking east to Tower Bridge. The posters were promotional material, which is why none of the buildings are labelled apart from the G.W.R. headquarters in Paddington Station.



“Brother to kings, parent to nations”

77 VAN DEN HOEYE, Rombout

*Olivarius Cromwell Exercituum
Angliae Republicae Dux Generalis.
Locum-tenens et Gubernator
Hiberniae Oxoniensis Academie
Cancellarius.*

Publication
[Amsterdam, Rombout van den Hoyer,
1650-1658].

Description
Engraving.

Dimensions
Image: 550 by 430mm (21.75 by 17 inches).
Sheet: 580 by 435mm (22.75 by 17.25 inches).

References
BM 1935,0413.210; Hunterian GLAHA
52123; Museum of London 46.78/821;
Freeman O'Donoghue and Henry M. Hake,
Catalogue of Engraved British Portraits
preserved in the Department of Prints and
Drawings in the British Museum, 6 vols
(London, 1908-25), p.73; George Somes
Layard, Catalogue Raisonné of Engraved
British Portraits from Altered Plates
(London, 1927), p.130.

An equestrian portrait of Oliver Cromwell, showing him against the backdrop of the River Thames and the London skyline, emphasising his importance and his control over the seat of power in the country. Charles I was executed in January 1649, and the Commonwealth was established. Cromwell's titles are given at the bottom as leader of the armies of the English republic, interim governor of Ireland, and chancellor of the University of Oxford (a title which he lost in 1657, giving the latest possible date of the print). The Latin poem at the bottom of the print lauds Cromwell for his achievements, calling him “regibus hic frater; populis pater” - “brother to kings, parent to nations”. Cromwell was motivated by the “vera religione”, the “true religion” of Protestantism. This would have been well received in the Netherlands; the Protestant Dutch Republic had recently concluded the Eighty Years' War against Catholic Spain in order to gain recognition as an independent country.

Rombout van den Hoeve (1622-71) was a Dutch publisher and printmaker, who often published political prints. He would later publish a satire showing Cromwell aping the station of a king.

O'Donoghue and Hake describe the print as a reworked version of Haelweg's portrait of Christian IV of Denmark, but Layard disputes this.



St James’s Park

78 [KIP, Johannes after KNYFF, Leonard]

Her Maj[es]ties Royal Palace & Park of St. James's. To Her most Serene and most Sacred Majesty Anne by ye Grace of God Queen of Great Britain France and Ireland &c.

Publication
[London, c1707].

Description
Engraving on two sheets joined, numbered in manuscript lower right.

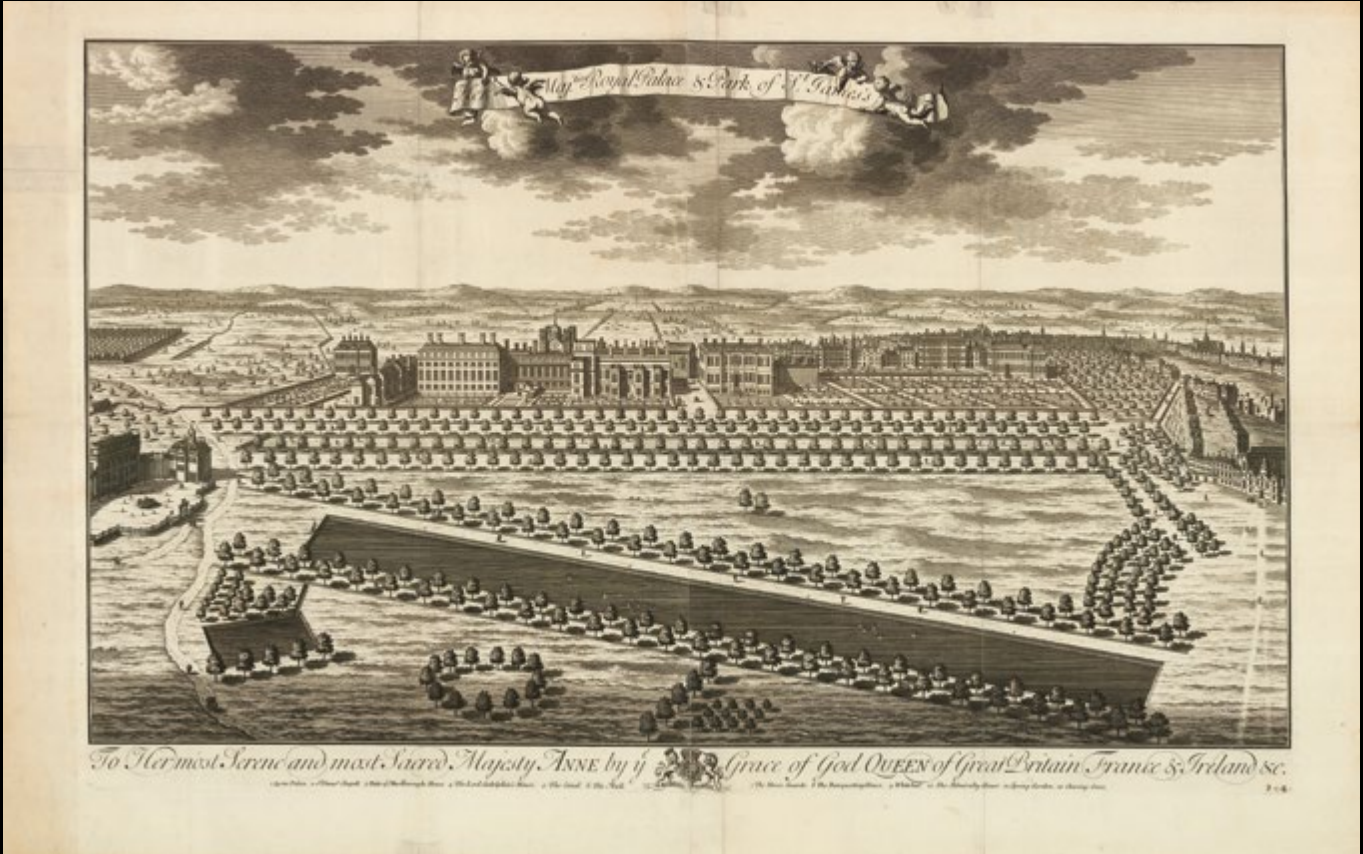
Dimensions
Image: 518 by 893mm (20.5 by 35.25 inches). Sheet: 640 by 1021mm (25.25 by 40.25 inches).

References
Adams 22, p.39; BM 1880,1113.2254; GAC 6096.

A view of St James’s Park from ‘Britannia Illustrata’, one of the most famous topographical series of the eighteenth century. ‘Britannia Illustrata’ was conceived by David Mortier as a survey of the most important buildings in the country, drawn by Leonard Knyff and engraved by Johannes Kip. It was first published in 1707, then reissued and expanded with a French title in 1708-1713. The lack of French title indicates the date of the present example. The view is taken from south of St James’s Park looking north. To the far left is Buckingham House (later Buckingham Palace); other buildings depicted include St James’s Palace, Marlborough House, Banqueting House, and Whitehall. There is a numbered key to the buildings at the lower edge of the print.

The map’s dedication to Anne is worth noting because it refers to her as the Queen of Great Britain: Great Britain came into existence in 1707, the year the print was made, after the Act of Union between England and Scotland was ratified.

Johannes Kip (c1653-1722) was a Dutch draughtsman, dealer and engraver. He worked at the court of William, Prince of Orange in the Netherlands, and when William and his wife Queen Mary took the British throne he followed them to London. The artist Leonard Knyff (1650-1722), also from the Netherlands, came to London in 1681.



The beginning of Georgian London

79 ALLARD, A[braham]

Intreede van ZKM George I, Koning van Groot Britanie &c&c&c in London. 1714.

Publication
Amsterdam, A. Allard, te Amsterdam in de Beurstraat, 1714.

Description
Engraving, letterpress text below, tear to title, skilfully repaired.

Dimensions
Image: 380 by 526mm (15 by 20.75 inches).
Sheet: 605 by 538mm (23.75 by 21.25 inches).

References
RCIN 750365.

A broadside showing the entrance of George I and the Prince of Wales into London. George I came to the throne after the death of the last Stuart monarch, Anne. Despite 17 pregnancies, none of Anne's children survived, and the British parliament looked to her relatives in Germany for a successor. George I's mother, Sophia, was the granddaughter of James I, and when she died he was first in line to the throne. Anne's nearer relatives were overlooked because they were Catholic, and therefore barred from the line of succession.

Below the plan is an extensive numbered key (1-43) providing information on all the participants in the procession.

Abraham Allard (?1676-1726) was a Dutch printer and printmaker working in Amsterdam. Abraham was the son of Carel Allard, one of the major publishers during the Dutch Golden Age. Abraham took over the business on his father's death in 1709. Both father and son had a reputation for copyright infringement and the publication of obscene images.



“Burning ye Rumps”

80 HOGARTH, William

Burning ye Rumps at Temple-Barr.

Publication
[London, John Cooper and Philip Overton, 1726].

Description
Engraved print, trimmed to side and upper neat line.

Dimensions
Image: 244 by 492mm (9.5 by 19.25 inches).
Sheet: 280 by 500mm (11 by 19.75 inches).

References
BM S.2.16; BM Satires 514; Paulson 1989 92.II.

From the ‘Hudibras’ series of prints by William Hogarth. Hogarth created a series of 12 prints to illustrate the epic poem ‘Hudibras’ by Samuel Butler, satirising seventeenth century Puritans during the English Civil War, of which this print is the eleventh.

The scene Hogarth depicts here was an actual historical incident, when there were protests in Temple Bar against the so-called ‘Rump’ Parliament. The Rump Parliament was first called in December 1648, in order to remove those members who were in favour of negotiation with Charles I. The ‘rump’ was the remaining members of the legitimate parliament. After Oliver Cromwell died in 1659 and his rule as Lord Protector ended, his son Richard attempted to briefly reinstate the Rump Parliament. The people of London rioted in protest, and Hogarth shows them in Butcher’s Row, just north of the Strand. The joints of meat roasting in the fires represent the Rump, as do the effigies carried by the crowd. In the background, the heads of traitors fixed on spikes are visible.



Rosamond’s Pond

81 TINNEY, John

Buckingham House in St James’s Park, taken from the Side of the Canal near Rosamond’s Pond.

Publication
London, Printed & Sold by John Tinney at the Golden Lion in Fleet Street, 1752.

Description
Hand-coloured engraving.

Dimensions
Image: 218 by 380mm (8.5 by 15 inches).
Sheet: 340 by 500mm (13.5 by 19.75 inches).

A rare print of St James’s Park, showing visitors relaxing and flirting by the water.

Rosamond’s Pond was a large pool in the park, possibly named for Rosamund Clifford, the mistress of Henry II. Its association with thwarted love (Rosamund was supposedly killed by Henry’s wife Eleanor of Aquitaine as revenge for her husband’s infidelity) made it a favourite meeting place for lovers and duellists. Less appealingly, Alexander Pope mentioned it in ‘The Rape of the Lock’ as a place for suicides. Fanny Burney joked in her memoirs that if a man whom she liked ever read her work and found himself in it she would “make a little trip to Rosamond’s Pond”. The pond was filled in by 1771.

John Tinney (1706-1761) was an engraver, printseller, mapseller, and publisher. He set up shop in 1734 in Cannon Street, and later moved to Fleet Street. He worked with many of the leading map and print publishers of the day; most notably John Rocque, for whom he published his monumental 24 sheet map of London.



The College of Arms

82 SHERMIN, W[illiam] and WHITE, T[homas] after MALTON, T[homas]

The College of Arms, or Heralds Office, London, MDCCLXVIII.

Publication
[London, 1768].

Description
Engraving.

Dimensions
Image: 355 by 485mm (14 by 19 inches).
Sheet: 395 by 500mm (15.5 by 19.75 inches).

References
BL Maps K.Top.25.3.

The print shows the College of Arms, in what is now Queen Victoria Street. The large border contains the crests of the officers of the College. At the top of each side border are the crests of the six heralds of arms in ordinary: Richmond, Chester, Lancaster, York, Somerset, and Windsor. Underneath are the crests of the pursuivants of arms in ordinary: Bluemantle, Rouge Croix, Rouge Dragon and Portcullis. The arms of the Earls of Norfolk (the Earl of Norfolk holds the position of Earl Marshal of the College) and Scarbrough bracket the royal arms. At the lower edge are the crests of the kings at arms: Garter Principal, Clarenceux, and Norroy and Ulster.

Although the ceremonial role of the College declined during the eighteenth century, it retained a crucial role in recording genealogy.

The print is made after a drawing by Thomas Malton the Elder (1726-1801), an architectural draughtsman known best for the first commercially produced pop-up book.



The Admiralty

83 CUNEGO, D[omenico]

View of Part of Whitehall, Shewing the Admiralty Office, with the new Gateway designed & executed in the year 1760 & also a part of the Horse Guards, &c.

Publication
London, 1775.

Description
Hand-coloured etching and engraving.

Dimensions
Image: 400 by 545mm (15.75 by 21.5 inches). Sheet: 473 by 610mm (18.5 by 24 inches).

References
BM G.4.107; GAC 5600.

A view of the newly built gateway over the front of the Admiralty Office in Whitehall. The Admiralty Office was originally Wallingford House, bought by George Villiers, Duke of Buckingham and favourite of James I, while he was Lord High Admiral in 1622. Christopher Wren recommended the building as the Admiralty Office in 1695. It was rebuilt by the Master Carpenter, Thomas Ripley. The work was finished in 1726 and the screen wall facing Whitehall was designed in 1760 by Robert Adam.

Domenico Cunego (1727-1803), an Italian artist, trained initially as a painter before specialising in prints.



84 [Anonymous]

Guard Mounting, St James's Palace.

Publication
[1790].

Description
Engraving with contemporary hand colour.

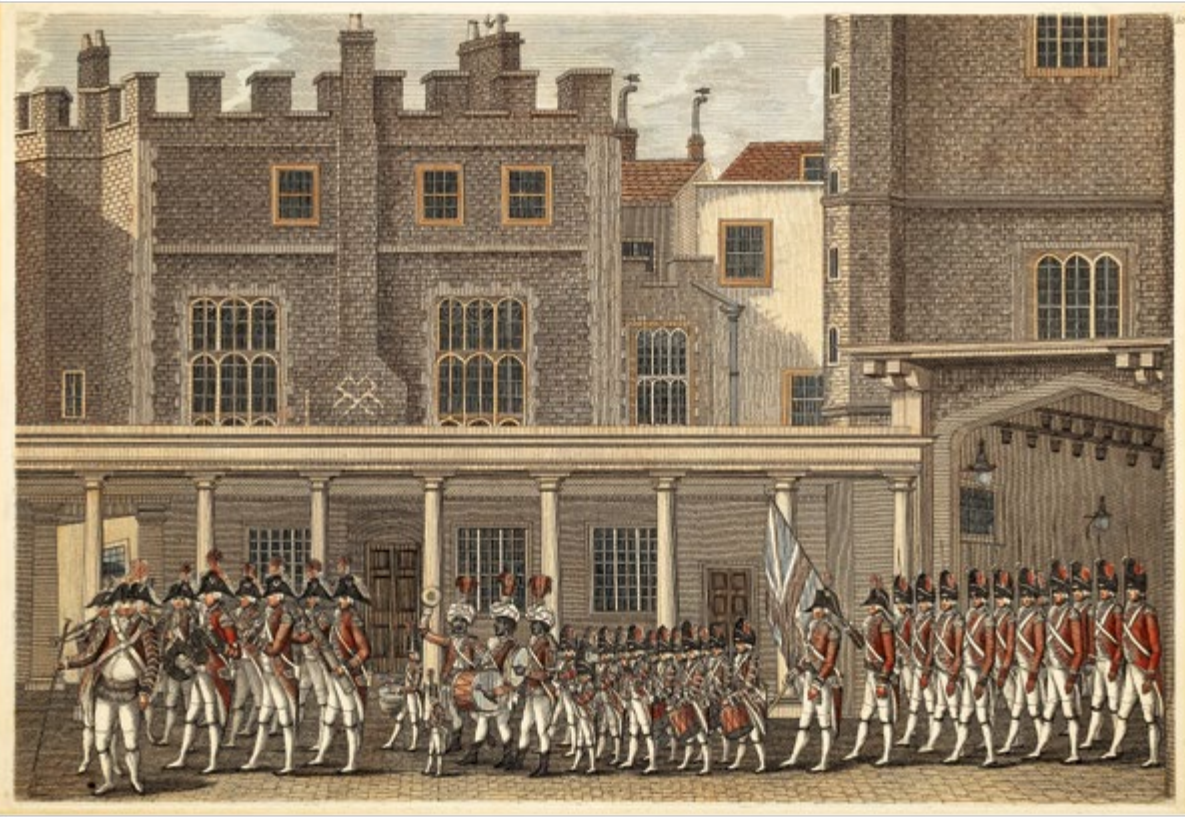
Dimensions
Image: 310 by 460mm (12.25 by 18 inches). Sheet: 350 by 497mm (13.75 by 19.5 inches).

References
C. ffoulkes, 'Notes on Early Military Bands', Journal of the Society for Army Historical Research 17 (1938), p.194; Peter Fryer, Staying Power: The History of Black People in Britain, (University of Alberta Press, 1984), p.84; Hew Strachan, British Military Uniforms 1768-1796 (Arms and Armour Press, 1975), p.333.

“Any British regiment with any pretensions to smartness had its corps of black musicians, gorgeously dressed”

A print showing the regimental band of the Grenadier Guards at St James's Palace, the oldest band in the British army. The procession is made up of the musicians, the time-beaters, and the drummers, each wearing a different uniform. Of particular interest are the three black men in the group. It became a tradition in the British army to use black musicians as military bandsmen, a trend that seems to have started with regiments posted in the West Indies (Strachan). By the end of the eighteenth century “any British regiment with any pretensions to smartness had its corps of black musicians, gorgeously dressed” (Fryer). The Grenadier Guards first took on black musicians in 1772. The fashion was for so-called ‘Turkish’ band music, which required more percussion instruments, especially the cymbals and drums, preferably played by ‘exotic’ looking musicians, emphasised by the eastern costumes they were given.

Accordingly, the musicians in the print are playing bass, tenor and side drums and cymbals, and wearing plumed turbans. One of them, named Francis, served until 1840, when he was honourably discharged. C. ffoulkes identifies a copy in the Crace Collection and gives the date as 1790.



The Gordon Riots

85 HEATH, James after WHEATLEY, Francis

The Riot in Broad Street on the Seventh of June 1780.

Publication
London, Publish'd by John & Josiah Boydell, Cheapside & at the Shakspeare Gallery Pall Mall, Sept 29, 1790.

Description
Engraving with aquatint.

Dimensions
Image: 425 by 597mm (16.75 by 23.5 inches). Sheet: 580 by 740mm (22.75 by 29.25 inches).

References
BL G.8.152; Heath 1993 1790.6; Webster 1970 E69.

The Gordon Riots broke out across London in June 1780 in protest at the Papists Act, passed two years before. The Papists Act had lifted a number of the Penal Laws in Britain, which discriminated against Roman Catholics. The Protestant Association in London, led by Lord George Gordon, marched on Parliament along with other protesters to present a petition against the Act. The disturbance spread, resulting in the destruction of Newgate Prison and the Clink, and the escape of the prisoners. After several days, troops were sent against the rioters.

The print was made after a painting by Francis Wheatley, commissioned by the publisher John Boydell. It shows a specific incident during the Riots, when the house of a rich Catholic Irishman, Mr Donovan, was attacked and looted. Troops arrived and fired on civilians after giving them several orders to disperse. The painting was destroyed while the engraving was being made from it, but the print was widely circulated. It is dedicated to the London Light Horse Volunteers, who helped during the riots, and was possibly commissioned to show the inadequacy of the authorities' response.

James Heath (1757-1834) engraver, he was appointed historical engraver to George III in 1794.

Francis Wheatley (1747-1801) painter; he was elected to the Royal Academy in 1791.



Pall Mall and St James’s Palace

86 [Anonymous] A print of the entrance to St James’s Palace, showing Pall Mall.

Vue de la Porte du Palais de St. James à Londres Cette une prise de la rue appelée Cleveland Row, représente la porte unique du palais du roi d'Angleterre et qui sert aussi de principale entrée au parc de saint-James. Au fond l'on voit la rue nommée Pall-mall.

Publication
Paris, chez Le Coeur, graveur, rue St Jacques, No.30; chez Genty, Md. D'Estampes, Rue St Jacques, No.33, au coin de la Rue du Plâtre, et chez Bance ainé, rue St Denis No. 214, [c1820].

Description
Engraving with contemporary hand colour.

Dimensions
Image: 227 by 339mm (9 by 13.25 inches).
Sheet: 340 by 475mm (13.5 by 18.75 inches).



The Coronation of George IV

87 HULLMANDEL, C[harles Joseph] after SCHARF, G[eorge Johann]

The Coronation Procession of his Majesty King George the Fourth, July 19th 1821.

Publication
London, Published by T. Clay, Ludgate Hill, Aug. 20th, 1821.

Description
Hand-coloured lithograph.

Dimensions
Image: 308 by 450mm (12.25 by 17.75 inches). Sheet: 415 by 555mm (16.25 by 21.75 inches).

George IV is visible on the right, underneath a canopy held by his attendants. He is wearing the crimson velvet robe and crown he commissioned especially for the ceremony; Parliament refused to purchase the crown afterwards, and he was forced to give it back. He also chose Tudor-inspired costumes for the lords in the procession. Notably absent is the Queen, Caroline of Brunswick, who had spent most of George’s regency in exile: the couple hated each other.

Charles Joseph Hullmandel (1789-1850) was a lithographic printer and publisher working in London, he trained as an artist, and opened up his first press in London in 1818. He was responsible for numerous technical developments, including lithotint and colour printing. He would later form a partnership with Joseph Fowell Walton, with the company being known as Hullmandel & Walton from 1845 to 1860.

George Johann Scharf (1788-1860) was a water colour painter, draughtsman and lithographer, and father of Sir George Scharf and Henry Scharf. He exhibited his paintings at the Royal Academy from 1817 to 1850, and was a member of the New Society of Painters in Water Colours.



Crown expense

88 HUMPHREY, G[eorge]

Coronation of his Most Gracious Majesty, King George the Fourth
An exact representation of the procession from Westminster Hall to the Abbey, shewing the appearance of the surrounding buildings, &c. &c. on the 19th of July 1821.

Publication
London, Published by G. Humphrey, 27 St James's Street, London, 1821.

Description
Etching with aquatint with contemporary hand colour, on two sheets joined.

Dimensions
Image: 220 by 1140mm (8.75 by 45 inches).
Sheet: 315 by 1240mm (12.5 by 48.75 inches).

References
BM Crace 1878 XIV.107

George IV came to the throne in 1820 when he was 57, after serving intermittently as regent for 22 years. His long wait for the throne had seen him grow old and ill, and his father's refusal to give him power while he was crown prince saw him take an interest in fashion and art, building the neo-Mughal Brighton Pavilion. When his reign finally began, he was determined that his coronation should be splendid, rivalling the lavish ceremony in which Napoleon had crowned himself Emperor. It took a year and a half to plan, and was the most expensive coronation ever held in Britain.

George Humphrey (?1773-?1831) was an English publisher and printer, of caricatures, with premises in St James's.



The Coronation of Queen Victoria

89 GRAF, J.

Her Majesty Proceeding in State to Westminster Abbey. Crowned June 28th 1838.

Publication
London, Ackermann & C., 96 Strand, 1838.

Description
Hand-coloured lithograph.

Dimensions
Image: 340 by 517mm (13.5 by 20.25 inches). Sheet: 450 by 590mm (17.75 by 23.25 inches).

View of Queen Victoria's coronation procession.

The large and imposing structure of Westminster Abbey can be seen in the background. To the foreground Victoria is shown peering out of the Golden State Coach, which has been used at the coronation of every British monarch since George IV. Her route is thronged by soldiers and the cheering public. To the far right of the image is a large five-tiered grandstand.

J. Graf (fl.1824-1852) was a printer and lithographer, working in London. He often describes himself as 'Printer to Her Majesty' or 'Printer to the Queen' on some lithographs. He also worked in partnership with Soret under the name of 'Graf & Soret'.

Rudolph Ackermann (1764-1834) German born publisher and lithographer, was one of the most prolific and successful publishers of late Georgian London. He is known to have had several addresses on The Strand, where he ran drawing schools, sold artist supplies, and published prints and books. In the 1820s he opened outlets in Mexico, Guatemala, Colombia, Argentina, and Peru.



The Palace of Westminster

90 BUHOT, Félix

Westminster Palace.

Publication
1884.

Description
Etching, drypoint, salt lift ground, stippling and roulette, printed in brown and black, signed by the artist.

Dimensions
Image: 290 by 400mm (11.5 by 15.75 inches). Sheet: 395 by 550mm (15.5 by 21.75 inches).

References
BM 1904,0219.109 (sixth state).

The seventh state of Buhot's print of Westminster Palace, capturing the fog of an afternoon on the River Thames.

Félix Buhot (1847-1898) was a French painter and printmaker. Buhot worked in both France and England, and was particularly interested in city views and conveying the effects of different types of weather, using a variety of printmaking techniques. The print has his trademark 'symphonic margins', inspired by the marginal decorations of medieval manuscripts, that draw out and enlarge upon elements of the same print.

The print carries Buhot's stamp, the monogrammed owl, and his signature.



A foggy day

91 BUHOT, Félix

Westminster Palace; Westminster Clock Tower.

Publication
1884.

Description
Etching, drypoint, roulette, aquatint and spit bite, printed in brown and black.

Dimensions
Image: 285 by 398mm (11.25 by 15.75 inches). Sheet: 345 by 470mm (13.5 by 18.5 inches).

References
BM 1904,0219.111.

The fifth state of Buhot's print of Westminster Palace and the Clock Tower (now the Elizabeth Clock Tower).
The print carries Buhot's stamp, the monogrammed owl.



'The Victorian Clock Tower'

92 BUHOT, Félix

The Victoria Clock Tower.

Publication
1892.

Description
Etching, drypoint, printed in black, signed by the artist.

Dimensions
Image: 235 by 160mm (9.25 by 6.25 inches). Sheet: 380 by 265mm (15 by 10.5 inches).

Buhot's print of the Houses of Parliament and the Clock Tower. Although the print is titled 'The Victoria Clock Tower', the name is slightly mysterious. Although the Victoria Tower was suggested as a name for either the Bell or the Clock Tower in the nineteenth century when Parliament was rebuilt, the nickname of Big Ben became so popular that the idea was abandoned. Instead, the tower at the south west corner was renamed in honour of Queen Victoria during her Diamond Jubilee in 1897, but that was five years after the print was made.



The view from Buckingham Palace

93 RIGAUD, [Jacques]

Prospect of St James Park from Bakingham House Veue du Parc St James Dessinée de l'Hostel de Bakingham.

Publication
Paris, chez l'auteur vis a vis le Plessis rue St Jacques Avec privilege du roy, [1736].

Description
Engraving.

Dimensions
Image: 350 by 716mm (13.75 by 28.25 inches).
Sheet: 455 by 795mm (18 by 31.25 inches).

References
BL Maps K.Top.26.7.a.; BM 1880,1113.2392;
RCIN 702566.

A view of St James’s Park, from what is now Buckingham Palace. In 1736 Buckingham House was the private residence of Sir Charles Sheffield, built for his ancestor John Sheffield, 1st Duke of Buckingham, in 1703 by William Winde. The Duke had decided that his old residence, Arlington House, was not grand enough. Its replacement was the most extravagant building in London, with a wide forecourt around a large fountain, and avenues of elm and lime trees leading up across the park. After the second Duke and his heir died, Sir Charles inherited the title and sold Buckingham House to George III in 1761, who wanted a London residence with more privacy for his wife and family.

Jacques Rigaud (c1681-1754) was a French topographic engraver and dealer, opening a shop in Paris in 1720. He produced a series of prints of royal residences in France, and it seems likely that he visited England, engraving several views of British royal residences, including the present example.



94 [Anonymous]

Saint Pancras Wells

Publication
[c1750-1800].

Description
Drawing in ink with visible pencil guide lines.

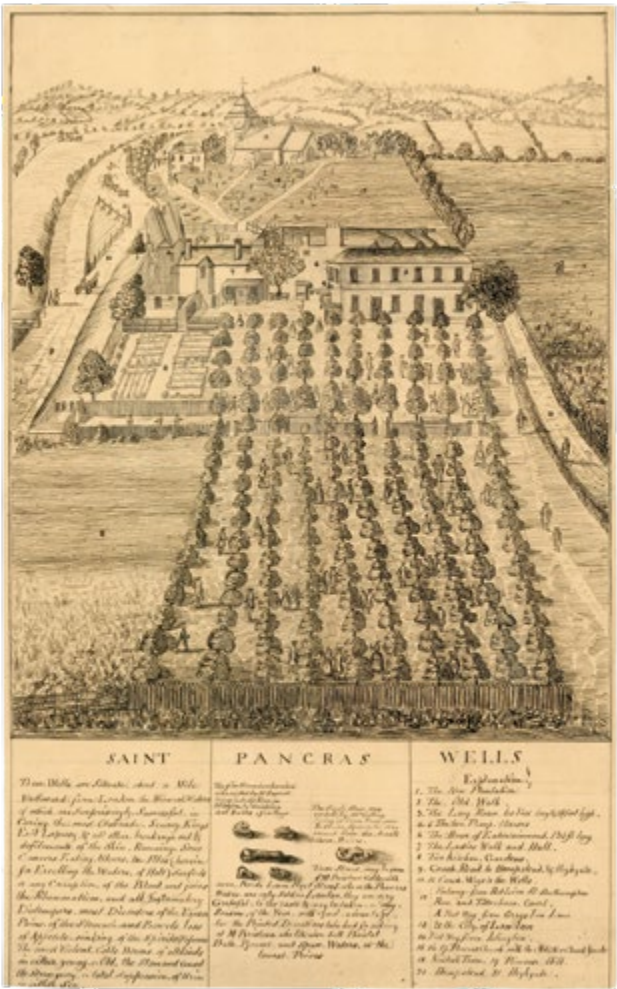
Dimensions
494 by 310mm (19.5 by 12.25 inches).

References
BM 1927,1126.1.24.1.

St Pancras

A drawing of Saint Pancras Wells. The area around what is now King’s Cross was famous for its medicinal springs, and there were several wells in the area where Londoners could go to take the waters. The stones illustrated in the caption below the image were supposedly voided by people who had drunk the waters at St Pancras: they were also claimed as a cure for scrofula, leprosy and scurvy. The wells were named after the church, thought to be one of the oldest in England, which is visible in the background. The Wells grew into a destination for daytrippers as well as invalids: there were two pump rooms, tree-lined avenues for walking and a dining hall that could seat 200 people. A public house, the Adam and Eve, was built next to the church itself, visible in the print.

This drawing, or one similar, was amongst those reproduced by the forger Peter Thompson. The British Museum holds two variants, but the present copy has most in common with the earlier variant.



Horse Guards

95 WIRSING, A[dam] L[udwig]

A View of the Parade in St James's Park. Vue de la Parade dans le Parc de St James.

Publication
Nuremberg, A[dam] L[udwig] Wirsing, [1753-70].

Description
Etching and engraving.

Dimensions
Image: 227 by 407mm (9 by 16 inches).
Sheet: 308 by 440mm (12.25 by 17.25 inches).

References
BM 1876,0708.2773.

A view of Horse Guards across Horse Guards Parade, with strolling figures watching the foot soldiers on parade. The current Horse Guards building was designed by John Vardy and completed in 1753, assigning an approximate date to the print.

Adam Ludwig Wirsing (1733-97) was a German printmaker.



Ranelagh Gardens

96 BOWLES, John

The Inside View of the Rotunda in Ranelagh Gardens with the Company at Breakfast.

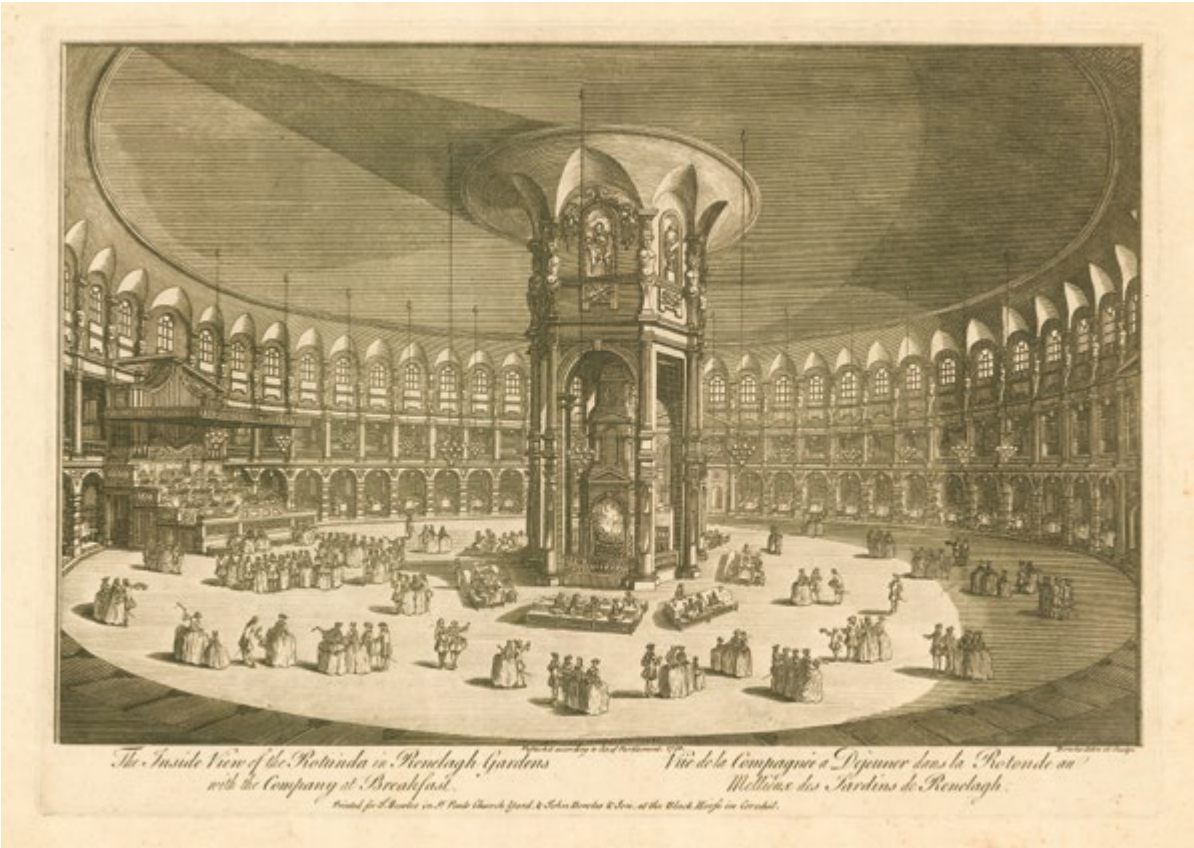
Publication
London, Printed for J. Bowles in St Paul's Church Yard & John Bowles & Son, at the Black Horse in Cornhill, 1754.

Description
Copper engraving.

Dimensions
Image: 255 by 398mm (10 by 15.75 inches).
Sheet: 376 by 545mm (14.75 by 21.5 inches).

References
Adams 193.24; BM 1880,1113.2459 (different publisher); V&A S.2367-2009.

Ranelagh Gardens was one of several pleasure gardens in London, and opened in 1741. Its principal attraction was a heated rotunda designed by William Jones, modelled on the Hagia Sophia in Constantinople. The print shows the central fireplace with revellers eating their breakfast around it, and the dais holding musicians to the left with a large organ. The rotunda helped make Ranelagh more popular than its rival in Vauxhall, which had no indoor concert area. Ranelagh also had a better reputation, because the entry fee was higher at two shillings and sixpence, attracting a smarter clientele. The Gardens often hosted famous visiting musicians, including the young Wolfgang Amadeus Mozart in 1764.



Gothic Revival

97 WOOLLETT, W[illiam]

A View of the Canal and of the Gothick Tower in the Garden of his Grace the Duke of Argyll at Whitton. Vue du Canal, et de la Tour Gothique, dans le Jardin de Monsgr. Le Duc d'Argyl a Whitton, a 4 lieues a l'ouest de Londres.

Publication
London, Printed for Robt. Sayer in Fleet Street, John Boydell in Cheapside, Henry Parker in Cornhill, Carington Bowles in St Pauls Church Yard, & Robt. Wilkinson in Cornhill, [1757].

Description
Etching and engraving.

Dimensions
Image 330 by 507mm (13 by 20 inches).
Sheet 420 by 570mm (16.5 by 22.5 inches).

References
BL Maps K.Top.30.21.b.c.2; BM 1866,1208.91.

Archibald Campbell, 3rd Duke of Argyll, was known as the ‘King of Scotland’ - he was the most powerful Scottish politician of his generation, gaining a seat on the Privy Council in 1711 after supporting the Act of Union between England and Scotland. He bought an estate at Whitton, near Hampstead Heath, in 1722. The Duke was interested in horticulture, particularly exotic plants. His collection of rare trees, including pistachio and palm trees, was given to Princess Augusta after his death to lay the foundation for what is now Kew Gardens.

The view shows ‘the Gothick Tower’. During the Gothic Revival, it was highly fashionable for landowners to put faux-medieval follies and ruins in their landscaped parks, especially if they were, like the Duke, Whig politicians, for whom the Gothic style represented the continuity of British political and religious institutions. Whitton’s tower was designed by Roger Morris, who also designed the Column of Victory at Blenheim Palace.

William Woollett (1735-85) was an English engraver, best known for his prints of the works of Benjamin West and George Stubbs. He was appointed engraver-in-ordinary to George III in 1776.



Winter wonderland

98 TOOKEY, [James] after IBBETSON, [Julius Caesar]

Winter Amusement A View in Hyde Park from the Sluce at the East End.

Publication
London, Publish'd by Robt. Sayer, 53 Fleet Street, March 12, 1787.

Description
Hand-coloured engraving.

Dimensions
Image: 268 by 342mm (10.5 by 13.5 inches).
Sheet: 340 by 410mm (13.5 by 16.25 inches).

References
BM 1931,1114.207.

The development of metal-bladed skates in the eighteenth century made skating a popular pastime. Hyde Park was already a fashionable gathering place, and when it was cold enough for the water to freeze over the park saw skating, sledding and tobogganing. It was a universally popular diversion; those who did not have their own skates could hire them, as shown by the tent on the right. The blades were attached to the shoe by straps. Women were less likely to skate than men, and the smartly dressed women in the foreground are probably holding back to preserve their clothes.

James Tookey (fl.1785-1805)was a British illustrator active in the nineteenth century. Julius Caesar Ibbetson (1759-1817), despite his promising name, was plagued by a large family and bad luck, losing his wife, eight children, and a post with the British ambassador to China. He specialised in rustic landscapes.



A walk in the Park

99 SOIRON, F[rançois] D[avid] after DAYES, E[dward]; GAUGAIN, T[homas] after DAYES, E[dward]

The Promenade in St James's Park; [and] An Airing in Hyde Park.

Publication
London, Publish'd by T. Gaugain No. 15 Five Fields Row, Chelsea, and Publish'd by T. Gaugain, No.4 Little Compton Street, Soho, Jan. 1793 and 1796.

Description
Two engravings with stippling.

Dimensions
Image: 400 by 635mm (15.75 by 25 inches).
Sheet: each 525 by 735mm (20.75 by 29 inches).

References
BM 1860,0728.117 and BM 1860,0728.118.

A view of a crowd in St James's Park. Londoners of all classes would go there to see and be seen; a young man stoops to recover a lady's glove on the left, and another leans over the back of his lady's chair on the right. It became especially popular after George III bought the nearby Buckingham Palace in 1763. The neo-classical building in the background of the print is St James's Palace, which was still used by the royal family for formal occasions.

Hyde Park was the fashionable place to ride in London, as shown by the mounted gentleman and the lady in a carriage in the background. Rotten Row was the place for individual riders, and the Drive was the home of the light carriages which came into fashion as the surfaces of the London roads improved.

Edward Dayes (1763-1804) was a British painter and draughtsman to the Duke of York. Thomas Gaugain (1748-1805) and François David Soiron (b.1764) were French and Swiss-born engravers respectively who came to England to ply their trade.



London from Greenwich by Turner

100 TURNER, C[harles] after
TURNER, [Joseph Mallord
William]; [TURNER, Joseph
Mallord William]

*London, From Greenwich, Picture
in the possession of Walter
Fawkes Esqr. Of Farnley; London,
from Greenwich.*

Publication
London and [London], Published by Mr
Turner, Queen Ann Street West, Jan 1, 1811
and [1811].

Description
Two prints with etching and mezzotint and
etching with engraving .

Dimensions
[1] Image: 179 by 267mm (7 by 10.5
inches). Sheet: 295 by 435mm (11.5 by
17.25 inches). [2] Image: 179 by 267mm
(7 by 10.5 inches). Sheet: 285 by 425 mm
(11.75 by 17.5 inches).

References
BM 1849,0512.624; BM 1920,0701.1; A.J.
Finberg, The History of Turner's Liber
Studiorum with a new catalogue raisonn ,
(London: Ernest Benn Ltd, 1924), 26; Tate
A00962; Tate D08131.

Two views of London from Greenwich, both after a painting by
J.M.W. Turner, the greatest landscape artist of his time. Greenwich
Hospital (now the University of Greenwich) is in the centre, flanked
by colonnades and pavilions which were under construction for
the Royal Naval Asylum just at the time Turner was producing his
views. The house and pavilions are now occupied by the National
Maritime Museum. They are seen from One Tree Hill, on the east side
of Greenwich Park. The painting is now in the Tate Britain. It was
originally exhibited in 1809 with an accompanying poem, probably by
Turner himself:

“Where burthen’d Thames reflect the crowded sail
Commercial care and busy toil prevail
Whose murky veil, aspiring to the skies
Obscures thy beauty, and thy form denies
Save where thy spires pierce the doubtful air
As gleams of hope amidst a world of care.”

Walter Fawkes (1769-1825) was a politician and patron of J.M.W.
Turner. He was one of the first to buy Turner’s work, and hosted him
often at Farnley Hall, which still holds over 200 of Turner’s works. He
bought the painting from Turner in 1811, but it returned to the artist’s
possession before his death.

The mezzotint print, reproducing the tone and depth of the
original painting, is from Turner’s ‘Liber Studiorum’, a collection of
landscape prints produced in collaboration with mezzotint engravers.
The letter A at the upper margin stands for Architectural, one of the six
categories by which the prints in the ‘Liber’ are divided. It was produced
with the help of Charles Turner (1774-1857), a mezzotint engraver
who worked on the earlier plates in the ‘Liber’. The other reproduction
is a simpler outline engraving, with only the name of the owner of the
original painting reproduced below.



Hyde Park

101 DUBOURG, M. after POLLARD, James.

His Majesty King George IV Travelling View Hyde Park.

Publication
London, Published & Sold by Edwd Orme, Publisher to the King, Bond Street, Corner of Brook Street, 1821.

Description
Engraving and etching with aquatint and original hand colour.

Dimensions
Image: 310 by 450mm (12.25 by 17.75 inches). Sheet: 508 by 648mm (20 by 25.5 inches).

References
BM 1966,1210.2.

George IV is shown travelling through Hyde Park in a carriage, the year after he became king. The riders and walkers in the park are lifting their hats in greeting and respect. George had spent a long time waiting for the throne. He had been acting as Prince Regent since 1810, after his father George III was stricken by mental illness. The Prince Regent resented his father for not giving him enough money, sending his brothers away for their education, and for making him marry his cousin, Caroline of Brunswick, whom he separated from as soon as they had a child together. He retaliated during his regency by taking several mistresses, the most famous amongst them Maria Fitzherbert, and spending lavishly on grandiose projects like the Brighton Pavilion.

George IV enjoyed Hyde Park, and soon after he came to the throne he initiated a plan of improvements, including a new entrance at Hyde Park Corner, railings and John Rennie’s bridge over the Serpentine.

Regent’s Park and Greenwich

102 WESTALL, W[illiam]

*London, View of Regent’s Park;
London From Greenwich Park.*

Publication
London and Paris, Printed and Pubd. By Engelmann Graf Coindet & Co. 92 Dean Street Soho and Paris at Engelmann & Co., Feb. 1827 and Aug. 1826.

Description
Two lithographs.

Dimensions
Image: each 237 by 340mm. (9.25 by 13.5 inches). Sheet: each 450 by 570mm (17.75 by 22.5 inches).

References
BM 1880,1113.4691; BM 1880,1113.5544.

A view of Regent’s Park looking towards the south west and a view of London from Greenwich Park.

William Westall (1781-1850) was a British painter and engraver. Westall was in his first year at the Royal Academy when he was put forward to serve as official artist on the voyage of Matthew Flinders, the first recorded person to circumnavigate Australia and name it as a continent. He made drawings of the Australian landscape and people, and won a race to the highest mountain in Port Bowen and therefore the right to name it, which is why it is now called Mount Westall. After his return he worked mainly in illustration and landscape views.



Greenwich Park

103 WEBER, [?Frederick]
Vue de la Ville de Londres.

Publication
Paris, Se trouve chez l'Editeur, Rue Hauteville No. 28et chez Rauland, Md. D'Estampes, Place des Victoires. [c1820].

Description
Engraving with aquatint, printed in colours, and finished by hand.

Dimensions
Image: 515 by 740mm (20.25 by 29.25 inches). Sheet: 585 by 805mm (23 by 31.75 inches).

A view of the capital from Greenwich Park. Greenwich is one of the oldest parks in London, enclosed for royal use in 1433. It was the site of the Royal Naval College and the Queen's House, built for Anne of Denmark. Although a popular place to escape from the hustle of the city, the area was still relatively rural at the time the print was made, as shown by the countryman resting with his sheep and cows in the foreground. However, a few decades after this print was made a railway line was built into Greenwich, bringing a corresponding rise in population.



The London Colosseum

104 BASSET, [Paul-André]

Vue de la Terrasse de Chester du Colisée des Places de St André et du Parc, au Parc du Régent à Londres.

Publication
Paris, chez Basset, Rue St Jacques No. 64, [1830].

Description
Engraving with contemporary hand colour.

Dimensions
Image: 251 by 402mm (10 by 15.75 inches). Sheet: 331 by 460mm (13 by 18 inches).

References
BnF 41462869.

The building in the print is the 'Diorama' or London Colosseum. The Colosseum was purpose-built to house an enormous panoramic painting of London created by the artist Thomas Hornor and E.T. Harris. Hornor had made the drawings for the panorama from a temporary hut built on top of St Paul's Cathedral while the cross on the dome was being replaced. It took four years for Harris and a team of painters to complete it, and the painting covered over 40,000 square feet.

The building which housed the panorama, based on the Pantheon, was designed by Decimus Burton. The painting and building together were so costly that a major backer, the politician Rowland Stephenson, ended up fleeing to America to avoid his debts, as did Hornor.

Paul-André Basset was a French dealer and publisher active in the late eighteenth and early nineteenth century.



Hyde Park Corner

105 PYALL, H. after BROOKS, H.

A View of the Grand Western Entrance into London At Hyde Park Corner.

Publication
London, Published by Thomas McLean, 26 Haymarket, June 25, 1831.

Description
Engraving and aquatint with original hand colour.

Dimensions
Image: 575 by 820mm (22.75 by 32.25 inches). Sheet: 655 by 865mm (25.75 by 34 inches).

References
BM 1880,1113.1984.

A beautifully coloured print of the gate at the entrance at Hyde Park Corner, with the newly remodelled Apsley House to the right. In the centre is the royal carriage, surrounded by mounted soldiers, pursued by an excited dog and with William IV within, raising his top hat to bystanders. Pedestrians and equestrians alike have moved to the sides of the road to let the royal party through, and those close enough to see the occupant are raising their hats as well, even the small boy playing with a hoop in the centre foreground.

William IV had come to the throne only a year before, after his two elder brothers had died without issue. Never expecting to be king to the throne, he had spent most of his life pursuing his twin passions of the navy and women, and had amassed nine illegitimate children. As well as a new king, the print shows a new structure. The Hyde Park Screen was finished in 1828, designed by Decimus Burton, replacing the toll gate that had been there previously. The frieze visible on the entablature was the creation of the Scottish sculptors John Henning and his son of the same name, who drew their inspiration from the Elgin Marbles, which had gone on private display in Britain in 1807.



A dedicated follower of fashion

106 READ, B[enjamin]

[1] View in the Colosseum Regents Park London, Summer Fashions for 1836; [2] View, Windsor Castle, Summer Fashions for 1841.

Publication
London, B. Read, 12 Hart St. Bloomsbury Sq., & Broad Way New York America, 1836 and 1841.

Description
Two engravings with aquatint and original hand colour, large closed tear, skilfully repaired to Regent's Park.

Dimensions
Image: [1] 396 by 569mm (15.5 by 22.5 inches). [2] 410 by 580mm (16 by 23 inches). Sheet: each 500 by 670mm (19.75 by 26.5 inches).

References
Ralph Hyde and Valerie Cumming, 'The Prints of Benjamin Read, Tailor and Printmaker' Print Quarterly 17 (2000), pp.262-84.

Benjamin Read's Regency fashion prints were the most successful advertising of their day. Read was a tailor by profession, but realised the potential for producing high quality prints of his wares. Ralph Hyde suggests that Read was inspired originally by the 'Monstrosities' of George Cruikshank, the satirist, who would produce an annual print of the worst offenders against fashion and the latest ridiculous trends. Read initially employed Cruikshank's younger brother, Robert, but by the time these examples were produced his name had disappeared from the prints. They were particularly effective not only because of their distinctive style and elegant colour, but also because they showed Read's clothes on fashionable people in fashionable surroundings. The Colosseum in Regent's Park, for example, was a temporary structure housing amongst other things an enormous panoramic painting of London, a popular attraction. They allowed the viewer to imagine themselves not only in the clothes but also in the milieu.

As he sold mainly menswear, which was less subject to change, Read would issue only two prints a year, for summer and winter fashions. They were so well-known that they soon had imitators, and Read even offered a service to improve other tailors' fashion plates before publication.



The Grand Entrance to Hyde Park

107 ROSENBERG, R[ichard] and C[harles] after POLLARD, James

The Grand Entrance to Hyde Park.

Publication
London, Published by Messrs. Fores at their Sporting and Fine Print Repository and Frame Manufactory, 41 Piccadilly, corner of Sackville Street, 1844.

Description
Engraving with etching and aquatint, original hand colour.

Dimensions
Image: 417 by 667mm (16.5 by 26.25 inches). Sheet: 530 by 700mm (20.75 by 27.5 inches).

References
BM 1949,0411.5256; Selway 33.

A print of the new entrance to Hyde Park, commissioned by George III and designed by Decimus Burton. This is the second state of the print; the first was published in 1828.

James Pollard (1792-1867) was a sporting painter and engraver. He began his career engraving his father Robert’s pictures, and gained a reputation for his own sporting and coaching scenes after receiving a commission from Edward Orme, the royal printseller, for an inn signboard.



Crystal Palace

108 STANNARD & DIXON

Exterior View of the Building for the Great Exhibition of 1851 Constructed Chiefly of Glass and Iron. Designed by Joseph Paxton Esq. Now Constructing by the Contractors Messrs. Fox, Henderson & Co.

Publication
London, Pubd. By Stannard & Dixon, 7 Poland Street [1851].

Description
Lithograph with original hand colour.

Dimensions
Image: 300 by 450mm (11.75 by 17.75 inches). Sheet: 417 by 575mm (16.5 by 22.75 inches).

References
BM 1949,1011.94.

A view of the Crystal Palace built to house the Great Exhibition of the Works of Industry of all Nations, organised by Prince Albert and the Royal Society. The exhibition was meant to be self funding and was so successful - six million people visited from all over the world, as shown in the foreground of the print - that the surplus was enough to found the Victoria and Albert Museum, the Science Museum and the Natural History Museum. Prints like this were very popular as souvenirs or for those who could not visit.



The Great Exhibition and the Cavendish banana

109 **HAWKINS, George**

Building for the Great Exhibition in London The Building was Designed by Joseph Paxton, Esq. Of Chatsworth, and the Details of Construction were arranged by Messrs. Fox Henderson and Co. who are the contractors for executing the work.

Publication
London, Published by Ackerman & Co, 96, Strand, Jan. 3rd, 1851.

Description
Lithograph with original hand colour, small tear to right margin just into image.

Dimensions
Image: 323 by 960 (12.75 by 37.75 inches).
Sheet: 387 by 990mm (15.25 by 39 inches).

References
BM 1871,0812.5375 (uncoloured version, 1850); RCIN 703141.

The Great Exhibition was most probably a reaction to the French Industrial Exposition in 1844: Prince Albert led the demand for a similar show of British industrial and imperial strength. Although other countries also exhibited, it was mainly designed to show off British achievements: colonial goods like Indian jewellery and cotton; technological advancements like an early fax machine and Jacquard looms; and art including Wedgwood porcelain and statues by Hiram Power.

The Crystal Palace was designed by Joseph Paxton and built in record time, taking only nine months to complete, using British glass and iron. Paxton drew on his experience designing greenhouses for the Duke of Devonshire, his patron. It was his greenhouses that enabled the cultivation of the Cavendish banana, which is now one of the most common banana species in the world.



A “very low” bridge

110 MORRELL, G[eorge] F.

[View of St James's Park].

Publication
[1926].

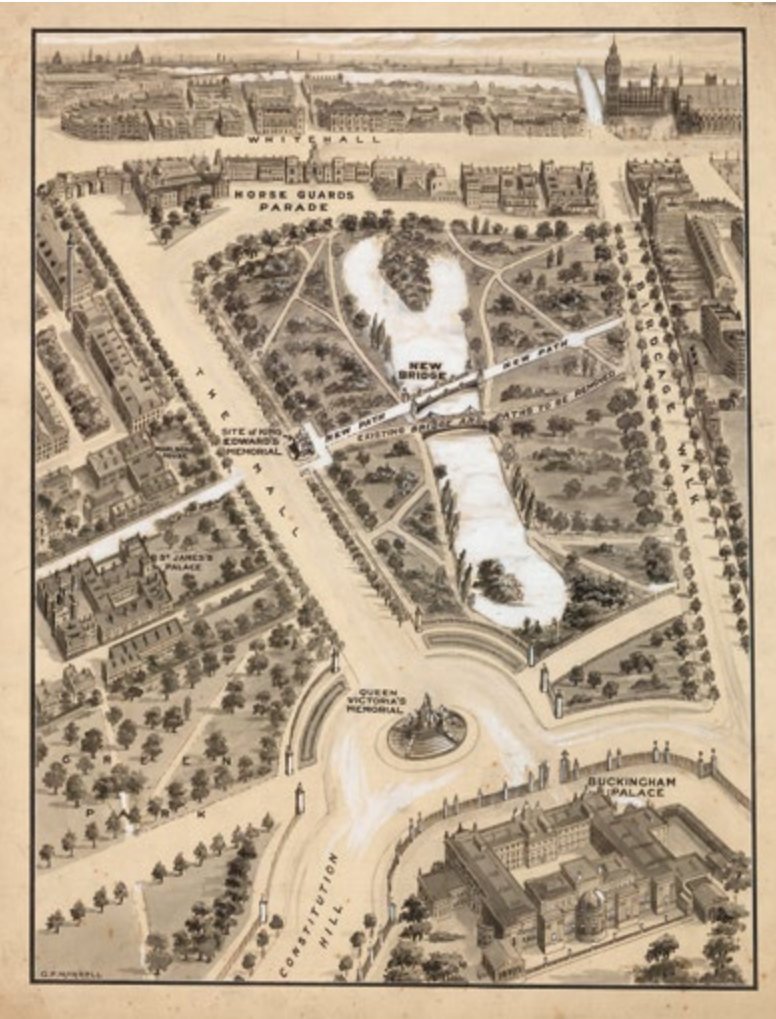
Description
Pen and ink with wash and white gouache on illustration board, signed by the artist at lower left.

Dimensions
Image: 395 by 296mm (15.5 by 11.5 inches).
Sheet: 545 by 400mm (21.5 by 15.75 inches).

References
Jane Ridley, The architect and his wife: a life of Sir Edwin Lutyens, (London: Chatto and Windus, 2002), p.349.

A bird’s-eye view of St James’s Park, showing the proposed site of a new bridge over the lake. The bridge was designed by Sir Edwin Lutyens in 1926: the original drawings are held in the RIBA Library. The design was commissioned by the solicitor H.L. Farrer, of Farrer and Co. Farrer and his brothers had employed Lutyens to rebuild their offices and homes. Unfortunately, the bridge was vetoed by the Fine Art Commission, which upset Lutyens very much. He admitted, “I am very low about it” (Ridley). The current bridge, known as the Blue Bridge, was installed in 1957.

The illustration was probably produced for the Graphic, a paper to which Morrell often contributed.



111 [?BURGHERS, Michael]

The Elevation or Prospect of the West End of the Steeple of St Bridget at Brides in Fleetstreet London Shewing the Inside and outside Thereof, being 235 feet high Sir Chr. Wren Kt. Architect Mr. Saml. Foulks. Mason.

Publication
London, [1680].

Description
Engraving.

Dimensions
Image: 615 by 428mm (24.25 by 16.75 inches). Sheet: 635 by 445mm (25 by 17.5 inches).

References
BM 1880,1113.3232.

“A madrigal in stone”

A print showing St Bride’s Church. St Bride’s has long been associated with the media, since the burgeoning print trade congregated around St Paul’s and along Fleet Street. The early printer Wynkyn de Worde lived and died there, and John Milton lived in the churchyard in his early life.

The church was rebuilt by Sir Christopher Wren in 1672 after the Fire of London, the latest incarnation of a place of worship that had stood on that site since the sixth century. The print shows a view from the outside on the left, and a cross-section on the right, with a ground plan of the steeple in between the two. The spire, the tallest of all Wren’s churches apart from St Paul’s, was not finished until 1703 and was deemed a success: the poet W.E. Henley called it “a madrigal in stone”. The steeple of St Bride’s is popularly supposed to have inspired the traditional wedding cake, after a baker saw the spire and recreated it for his fiancée.

Michael Burghers (?1647-1727) was a Dutch artist and engraver, who spent the majority of his career in London.



The Bow dragon

112 HULSBERG, H[enry] after
HAWKSMOOR, N[icholas]

*Plan and View of Bow-Church,
London with the Arcade fronting
Cheapside, as originally intended
by Sir Chr. Wren, Kt.*

Publication
London, Printed for Sam. Harding in St
Martins-Lane, Dan. Browne near Temple-
Bar, & Wm. Bathoe in Church Lane near St
Martins Church in the Strand, [1700-30.

Description
Engraving.

Dimensions
Image: 688 by 483mm (27 by 19 inches).
Sheet: 765 by 485mm (30 by 19 inches).

References
BM 1880,1113.3530.

A print showing the original design for St Mary-le-Bow, one of the first churches to be rebuilt by Sir Christopher Wren and Nicholas Hawksmoor after the Great Fire of London. The title cartouche alludes to the previous church’s fate by the urn of fire surmounting it, similar to the one that tops the Monument. An eagle holds a scroll with a ground plan of the church on the left. Wren modelled the church on the Basilica of Maxentius in Rome, possibly inspired by the belief, as recorded in the text below the print, that the site had once contained a Roman temple (actually an early Norman church).

The steeple features a dragon weathervane, a nod to the dragon’s place in the legend of England’s patron, St George, and to its place in the coat of arms of the City of London. The dragon has red crosses on the underside of its wings, as do the dragons in the City’s arms. The Bow dragon was a popular London landmark, appearing in a poem by the libertine Earl of Rochester, and with its equally popular fellow, the grasshopper topping the Royal Exchange (see item 132), in a pamphlet about religious freedom.

Henry Hulsberg (fl.1702-1729) was a Dutch engraver of maps and architecture, working in London.



The history of St Paul’s

113 LOGGAN, D[avid]

*[Views of St Paul’s Cathedral before
and after the fire, with a prospect of
London before the Fire].*

Publication
London, Printed and sold by John Bowles
at Mercers Hall, [c1731].

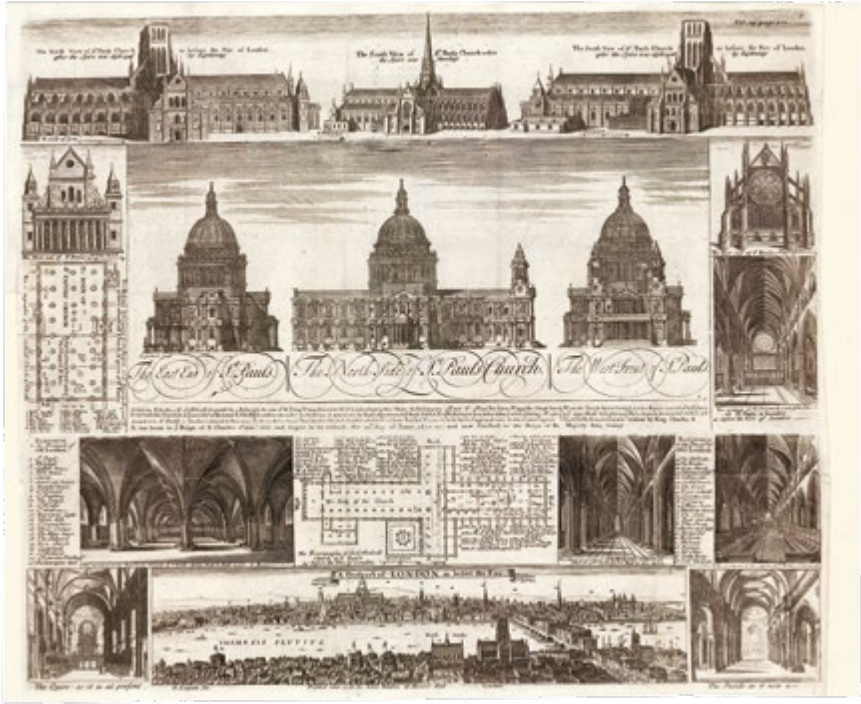
Description
Engraving.

Dimensions
Image: 385 by 460mm (15.25 by 18 inches).
Sheet: 410 by 500mm (16.25 by 19.75 inches).

References
Adams 29.30; BM Mm,2.137.

A broadsheet with different views of St Paul’s Cathedral, from its first incarnation as a medieval structure to Christopher Wren’s new creation. At the top are three representations of the old St Paul’s, including one with the spire still standing, before it was hit by lightning in 1561, causing a fire hot enough to melt the cathedral’s bells. Underneath are three views of the new St Paul’s, with the east and west ends of Old St Paul’s. There is also a floor plan of the old St Paul’s, and various views of the interior. At the lower edge is a prospect of London before the Fire of London, showing old St Paul’s.

The plate was originally published in 1658 by Daniel King as a broadside urging the restoration of St Paul’s. After the English Civil War and during the Protectorate of Oliver Cromwell, the Cathedral had been severely damaged: the lead was removed from the cathedral’s roof to use to make water pipes; the interior was used as a cavalry barracks; and coal smoke disintegrated the stonework. It was re-engraved “to make the plate saleable for a new market which saw King’s views as historical evidence of the old St. Paul’s, and no longer as a political statement about the neglect of the Cathedral by the Commonwealth” (BM). Construction of the second cathedral was only fully completed in the late 1720s, so it was a topic of contemporary interest. It was republished in 1731 as part of the series ‘London Described’ by Bowles.



Fish and Ludgate Streets

114 MORRIS, Thomas Wilson, after MARLOW, William

[Pair of views of Fish Street and Ludgate Street] To the Right Honorable Thomas Skinner, Lord Major of the City of London. This View of Fish Street from Grace Church Street, Representing the Monument and the Church of St. Magnus London Bridge, is by Permission most respectfully Dedicated by his Lordships much Obliged & Obedient Humble Servant, John Curtis; To Sir James Sanderson Knight and Bart. Member of Parliament for Malmsbury in Wiltshire, Alderman of the City of London, Col. of the Regiments of the City Militia, President of Bridewell and Bethlehem Hospitals &c. This View of Ludgate Street, from Ludgate Hill, Representing the Grand West Front of that noble Edifice the Cathedral of St Paul, and the Church of St Martin Ludgate, is by Permission most respectfully Dedicated by his much Obliged & Obedient Humble servant J. Curtis.

Publication
Twickenham, John Curtis, 1795.

Description
Pair of engravings with etching.

Dimensions
Image: each 500 by 405mm (19.75 by 16 inches). Sheet: each 675 by 540mm (26.5 by 21.25 inches).

References
BM 1880,1113.3861 (Fish Street); BM 1880,1113.3257 (Ludgate Street).

A pair of views of London streets with churches. One shows the Monument to the Fire of London, the church of St Magnus-the-Martyr, and Fish Street. St Magnus-the-Martyr was destroyed in the Fire of London, and rebuilt by Sir Christopher Wren by 1687; the Monument was completed a decade before. Fish Street Hill was the site of the original Billingsgate Fish Market, which is why it was so named. The print is dedicated to Sir Thomas Skinner (c1737-1806), Lord Mayor of London from 1794-95.

The other shows a view of St Paul’s Cathedral, the church of St Martin-within-Ludgate and Ludgate Street, which at that time was a fashionable and dynamic area. Britain’s fledgling newspaper industry was



growing in Ludgate Hill, sprouting from the printers in the Cathedral churchyard. The London Coffee House, next to St Martin-within-Ludgate, was also a meeting point for Enlightenment intellectuals. The print is dedicated to Sir James Sanderson (1741-98), a banker who became Lord Mayor of London in 1792, and was made a baronet in late 1794, possibly inspiring the dedication.

William Marlow (1740-1813) was a topographical artist. He worked in London from 1768, and made several works showing the city, joining the Society of Artists as a Fellow in 1771.



St Paul’s Cathedral

115 LEWIS, G[eorge Robert] [after] BUCKLER, J[ohn]

To the Right Honourable and Right Reverend William Howley, D.D. Lord Bishop of London and the Right Reverend the Dean and Chapter; This North West View of the Cathedral Church of Saint Paul, is by Permission most humbly dedicated, by their Lordship's much obliged and devoted servant, John Buckler.

Publication
Surrey, Published by J. Buckler, Bermondsey, 1814.

Description
Etching with aquatint.

Dimensions
Image: 450 by 625mm (17.75 by 24.5 inches). Sheet: 540 by 710mm (21.25 by 28 inches).

References
BL Maps K.Top.23.35.t; BM 1890,1013.106.

A view of the west front of St Paul’s Cathedral. John Buckler (1770-1851) was an estate manager and bailiff for Magdalene College, Oxford. He occasionally practised as an architect, designing Halkyn Castle, but was a much more prolific producer of architectural engravings. Around 1800 he began a series which was intended to encompass all the cathedrals in the country: this print of St Paul’s was produced near the completion of the series, which also included many college and parish churches. He was helped by his son John Chessel Buckler (1793-1894), who later published the ‘Views of the Cathedral Churches of England and Wales’, using his own text and his father’s engravings.



Somerset Place

116 [BOWLES, Henry Carington and CARVER, Samuel]

A View of Somerset Place, and the Church of St Mary-Le-Strand, London.

Publication
London, Published by F. West, 83 Fleet Street, [c1840].

Description
Hand-coloured etching.

Dimensions
Image: 265 by 414mm (10.5 by 16.25 inches). Sheet: 355 by 492mm (14 by 19.25 inches).

References
Adams 193.29; BM 1875,0508.1438.

Francis West’s edition of Henry Carington Bowles and Samuel Carvers print of Somerset Place and St Mary-le-Strand. West had acquired the Bowles plates when Robert Wilkinson’s (Bowles and Carver’s successor) stock and plates were auctioned by Sotheby’s on 29th September 1825. West would republished the print in ‘A Collection of Views of Old London and its Environs’.

The print was first produced between 1780 and 1797, when the North Wing (the visible façade, designed by Inigo Jones) was finished. West would have included this print to show readers what Somerset House looked like in the early days of construction. By 1840 King’s College had been built to the east. To the left of the image is the church of St Mary-Le-Strand, the first of the 50 churches built under the Commission for Building Fifty New Churches, set up following the Great Fire of London; designed by the renowned architect James Gibbs (1682-1754), construction began in 1714, with the church consecrated in 1723.



The works of Sir Christopher Wren

117 **RICHARDSON, William after
COCKERELL, C[harles] R[obert]**

*Christopher Wren, D.D.D.,
Carolus Robertus Cockerell. Dum
præclare opifex tua quæ manus
una creavit compono en facta est
altera Roma tibi. The principal
works only of Sir Chr. Wren are
given in this plate, but the number
of them altogether (never yet
collected) probably exceeds 100.
The Parentalia cites 53 churches
built by him in London alone &
a synopsis of his public works
published in 1724, cites 63
buildings.*

Publication
Edinburgh, Published by Alexr. Hill,
publisher to the Royal Scottish Academy
of Painting, Sculpture and Architecture,
Princes Street, 1841.

Description
Engraving.

Dimensions
Image: 415 by 564mm (16.25 by 22.25
inches). Sheet: 590 by 648mm (23.25 by
25.5 inches).

References
BM 1879.0308.7; National Art Collections
Fund, annual report, 2006, p.109.

A striking montage of the works of Sir Christopher Wren.

The image is dominated by Wren's greatest achievement, St Paul's Cathedral. The work features not only the great completed works such as the Royal Hospital at Greenwich, Temple Bar, the Royal Observatory at Greenwich, and Monument, but also unfinished masterpieces such as Winchester Palace. Intended as a mini-Versailles, the project ran into financial problems and the work was never completed. The print was usually sold with a key which marked all 62 buildings shown on the plan.

This ambitious vision was the brainchild of Charles Robert Cockerell (1788-1863), an architect who was appointed surveyor of St Paul's Cathedral in 1819, sparking an interest in Wren's work. He was also Professor of Architecture at the Royal Academy from 1839, and was the second president of the Royal Institute of British Architects (1860-1861). Cockerell began gathering information for the print as early as 1825. All 136 preparatory sketches and the original watercolour on which the print is based are now housed in the RIBA Library. According to the Art Fund Review in 2006, only three impressions of the print are known, of which two are in the RIBA collection.



Westminster Abbey

118 SIMONAU, Gustave

[Westminster Abbey].

Publication
Brussels, Imprimé par P. Simonau,
Lithographe Éditeur, rue aux Choux, No. 68,
à Bruxelles, [1843].

Description
Lithograph, tear to upper left corner.

Dimensions
Image: 626 by 479mm (24.75 by 18.75
inches). Sheet: 695 by 545mm (27.25 by
21.5 inches).

References
BL 1899.g.15. (series); RCIN 1070575
(series).

A view of Westminster Abbey, from the series ‘Monuments Gothiques’, published in 1843. The Gothic Revival saw a new interest in Gothic architecture, of which the Abbey was a fine example.

Gustave Simonau (1811-1870) was a French artist who specialised in architectural prints.



Almshouses at Mile End

119 GRIBELIN, S[imon]

An Almes-House at Mile-End near London belonging to Trinity-House. The View of an Almes=house, Built by the Corporation of Trinity=house in the year 1696, at Mile=end near London, wherein Twenty eight decay'd Masters of Ships and Pylots, or the Widows of Such, are by the said Corporation maintain'd; As are Fifty nine Persons more of the Like quality, at Deptford in Kent, and Six more at the Dogron.

Publication
London, [1696-1722].

Description
Engraving.

Dimensions
Image: 386 by 600mm (15.25 by 23.5
inches). Sheet: 445 by 630mm (17.5 by
24.75 inches).

References
BM 1880,1113.5116; London Metropolitan
Archives SC/GL/WAK/S3/MIL/P5414315.

Trinity House is a maritime fraternity established in 1514, in order to regulate navigation on the River Thames. Their remit expanded to mariners in general, and they had a strong charitable arm, setting up lighthouses and building almshouses. The almshouses shown in the print were built in 1695 to accommodate “decay’d masters of ships and pylots”, or their widows, who had fallen on hard times. As well as accommodation, they were given money and coals.

Simon Gribelin (1661-1733) was a French Huguenot engraver, whose family fled to England to escape persecution.



Ironmongers' Hall

120 BOWLES, T[homas] after
DONAWELL, I.

*Ironmongers Hall with a View of
Fenchurch Street.*

Publication
[London, 1750-3].

Description
Etching and engraving.

Dimensions
Image: 235 by 405mm (9.25 by 16 inches).
Sheet: 250 by 410mm (9.75 by 16.25 inches).

References
BL Maps K.Top.25.12. (1753); V&A E.3054-1903 (c1750).

A perspective print of Ironmonger's Hall. A 'perspective' print was designed to be viewed "through a double convex lens which gives the illusion of depth", and normally showed architecture or formal gardens that could be drawn with straight lines converging to a vanishing point (V&A). The lens was sometimes mounted with a mirror so prints could be viewed while flat. Perspective prints were available throughout the eighteenth century and early in the nineteenth centuries although the period of their greatest popularity was c1740 to 1790. The fashion for these prints was international, and prints were often issued, as in this example, with captions in multiple languages.

The publication details have been trimmed from the print. The British Library has a copy printed for “Tho. Bowles in St. Pauls Church Yard. John Bowles and Son in Cornhill, R Sayer in Fleet Street, and H Overton without Newgate” and gives the date as 1753. The V&A has a copy printed for “Carington Bowles in St. Paul’s Churchyard, John Bowles in Cornhil, and R. Sayer in Fleet Street”, with the number 49 at the upper right corner (also trimmed in this copy) and dates it 1750.



Temple Bar

121 AUDINET, P[hilip] after COOPER, B.

*West View of Temple Bar
Inscribed to the Memory of the
late Aldn. Pickett to Aldn. Skinner
& other promoters of the intended
improvements.*

Publication
London, Published as the Act directs by B.
Cooper, No.4 Earl Street, Chatham Square,
1797.

Description
Engraving with aquatint.

Dimensions
Image: 320 by 248mm (12.5 by 9.75 inches).
Sheet: 457 by 378mm (18 by 15 inches).

References
Yale Center for British Art B1977.14.18442.

A view of the entrance to the City of London, Temple Bar. The print is dedicated to Alderman William Pickett, a supporter of the freed slave Olaudah Equiano and later the Lord Mayor of London, who had put forward a plan for the removal of Temple Bar in 1789, in order to make the western entrance into the city easier.

Philip Audinet (1766-1837) was an English line engraver.



Trinity House

122 [Anonymous]

View of the New Trinity House on Tower Hill. Samuel Wyatt Esqr. Architect. The first Stone of this Noble Building was laid on the 12th of September 1793, by the Right Honble. William Pitt, First Lord of the Treasury and Master of this Corporation.

Publication
London, Published by Laurie & Whittle, 55 Fleet Street, 1799.

Description
Engraving with original hand colour, crease to upper part of print, trimmed to side neat lines.

Dimensions
Image: 271 by 397mm (10.75 by 15.75 inches). Sheet: 317 by 428mm (12.5 by 16.75 inches).

References
BL Maps K.Top.25.8.; BM 1880,1113.3451.

Trinity House was founded as a pilotage authority and maritime charity. In 1793 their London headquarters was in need of repair, and a new site was selected in Tower Hill. A new headquarters, designed by Samuel Wyatt, was completed by 1796. The trust continues to act as the General Lighthouse Authority for England and Wales to this day.

The print is dedicated to William Pitt the Younger, who at the time was Master of Trinity House, and had laid the foundation stone of the new building.



The General Post Office

123 REEVE, Richard Gilson after POLLARD, James

The Royal Mail's Departure from the General Post Office, London

Publication
London, Published by W. Soffe, 288 Strand, [c1830].

Description
Engraving with aquatint and hand colour.

Dimensions
Image: 425 by 620mm (16.75 by 24.5 inches). Sheet: 575 by 765mm (22.75 by 30 inches).

References
BM 1917,1208.2253 and 1873,0712.534 (different publisher); LOC 96507261; Selway 47.

A view of the General Post Office in the City of London, showing the mail coaches departing. The Post Office was designed by Sir Robert Smirke and built between 1823 and 1829, suggesting that the print was made soon after to celebrate its opening. The British Library holds copies by a further two different publishers, suggesting that the print was popular.

James Pollard (1792-1867) was a British painter well known for his sporting and mail coach scenes.



Fishmongers’ Hall

124 HAGHE, L[ouis]

Fishmongers’ Hall, London. Henry Roberts Architect.

Publication
London, Day & Haghe, Lithrs. to the King [1832].

Description
Lithograph with original hand colour.

Dimensions
Image: 400 by 600mm (15.75 by 23.5 inches). Sheet: 545 by 720mm (21.5 by 28.25 inches).

References
BM 1880,1113.5670.

The livery hall of the Fishmongers’ Company was demolished in 1827 to make way for the construction of the new London Bridge. This print was presumably produced to celebrate the impending completion of the construction of the new hall. A competition was announced to find the architect, and 87 entrants applied. The eventual winner was Henry Roberts (1803-76), a British architect who had only set up his own practice two years before. The Fishmongers’ Hall, which stands to this day (albeit damaged during the Second World War), is his best known work.

William Day (1797-1845) and Louis Haghe (1806-85) formed a partnership which became one of the largest British lithographic firms of the nineteenth century, and was successful enough to gain a royal warrant in 1838. After William’s death in 1845 the company was run by his son W.J. Day, and in the early 1850s when Louis Haghe left to concentrate on watercolours the firm became known as Day and Sons.

Entering the City

125 BAILY, J. after NEWHOUSE, C[harles] B.

The Mail Arriving at Temple Bar.

Publication
London, Published by J. Watson, 7 Vere Street, Cavendish Square, July, 1834.

Description
Engraving with aquatint and contemporary colour, closed tear to title and just into image.

Dimensions
Image: 292 by 414mm (11.5 by 16.25 inches). Sheet: 356 by 450mm (14 by 17.75 inches).

A nighttime scene showing the Devonport Royal Mail coming in through Temple Bar in the Strand, heading to the Lombard Street Post Office. Temple Bar marks the boundary between the City of London and Westminster; the gate is topped by statues of King James I and his wife, Anne of Denmark, with the lion and unicorn supporters from the royal coat of arms.

The guard at the back of the carriage is blowing a trumpet to warn passengers and the gatekeepers of their arrival, and has awakened a figure in nightcap and gown who peers from the window to the right. The passage of the coach is observed by a traveller with a carpet bag and a night watchman with a torch hanging from his belt, who would patrol the streets and call out the times.

Charles B. Newhouse (1805-77) was an English artist working in London. John Bailey (fl.1811-34) was an engraver working in London; he engraved several views by Pollard.



FISHMONGERS' HALL. LONDON.



THE MAIL ARRIVING AT TEMPLE BAR.

The first school to teach science

126 MADELEY, G.E. after BUNNING, J[ames] B[unstone]

City of London School. The View of the Building erecting under their Superintendence is respectfully dedicated by their obedt. Hble. Servt. J.B. Bunning Archt.

Publication
London, G.E. Madeley, 3 Wellington St, Strand, [c1837].

Description
Lithograph with original colour, trimmed to text, false margin to lower neatline.

Dimensions
Image: 340 by 480mm (13.5 by 19 inches).
Sheet: 420 by 515mm (16.5 by 20.25 inches).

References
BM 1880,1113.3558.

City of London Boys’ School grew out of a fifteenth century bequest left to educate sons of London citizens. In 1823, the Corporation of the City decided that the excess income from the bequest should be used to found a permanent school. The original site, shown here, was in Milk Street near Cheapside, designed by James Bunstone Bunning and completed in 1837. The school was unusual in that it accepted non-Anglican and Jewish pupils, and was a day rather than boarding school. It was also the first school in England to include science on the curriculum.

James Bunstone Bunning (1802-63) was a British architect, and from 1843 acted as Clerk of the City’s Works to the City of London. He is best known for designing the Coal Exchange and remodeling Newgate Prison.



The Old Lady of Threadneedle Street

127 BOWLES, Henry Carington and CARVER, Samuel

A View of the Bank of England, Threadneedle Street, London. The Centre erected 1733, G. Sampson, Architect. Sir Robert Taylor, Knt., Architect of the Wings.

Publication
London, Published by F. West, 83 Fleet Street, [c1840].

Description
Hand-coloured engraving.

Dimensions
Image: 270 by 415mm (10.75 by 16.25 inches). Sheet: 355 by 495mm (14 by 19.5 inches).

References
BM 1875,0508.1430; Adams 1983 193.20.

A later impression of Henry Carington Bowles and Samuel Carver’s print of the Bank of England. West has acquired the Bowles plates when Robert Wilkinson’s (Bowles and Carver’s successor) stock and plates were auctioned by Sotheby’s on 29 September 1825. West would republished the print in ‘A Collection of Views of Old London and its Environs’.

The print shows the Bank from Threadneedle Street, with the central gateway designed by George Sampson in 1734, and additional screen walls by Sir Robert Taylor. By the time West produced his book, the Bank had been almost completely rebuilt by Sir John Soane. Soane replaced Taylor’s rotunda, remodelled the Threadneedle Street entrance, and extended the bank to the north west.



London Pride

128 WOLSTENHOLME, D[ean]

A View of Messrs. Barclay & Perkins's Brewery. This Plate is Dedicated by Permission to Messrs. Barclay and Perkins, by their Obedient and Obliged Servant, D. Wolstenholme.

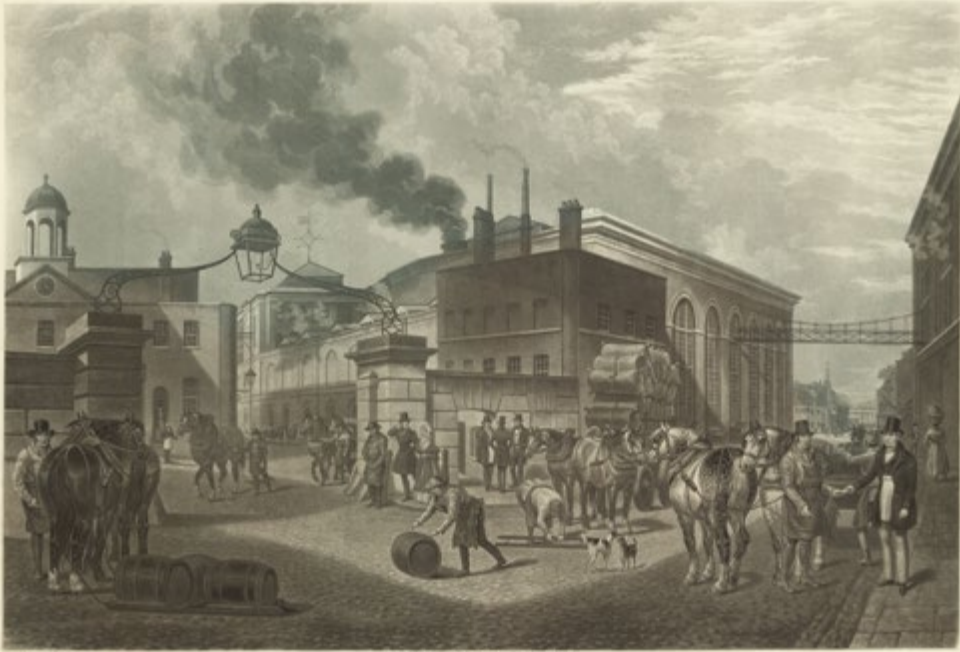
Publication
London, Published by Dean Wolstenholme, 22 Chads Row, Gray's Inn Road, 1840.

Description
Engraving with aquatint.

Dimensions
Image: 403 by 594mm (15.75 by 23.5 inches). Sheet: 610 by 875mm (24 by 34.5 inches).

A print of the Barclay and Perkins brewery in Southwark. The brewery was bought by the Barclay banking family in 1781, and an American nephew placed in charge alongside the existing manager, Perkins. The brewery was successful, although the print shows it in its second incarnation, as it burnt down in 1832. It was a model of industrial innovation, and was viewed as a tourist attraction by visitors to London. One visitor, however, received a chilly welcome: the brewery workers famously chased out Marshal Jacob van Haynau, who had brutally repressed rebellions against Austria in Italy and Hungary and supposedly ordered Hungarian women sympathetic to the rebels to be whipped. When the Italian freedom fighter Giuseppe Garibaldi came to London in 1864, he visited the brewery to give his thanks.

Dean Wolstenholme the Younger (1798-1882) was a sporting painter and engraver.



A VIEW OF MESSRS BARCLAY & PERKINS' BREWERY.

PRINTED BY D. WOLSTENHOLME, 22 CHADS ROW, GRAY'S INN ROAD, LONDON.

By Dean Wolstenholme and J. G. Smith.

IN BRISTOL.

The British Museum

129 TRULOCK, Frank

British Museum, Previous to the Demolition of the Old Front in Gt. Russell St. To Lady Abtrobus, this view is by kind permission most respectfully dedicated by Her much obliged and most obedient Servant Frank Trulock.

Publication
London, [c1845].

Description
Lithograph.

Dimensions
Image: 347 by 482mm (13.75 by 19 inches). Sheet: 396 by 528mm (15.5 by 20.75 inches).

References
London Metropolitan Archives p5439769.

An intriguing view of The British Museum's facade (Montagu House) on Great Russell Street, prior to its demolition and the construction of Sir Robert Smirke's grand neo-classical building.

Montagu House in Bloomsbury was sold to the Trustees of the British Museum in 1759 and was the home of that institution until it was demolished in the 1840s to make way for Smirke's design.



BRITISH MUSEUM.

PRINTED BY FRANK TRULOCK, 10, Gt. Russell St., LONDON.

By Frank Trulock.

“A Rag and Famish affair”

130 **HAWKINS, G[eorge]**

The Army and Navy Clubhouse
C.O. Parnell and Alfred Smith,
Architects.

Publication
London, Day & Son, Lithrs. To the Queen,
[c1851].

Description
Lithograph proof, tear to lower margin
skilfully repaired.

Dimensions
Image: 370 by 510mm (14.5 by 20 inches).
Sheet: 460 by 609mm (18 by 24 inches).

The Army and Navy Club was founded by Lieutenant-General Edward Barnes, a member of the Duke of Wellington’s staff and governor of Sri Lanka (then Ceylon). Originally intended for army members only, when Barnes asked Wellington to be a patron the Duke insisted on extending membership to the navy as well.

After several temporary locations, the club bought several houses in Pall Mall and St James’s Square, for a larger, permanent base. After one abortive design which was deemed to be too small (an extra house was hastily bought) the club was built to a plan by C.O. Parnell and Alfred Smith, drawing on the Palazzo Corner della ca’ Grande in Venice. Building began in 1848 and the club opened in 1851.

The Club is also known as The Rag, after a member returned from a night out to find inadequate refreshment awaiting him. Annoyed, he called the Club “a Rag and Famish affair”, referring to a notoriously squalid gaming house, and the nickname stuck.

George Hawkins (1809-1852) was a British lithographer.



131 **MORRELL, George F.**

[Opening of India House].

Publication
[1930].

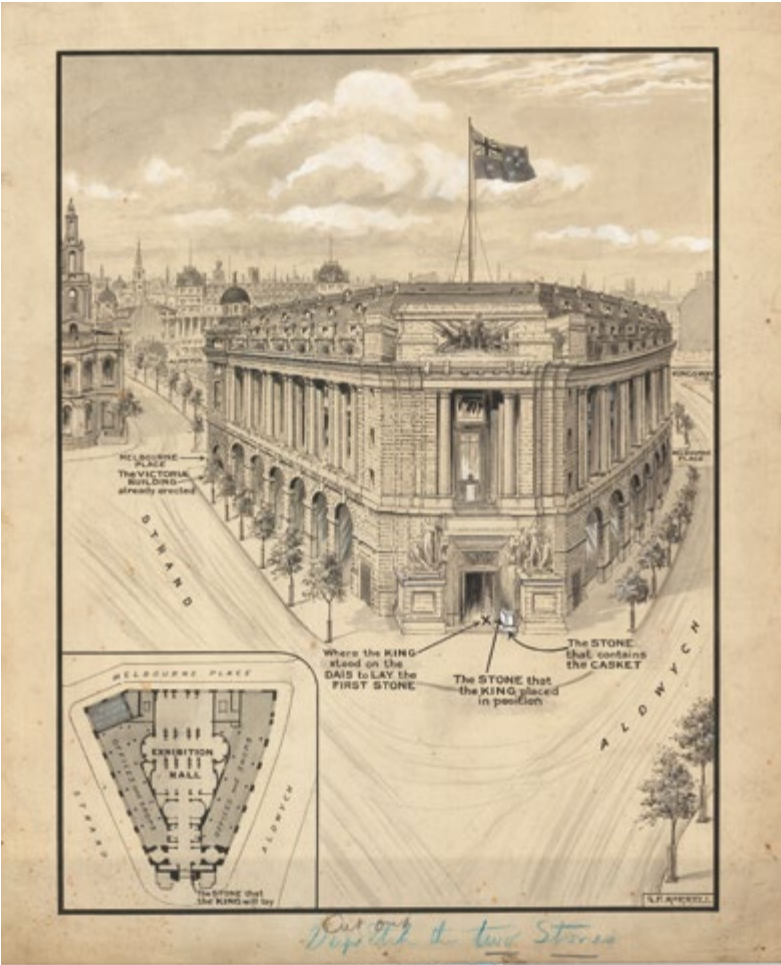
Description
Pen and ink with wash and white gouache
on illustration board, annotations in pencil
and blue pencil, signed by the artist.

Dimensions
Image: 383 by 294mm (15 by 11.5 inches).
Sheet: 445 by 375mm (17.5 by 14.75 inches).

India House

India House on the Strand was designed by Sir Herbert Baker, and opened by George V on 8th July 1930, presumably the reason for the production of the drawing. It still houses the Indian High Commission. The opening was an important occasion, as Britain still controlled large parts of India; the Raj would not end until 1947.

George F. Morrell (d.1962) was a British illustrator and writer. He often worked for the Daily Graphic, for which this illustration was probably produced.



The first commercial building in England

132 HOGENBERG, Frans

*[The Royal Exchange, London
Interior Court, from the South].*

Publication
[London Frans Hogenberg, c1569].

Description
Engraved print.

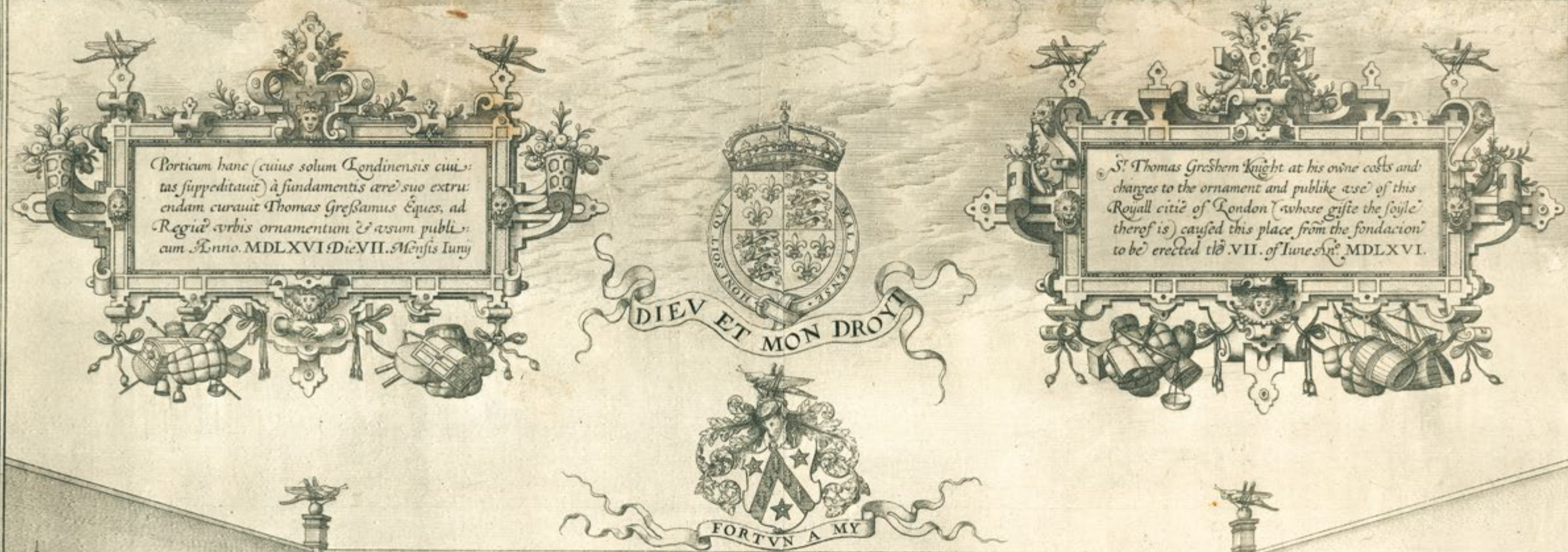
Dimensions
Image: 320 by 630mm (12.5 by 24.75
inches). Sheet: 380 by 670mm (15 by 26.5
inches).

The rare first state of Hogenberg's print of the Royal Exchange. In the sixteenth century, the power dynamics in Europe shifted. The dominant financial forces in the European market were no longer simply those with vast domestic and overseas territories, like Spain. The rise of the mercantile classes, and the corresponding ideology that the pursuit of wealth could be both patriotic and devout, increased the importance of commerce in the construction of English nationhood, as Hogenberg's print shows.

Frans Hogenberg, who collaborated with Georg Braun to create the 'Civitates Orbis Terrarum', emigrated to London in 1568 with his brother Remegius after the Duke of Alva became regent of the Spanish holdings in the Low Countries, and stayed until 1587. Two years before he arrived work had begun on the Exchange, the first commercial building in England, inspired by Sir Thomas Gresham's experience of the bourse in Antwerp. It was clearly significant enough to his contemporaries for Hogenberg to record the occasion: he also produced a print of the exterior. Gresham (1519-1579) was a banker and merchant, whose expertise in currency helped rebuild the pound under successive Tudor monarchs. The Exchange was designed both to provide a centre of commerce as England's financial power grew, and also to act as a source of income for Gresham, who rented out the shops in the building. The print shows the Exchange without the column crowned by a grasshopper added in the final stages of building, which appears in the second state. Gresham's crest was a grasshopper, probably a play on the first syllable of his name. The royal arms are suspended above the courtyard, with Gresham's arms underneath: Elizabeth I would officially open the Exchange in 1571, granting it a royal title and the right to sell alcohol.

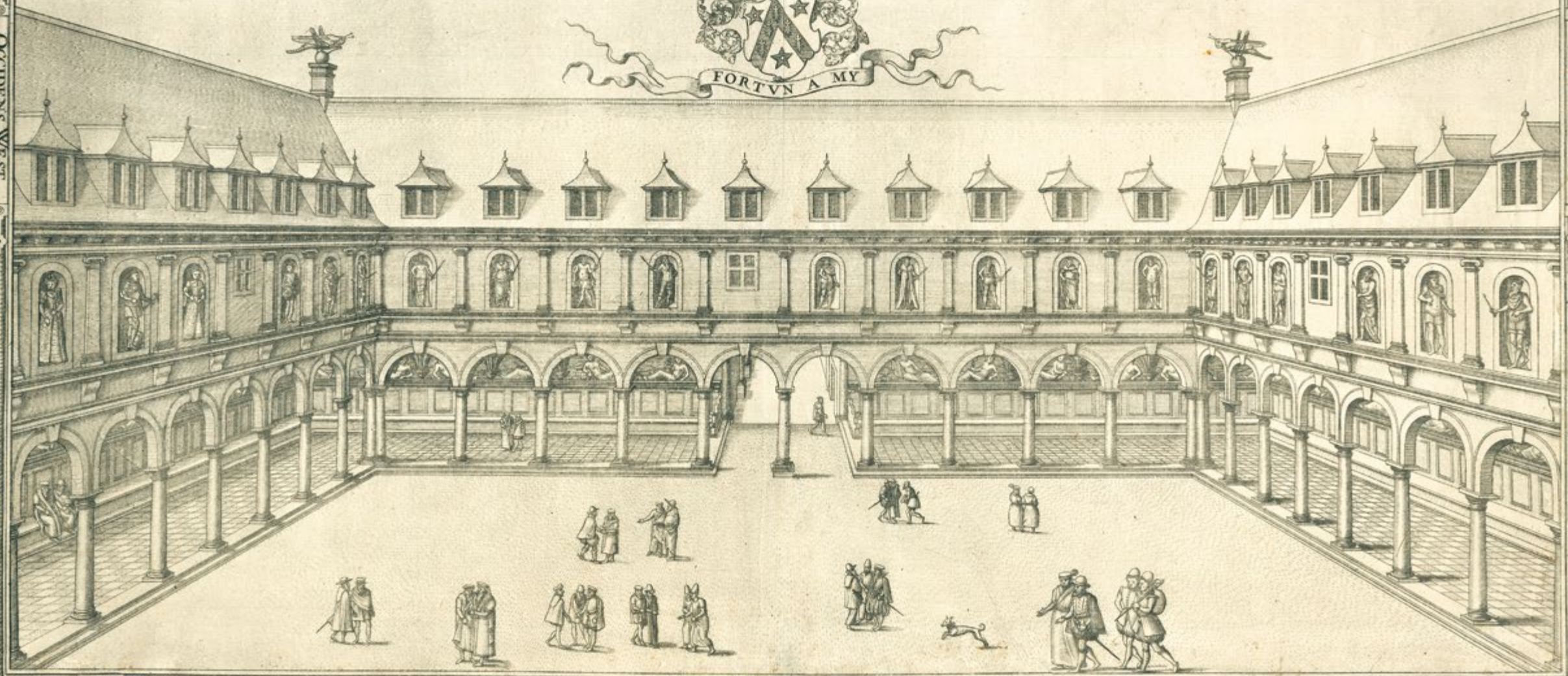
We have not been able to trace any other examples of this state of the print. The British Museum holds the second state.





OCCIDENS WEST

ORIENS EAST



Standing on Cromwell’s Head

133 NICHOLLS, Sutton

The Statue of King Charles ye 2nd at Stocks Market.

Publication
London, Sold by John Bowles, Print & Map-Seller over against Stocks Market, [c1720].

Description
Engraving.

Dimensions
Image: 345 by 465mm (13.5 by 18.25 inches). Sheet: 420 by 550mm (16.5 by 21.75 inches).

References
BM 1880,1113.3609.

A view of the equestrian statue of Charles II, donated by Sir Robert Vyner. Sir Robert Vyner (1631-88) was a goldsmith and banker. He made the crown and orb for Charles II’s coronation in 1661, after the original Crown Jewels had been lost while his father Charles I was fleeing the country. Vyner was made goldsmith to the King and knighted as a reward, and became Lord Mayor of London in 1674.

In 1668 St Mary Woolchurch was demolished to make way for the construction of a new market, rebuilt as a fruit and vegetable market. The years after Vyner became Mayor, he erected the statue in the centre. The statue had in fact been bought from Europe as an unfinished statue of John Sobieski, King of Poland, trampling on a Turk. Vyner had the statue altered so that Sobieski’s head was replaced by Charles’s, and the Turk turned into Oliver Cromwell. The figure trampled under the horse’s hooves is dressed in flowing Eastern robes. The statue was moved to make way for the construction of Mansion House.



Covent Garden

134 NICHOLLS, Sutton

Covent Garden.

Publication
London, Sold by John Bowles, Print & Map-Seller over against Stocks Market, [1720-30].

Description
Engraving.

Dimensions
Image: 346 by 470mm (13.5 by 18.5 inches). Sheet: 390 by 557mm. (15.25 by 22 inches).

References
BM 1880,1113.3043.

A view of Covent Garden, showing the market.
From ‘London Described’, a collection of 46 topographic prints of the city published by John and Thomas Bowles in 1731.



Leicester Square

- 135
- PARR, [Nathaniel] after MAURER, J[ohn]**

Leicester Square This Perspective View of the South West Prospect is most Humbly Inscrib'd to his Royal Highness the Prince of Wales, by his most Obedient humble Servant to command John Brindley.

Publication
London, John Brindley, 1753.

Description
Engraving with etching.

Dimensions
Image: 270 by 500mm. (10.75 by 19.75 inches). Sheet: 350 by 530mm (13.75 by 20.75 inches).

References
BM 1880,1113.3003.

A view of Leicester Square, with an equestrian statue of George I in the centre. The print is dedicated to the Prince of Wales.

Nathaniel Parr (fl.1723-1751) was a British engraver active in London.

John Maurer (fl.1713-1761) was a British artist active in London. Surviving works include views of London, and his own engraving of a view of Covent Garden.



Vue d’Optique of Grosvenor Square and Covent Garden

- 136
- [Anonymous]**

Vue de la Place de Grosvenor à Londres.

Publication
London and Paris, à Londres chez Wichnyther et à Paris chez Chereau rue St. Jacques au Coq, 1761.

Description
Engraving with contemporary colour.

Dimensions
Image: 260 by 410mm. (10.25 by 16.25 inches). Sheet: 305 by 485mm (12 by 19 inches).



A perspective view of the Covent Garden Market, looking towards St Paul’s Church. The image is reversed for viewing through a “Zogrscope”. St Paul’s was designed by Inigo Jones and completed in 1633. When Lord Bedford commissioned the church, he asked Inigo Jones for a simple church “not much better than a barn”. The architect replied “Then you shall have the handsomest barn in England”. These perspective views, or vues d’optique, were popular in Europe during the eighteenth century.



“Finished and Embellished in so exquisite a manner”

138 [BARTOLOZZI, Francesco after CHAPMAN, John and LOUTHERBOURG, Philippe-Jacques de]

[View of the inside of the Royal Exchange, London].

Publication
[London, Published by published & sold by Mr. Chapman, 1788].

Description
Copper engraving, proof before letters.

Dimensions
Image: 377 by 526mm (14.75 by 20.75 inches). Sheet: 400 by 545mm (15.75 by 21.5 inches).

References
BM 1868,0328.300 (original drawing).
Thomas Heywood, *If You Know Not Me, You Know Nobody*, part 2 (London: Nathaniel Butter, 1605).

A view of the courtyard in the Royal Exchange with merchants and brokers, by Francesco Bartolozzi RA (1727-1815). The lettered version of the print is dedicated to William Pitt.

There have been three Royal Exchanges. The first, based on the Antwerp Bourse, was built at the expense of Sir Thomas Gresham in 1565 (the grasshopper on the top of the present Exchange recalls Gresham's family crest). The site was provided by the Corporation of the City of London and the Mercer's Company. Roughly triangular, it is formed by the converging streets of Cornhill and Threadneedle Street. The present image is of the second exchange, built on the same site after the Great Fire of London, designed by Edward Jarman and opened in 1669. Daniel Defoe noted in the 1720s that the Royal Exchange was “finished and embellished in so exquisite a manner”, that although it “cost the citizens an immense sum of money”, it was money well spent. This too was destroyed by fire on 10th January 1838. The present exchange, still at the heart of the City of London, built to a design by Sir William Tite, was opened in 1845. Heywood's lines about the first Exchange are equally apt for the second: “Not in my life; yet I have been in Venice, In the Rialto there, called Saint Mark's; 'Tis but a bauble, if compared to this. The nearest, that which most resembles this, Is the great Burse in Antwerp, yet no comparable Either in height or wildeness, the fair cellarage, Or goodly shops above. Oh my Lord Mayor, This Gresham hath much graced your city, London; His fame will long outlive him”.



Dayes’ Squares

139 POLLARD, Robert, DODD, R[obert], JUKES, F[rancis]. after DAYES, E[dward]

[Set of four views] [1] To the Right Honourable Earl Grosvenor &c This View of Grosvenor Square Is with Greatest respect inscribed by his Lordships obedient & obliged Servant Robert Pollard [*; 2] To the Right Honourable Francis Godolphin Marquis of Caermarthen, Baron Osbourne &c.&c. This View of Hanover Square from a Drawing in his Possession Is with great respect inscribed by His Lordship's obedient & obliged Servants Rob.t Pollard & Fra.s Jukes* [*; 3] To His Grace Francis, Duke of Bedford, Marquis of Tavistock &c.&c. This View of Bloomsbury Square. Is with the greatest respect inscribed by his Graces obedient & obliged Servants Rob.t Pollard & Fra.s Jukes* [*; 4] To the ladies and gentlemen inhabitants, This View of Queen Square is with the grateful respect inscribed by their obedient & obliged servant Rob.t Pollard.*

Publication
London [1 & 2] by R. Pollard Engraver. No. 7 Braynes Row. Spa Fields, & F. Jukes, Howland Street. [3 & 4] by R. Pollard Engraver. No. 7 Braynes Row. Spa Fields. [1 & 2] Dec. 1, 1787; [3] July 28, 1789; [4] July 1, 1789.

Description
A set of four engravings with aquatint.

Dimensions
Image: each approximately 445 by 555mm (17.5 by 21.75 inches). Sheet: each approximately 535 by 685mm (21 by 27 inches).

Grosvenor Square
A quartet of musicians play a barrel organ, a lute, a triangle, and a tambourine, watched by a lady in a passing carriage. Another carriage is parked at the left outside Grosvenor House. A young man reads a billet deux while walking a pair of dogs and carrying a basket of flowers.
Grosvenor Square was one of the consistently most fashionable areas of London throughout the eighteenth century, forming the centre piece of the 100 acre Grosvenor estate. It was built between 1725 and 1731 and, with the exception of Lincoln's Inn, is the largest square in London. The houses were large and the inhabitants amongst the most important people in the land with a predominance of aristocracy that lasted well into the twentieth century. Only two of the original houses survive and much of what can be seen today results from the large scale remodelling of the 1920s onwards. At the time of publication the American ambassador had already taken up residence in the square: John Adams, the first U.S. ambassador and second president, lived at No. 9 between 1786 and 1797.

Hanover Square
A view of Hanover Square, looking south towards the St George's Church, with a mixture of pedestrians, riders and coaches braving the cobblestones. Of particular interest is the 'high-flyer', a phæton carriage with the cab above the four horses pulling it. Behind railings the centre of the square is a simple lawn.

Bloomsbury Square
View across the square towards Bedford House, with railed garden in the centre, figures and carriages in the street in the foreground, and a milkmaid driving two cows.
The square was built by James Burton and developed by 4th Earl of Southampton in the late seventeenth century, and was initially known as Southampton Square. It was one of the earliest London squares. The Earl's own house, then known as Southampton House and later as Bedford House after the square, and the rest of the Bloomsbury Estate passed by marriage from the Earls of Southampton to the Dukes of Bedford, occupied the whole of the north side of the square, where Bedford Place is now located.

On April 9, 1694, Bloomsbury Square was the setting for an infamous duel. The then 23-year-old Scottish economist and financier John Law fought Edward 'Beau' Wilson, killing him with a single pass and thrust of his sword. Law would be convicted of murder and sentenced to death, but would escape his condemned cell and go on to become the founder of the Mississippi Company and the de facto prime minister of France.

Queen Square
The church of St George the Martyr is in the left foreground. Also visible are the first few houses beyond the corner of Cosmo Place now containing the Queen's Larder.
Queen Square was originally constructed between 1716 and 1725. It was formed from the garden of the house of Sir John Cutler baronet (1608-1693), whose last surviving child, Lady Radnor, died in 1697 leaving no issue. It was left open to the north for the landscape formed by the hills of Hampstead and Highgate.
Edward Dayes (1763-1804) was a British painter and draughtsman to the Duke of York.
Born at Newcastle-on-Tyne, Robert Pollard (1755-1838) was articled to a watch-smith there, and then became a pupil of Richard Wilson. For a time he practised as a landscape and marine painter, but in 1781 he moved to London, worked as an engraver for the printseller John Harris, and established himself in a studio in Spa Fields, London.
In 1788 Pollard was elected a fellow, and in the following year a director, of the Incorporated Society of Artists, which closed down in 1791. He was in business for many years in Islington. In 1810 he sold up, but then in Holloway Place ran a printselling business, for which his son James supplied many of the designs.
In October 1836, as the last surviving member, Pollard gave the charter, books, and papers of the Incorporated Society to the Royal Academy. They had been passed to him in 1808 by Charles Taylor. Pollard died on 23 May 1838.
Francis Jukes (1745–1812) was a prolific engraver and publisher, chiefly known for his topographical and shipping prints, the majority in aquatint.
Robert Dodd (1748-1815) was a British marine painter and aquatint engraver. He is known for his works on the French Revolutionary Wars.
The original drawings for the set are in the British Museum.



To the LADIES and GENTLEMEN INHABITANTS.
 THIS VIEW OF
 QUEEN SQUARE.
As it will be presented to the public by the artist & engraver. R. B. Allen.



To the RIGHT HONORABLE FRANCIS GODOLPHIN MARQUIS OF CAERMARTHEN, BARRY DORRIS Esq.
 THIS VIEW OF HANOVER SQUARE.
As it will be presented to the public by the artist & engraver. R. B. Allen.



To the GRACE FRANCIS, DUKE OF BEDFORD, MARQUIS OF TAVISTOCK Esq.
 THIS VIEW OF
 BLOOMSBURY SQUARE.
As it will be presented to the public by the artist & engraver. R. B. Allen.



To the RIGHT HONORABLE EARL GROSVENOR Esq.
 THIS VIEW OF
 GROSVENOR SQUARE.
As it will be presented to the public by the artist & engraver. R. B. Allen.

Horse Trading at Smithfield

140 LEWIS, C[harles]. after AGASSE, Jacques-Laurent

[A View in Smithfield on a Friday afternoon].

Publication
[London, J. Moore, after 1824].

Description
Hand-coloured etching with aquatint. Proof before letters.

Dimensions
Image: 380 by 530mm. (15 by 20.75 inches).
Sheet: 423 by 553mm (16.5 by 21.75 inches).

References
Museum of London 002519; Malcolm Warner, The Paul Mellon Bequest, treasures of a lifetime, (New Haven: Yale Center for British Art, 2001), p.109, N5247 M385 P28 2001 (YCBA); Jessica David, Jacques Laurent Agasse (1767-1849), An investigation of his painting practice and an overview of his career, British Art Journal, Vol. XII, Autumn 2011, p. 48, fig. 6, N6761 + B74 12:2 (YCBA); Tübinger Morgenblatt (1808, p. 876).

The scene depicts horse trading at Smithfield Market from the south side of west Smithfield - looking north to Smithfield Bar and St John Street. C. Lewis aquatinted the view but for forms sake the name of his father F.C. also appeared on the plate.

Charles George Lewis (1808–80) was an English engraver. The second son of Frederick Christian Lewis (1779–1856), the painter and engraver, and brother of John Frederick Lewis (1786–1836), the bookbinder, he was born at Enfield, Middlesex, on 13 June 1808. He was instructed in drawing and engraving by his father. Lewis retired in about 1877, and died suddenly from apoplexy at his residence at Felpham, near Bognor, on 16 June 1880. He was buried in Felpham churchyard.

Jacques-Laurent Agasse (1767-1849) was an animal and landscape painter from Switzerland. Born in Geneva, Agasse studied in the public art school of that city. Before he turned twenty he went to Paris to study in veterinary school to make himself fully acquainted with the anatomy of horses and other animals. He seems to have subsequently returned to Switzerland. A contemporary newspaper says that “Agasse, the celebrated animal painter, now in England, owed his fortune to an accident. About eight years ago, he being then in Switzerland, a rich Englishman asked him to paint his favourite dog which had died. The Englishman was so pleased with his work that he took the painter to England with him.”

The original painting is now in the Yale Center for British Art, Paul Mellon Collection.



Waterloo Place

141 WHITTLE, Ja[me]s & LAURIE, Rich[ar]d

Waterloo Place, Pall Mall, and the Colonnade of the Kings Theatre, Opera-House.

Publication
London, Laurie & Whittle, No. 53 Fleet Street, 21st Jan. 1818.

Description
Hand-coloured copper engraving.

Dimensions
Image: 285 by 430mm (11.25 by 17 inches).
Sheet: 295 by 445mm (11.5 by 17.5 inches).

A view of Waterloo Place from Pall Mall. The square is now occupied by the Guards Crimean War Memorial. The King’s Theatre was one of the most fashionable places in London, situated as it was just opposite Carlton House, the home of the Prince Regent.



London’s meat market

142 REEVE, R[ichard]. G[ilson]. after
POLLARD, James

Cattle Market, Smithfield.

Publication
Liondon, Published by Tho.s McLean, 26
Haymarket, 1831.

Description
Engraving and etching with aquatint, fine
original hand-colour.

Dimensions
Image: 470 by 690mm (18.5 by 27.25
inches). Sheet: 542 by 785mm (21.25 by 31
inches).

References
Frank Siltzer, The story of British sporting
prints, London, 1929, p.220; John Gregory
Crace, A Catalogue of Maps, Plans and
Views of London, Westminster and
Southwark, collected and arranged by
Frederick Crace, 1878 XXVI.72; Hannah
Velton 'Beastly London: A History of
Animals in the City', Reaktion Books,
London, 2013 pp.14-16.

View over Smithfield Market, looking towards Giltspur Street; sheep in pens in square, cattle surrounding pens, men milling amongst livestock; a bull attacks a man who has fallen in foreground.

Smithfield was originally established as a market site in about AD 950 in a field immediately outside the gates in the London Wall. It was paved for the first time in 1614.

The Yeomen of the Guard, founded by Henry VII at the beginning of his reign in 1485 to act as his private bodyguard became known as Beefeaters because of the size of the meat rations they were given. Indeed, in 1813, the 30 yeomen of St James’s Palace received 24 pounds of beef, 18 pounds of mutton, and 16 pounds of veal per day to share (!).

The demand for meat increased as London’s economic power and human population exploded: the population doubled between 1801 and 1841, to reach 2.3 million by 1850, reaching 122-53 pounds per head. To supply this market about 140000 cattle and 1 million sheep were needed in 1810; by 1853, cattle numbers had risen to 277000 head and sheep to 1.6 million head.

All of these animals came into London to be sold and slaughtered, giving the metropolis the dubious honour of being the only city in Europe, and probably the world, with a livestock market – Smithfield – and thousands of slaughterhouses at its centre. This market coped with the greatest volume of domestic livestock destined for slaughter of any city in history.





Trafalgar Square

143 BAYNES, T[homas] M[ann] after GOLDICUTT, John

Design for a Naval Monument proposed to be erected in Trafalgar Square By John Goldicutt Architect, Member of the Academy of St Luke Rome.

Publication
London, G. Hullmandel, 1833.

Description
Lithograph.

Dimensions
280 by 450mm (11 by 17.75 inches).

References
BM 1917,1208.4407.

John Goldicutt (1793-1842) was a British architect and architectural draughtsman. He put this design forward for a fountain in Trafalgar Square, five years before a commission was established which decided that a monument to Admiral Horatio Nelson should be placed there instead. Goldicutt’s monument is not a tribute to Nelson, despite the ‘naval’ title, but instead a celebration of the House of Hanover and especially of William IV, nicknamed the ‘Sailor King’ because he had served in the Royal Navy in his youth.

The text at the bottom outlines Goldicutt’s proposal, suggesting that a terrace be created on the south side of the square, with an equestrian statue of George IV (who had died two years before) added to the existing statue of Charles I. The fountain in the middle of the terrace would be surmounted by a statue of William.

Thomas Mann Baynes (1794–1876) was an English artist and lithographer. He was probably the son of the watercolour artist James Baynes (1766-1837).



The Sailor King

144 SEBERS, L.

Statue of King William the Fourth Erected by the Corporation of the City of London in King William Street.

Publication
London, Printed by M & N Hanhart, [1844-45].

Description
Tinted lithograph, printed in three colours and finished by hand, heightened in gum Arabic.

Dimensions
Image: 605 by 514mm. (23.75 by 20.25 inches) Sheet: 740 by 550mm. (29.25 by 21.75 inches).

References
London Metropolitan Archives La.Pr.335/KIN(1).

A print showing the statue of William IV erected in December 1844 on a street also named after the monarch, as it was built during this reign. The statue was commissioned by the Corporation of the City of London, and carved by Samuel Nixon, a now relatively unknown sculptor from a family of glass painters and sculptors.

It shows William in the uniform of the Lord High Admiral, an office he gained in 1827, three years before he became king. William entered the navy at the age of 14 and found his calling; he acted as best man to Admiral Nelson. He was known as the Sailor King, which is why the Corporation chose to honour him in this way. Fittingly, the statue is now in Greenwich, where it was moved to make room for a pedestrian subway in 1933, presented to HM Office of Works by the Corporation in 1937.



Billingsgate

145 KELL, C.F.

The London Fish Market at Billingsgate Erected by the Corporation of the City of London.

Publication
London, C.F. Kell, 8 Castle Street, Holborn, [c1877].

Description
Chromolithograph printed on card and laid on card title sheet, lettered in lithograph.

Dimensions
Image: 293 by 650mm (11.5 by 25.5 inches)
Sheet: 445 by 755mm (17.5 by 29.75 inches).

References
National Archives COL/SVD/PL/09/0941.

A view of Billingsgate Fish Market, in its original location in Billingsgate Wharf, in Lower Thames Street. The market had existed informally since the sixteenth century, but an official building was put in place in 1850. The market quickly outgrew it, and a new building was designed by Sir Horace Jones, who also designed Tower Bridge. The market was built to incorporate a riverside landing, so that fishermen could unload their produce directly into the building. As the caption underneath commemorates, work began in 1874 and was completed in 1877, the presumable date of the print.

Billingsgate was the biggest fish market in the world when the print was made, and was already notorious for the foul language used by the stallholders and porters.



Piccadilly Circus

146 SCHWABE, Randolph

Piccadilly Circus, Looking North.

Publication
1918.

Description
Etching with drypoint.

Dimensions
Image: 317 by 465mm. (12.5 by 18.25 inches) Sheet: 435 by 585mm. (17.25 by 23 inches).

A view of Piccadilly Circus and the Shaftesbury Memorial Fountain, topped by the famous statue of Eros. The view was later reproduced, with date intact but on a smaller scale, in ‘Disappearing London’ in 1927, a book of views that had ‘disappeared’ over the fifteen years before publication. By 1927 the department store Swan and Edgar, shown in the print, was no longer in existence.

Randolph Schwabe (1885-1948) was an English artist and a member of the London Group. He served as a war artist during the First World War, and became Principal of the Slade School of Fine Art and Slade Professor of Fine Art at University College London in 1930.



“My real Master”

147 MALTON, Thomas

King Street Guildhall; The Mansion House; New Palace Yard; The Royal Exchange.

Publication
London, T. Malton, No.8 Carlisle Street, Soho, 1781-1783.

Description
Four engravings with aquatint, printed in sepia.

Dimensions
Each approximately 370 by 505mm (14.5 by 20 inches). Sheet: each approximately 495 by 555mm (19.5 by 21.75 inches).

References
BL Maps K.Top.22.11.2 (Guildhall); BL Maps K.Top.24.14.h., BM 1880,1113.3627 (Mansion House); BL Maps K.Top.22.15.b., BM G.3.115 (New Palace Yard); BM 1880,1113.3701, BL Maps K.Top.24.11.f. (Royal Exchange).

Four views of London by Thomas Malton the Younger (1748-1804), an early pioneer of the aquatint technique. He taught J.M.W. Turner, who called him “my real master”. A member of the Royal Academy, Malton is best known for his work ‘A Picturesque Tour through the Cities of London and Westminster’, with one hundred aquatint views. These four examples come from a set of twelve prints that were not part of ‘A Picturesque Tour’ (BL).

The prints show Guildhall, the centre of civic government in London, where the Lord Mayor and Sheriffs met; Mansion House, the official residence of the Lord Mayor of London, designed by the architect George Dance and finished only in 1752 after 13 years of building works; New Palace Yard; and the Royal Exchange in its second incarnation. The original exchange, which was the first commercial building in England, inspired by Sir Thomas Gresham’s experience of the bourse in Antwerp, burnt down during the Fire of London. It was rebuilt in 1669.





KING STREET GUILDHALL
Published in the first volume of the new edition of the City of London, by W. Bullock, 1789. Engraved by J. Smith.



THE MANSION HOUSE
Published in the first volume of the new edition of the City of London, by W. Bullock, 1789. Engraved by J. Smith.



NEW PALACE YARD
Published in the first volume of the new edition of the City of London, by W. Bullock, 1789. Engraved by J. Smith.



THE ROYAL EXCHANGE
Published in the first volume of the new edition of the City of London, by W. Bullock, 1789. Engraved by J. Smith.

Eight views from a member of the Nuremberg Academy

148 HEUMANN, G[eorg]. D[aniel]

[Eight views of London] A View of Blackwall, looking towards Greenwich; A View of Sheperton; A View of the Tower, taken upon the Thames; A View taken near Limehouse Bridge, looking down the Thames; Greenwich Hospital; A View of London Bridge taken near St Olave's Stairs; A View Taken near Battersea Church looking towards Chelsea; A View of Woolwich.

Publication
Nuremberg, G.D. Hermann, [c1740].

Description
Eight engraved prints.

Dimensions
(each) 350 by 480mm (13.75 by 19 inches).

Eight prints showing Blackwall, Shepperton, the Tower of London, Limehouse, Greenwich Hospital, London Bridge, Battersea and Woolwich.

Blackwall was an important shipping area in the Port of London - Martin Frobisher's voyage to find the Northwest Passage began from Blackwall - and a key shipyard. A ship under construction is visible to the right of the print. Although business had declined in the early eighteenth century, Britain's involvement in the War of Jenkins's Ear and then the Austrian Succession revitalized business. It would be the largest private shipyard in the world by 1784.

Shepperton was still an agricultural village, attracting writers and artists including Percy Shelley and Canaletto, who were inspired by the peaceful surroundings and the Thames.

The Tower was no longer a royal residence when the print was made. The last monarch to stay there was Charles II before his coronation in 1660. It had become an armoury and house for court officials, although under the Hanoverian monarchs it was being gradually refortified amongst fears of a Scottish rebellion.

Limehouse was a newly created parish in east London. It was reliant on the river trade, as shown by the wharves and docks along the bank. Greenwich Hospital was built on the orders of Mary II, who wanted to create a counterpart to the hospital for soldiers at Chelsea. Sir Christopher Wren, Nicholas Hawksmoor and Sir John Vanbrugh all worked on the design, providing their services for free. The hospital was split into two distinct parts to preserve the river view of the Queen's House in the background. It was lavishly built and decorated, including the famous Painted Hall, which took James Thornhill 19 years to complete and earned him a knighthood.

London Bridge is shown before the buildings on it were demolished for safety reasons. The artist is looking out from St Olave's Church, dedicated to an early Christian King of Norway and ally of Ethelred the Unready. There was a small dock next to the church that disappeared around this time, although the landing place, or St Olave's Stairs, survived for another century.

Much of Battersea and Chelsea was still farmland at this time, providing food for the city, although there had been some industrial cloth development.

Woolwich was an important river crossing - the landing stage and ferry is visible to the right. The Royal Arsenal and Woolwich Dock are on the same bank.

Georg Daniel Heumann (1691-1759) was a German engraver and printmaker. He was engraver to the University and court of Göttingen.





A View of Blackwall looking towards Greenwich | Prospect von Blackwall gegen Greenwich zu
J. Smith del. J. Smith sculp.



Greenwich Hospital | Hospital zu Greenwich
J. Smith del. J. Smith sculp.



The River | Prospect des Flusses
J. Smith del. J. Smith sculp.



A View of London Bridge taken from the River | ein Theil von der Londoner Brücke
an der Themse
J. Smith del. J. Smith sculp.



A View of the River taken upon the Thames | Prospect des Flusses von der Themse zu
J. Smith del. J. Smith sculp.



A View of the River taken upon the Thames | die Gegend um die Pfarrkirche
gegen die Themse zu
J. Smith del. J. Smith sculp.



A View of the River taken upon the Thames | die Gegend um die Pfarrkirche
gegen die Themse zu
J. Smith del. J. Smith sculp.



A View of Woodstock | Prospect von Woodstock
J. Smith del. J. Smith sculp.

Four perspective views

149 LEIZEL, I.F. and WINCKLER, G[eorg]. G[ottfried]

A View of the Westminster Bridge, London; A View of the Royal Exchange, London; A View of the Monument erected in Memory of the dreadfull Fire in the Year 1666, London; A View of Somerset House with S. Marys Church, London.

Publication
Augsburg, Georg Balthasar Probst, [c1760].

Description
Four copper engraved prints.

Dimensions
Image: each approximately 315 by 415mm (12.5 by 16.25 inches). Sheet: each approximately 370 by 510mm (14.5 by 20 inches).

Four views of London by Georg Balthasar Probst, a German engraver who was best known for the optical prints he produced of European cities and landmarks. The prints could be viewed in a special device to give an impression of deepened perspective.

The prints show Westminster Bridge, with St. Pauls in the left background, after a 1753 print by Thomas Boydell; the Royal Exchange from Cornhill; the Monument erected to the victims of the Fire of London, designed by Sir Christopher Wren and Robert Hooke; and the Strand, including Somerset House, which would shortly be demolished and rebuilt by Sir William Chambers in 1775.





View of the Westminster Bridge, London.
Vue du Pont de Westminster, a Londres.
H. K. W.

View of the Westminster Bridge, London.
Geficht der Westminster Brücke, zu London.
C. F. C. M.



View of the Royal Exchange, London.
Vue de la Bourse Royale, a Londres.
H. K. W.

View of the Royal Exchange, London.
Geficht der Königl. Börse zu London.
C. F. C. M.



View of the Monument erected in Memory of the dread full Fire in the Year 1666 London.
Vue du Monument erigé en Memoire du sinistre Incendie de l'an 1666 a Londres.
H. K. W.

View of the Monument erected in Memory of the dread full Fire in the Year 1666 London.
Geficht der Säule erbauet zum Gedächtnis der Unglücklichen Brands im Jahr 1666 zu London.
C. F. C. M.



View of Somerset House with St. Mary's Church, London.
Vue de la Maison Royale de Somerset avec l'Eglise de St. Marie a Londres.
H. K. W.

View of Somerset House with St. Mary's Church, London.
Geficht des Königl. Hauses Somerset, samt der St. Marien Kirche zu London.
C. F. C. M.

Paul Sandby's 'London Views' - Proofs before letters

150 ROOKER, Edward, and SANDBY, Paul and Thomas

[Set of six prints].

Publication
[London, Edward Rooker, Queen's Court, Queen Street, Lincoln's Inn Fields, 20 February, 1766]. 20 February, 1766].

Description
Set of six engravings, proofs before letters.

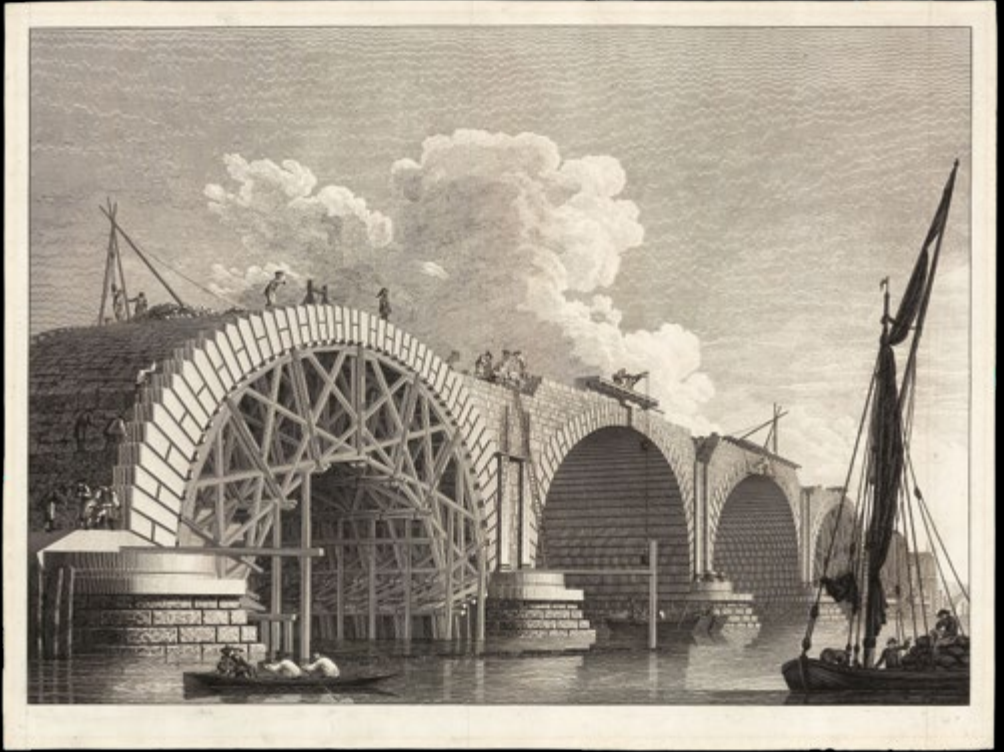
Dimensions
Images: each approximately 405 by 550mm (16 by 21.75 inches). Sheet: each approximately 410 by 560mm (16 by 22 inches).

References
Adams, 58.1.6; BM: 1880,1113.3053; Crace XVIII; John Bonehill "The centre of pleasure and magnificence": Paul and Thomas Sandby's London', Huntington Library Quarterly, Vol. 75, No. 3 (Autumn 2012), pp. 365-392.

In late 1766, the printmaker and publisher Edward Rooker began taking subscriptions for "Several Views in London and Westminster," scenes in and around Covent Garden and Whitehall as well as of Blackfriars Bridge "as it was in July" of that year. A view of Horse Guards and a further Covent Garden scene were added to this set of four urban prospects in early 1768. While Rooker himself undertook the etching of these ambitious plates, and probably also composed the perspective view of the bridge in mid-construction, the scenes were largely after designs by two of the leading figures of the London art world, Paul and Thomas Sandby. The design for the view of Horse-guards was attributed to Michael "Angelo" Rooker, the printmaker's son, though this may well also be after the Sandbys. The views comprise:

[1. Whitehall Court with part of the Banqueting House (erroneously called Scotland Yard in the titled impression)]
Jones's Banqueting House, the only remnant of the Palace of Westminster, destroyed by fire in 1698, is seen from a court in Whitehall. It towers over an enclosed but untidy space, one that presented "nothing more than a scene of desolation and deformity" animated here largely by servants and river men. Scotland Yard had been a place of residence for Jones and Sir Christopher Wren as well as having literary connections, with the royalist poet and surveyor Sir John Denham and also with the playwright and architect Sir John Vanbrugh. Vanbrugh's house there, erected on the site and out of the bricks and stones of the ruined palace, despite attempts by Wren to block construction, was satirized by Jonathan Swift in Van's House (published about 1703-10), which is being discussed by two men in the foreground of the Sandbys' design. An original drawing of the courtyard, now in the collection of the Guildhall Library, London, is almost certainly attributable to the elder Sandby.

[2. Part of the Bridge at Blackfriars]
Edward Rooker's view, in which neither Sandby appears to have had a hand, alludes to a still more contentious public building project. "Blackfriars had been commissioned by the Corporation of London as the city's tribute to "the glorious summer" of 1759 and so originally named Pitt Bridge, with the adjacent streets to be called (in honour of the great earl and architect of the nation's imperial triumphs) Chatham Place, William Street, and Earl Street. A dedicatory inscription to Pitt, described by Horace Walpole as of a "very Roman air, though very unclassically expressed," pronounced the bridge "a monument of this city's affection to the man who, by the strength of his genius... recovered, augmented, and secured the British Empire in Asia, Africa, and America, and restored the ancient reputation and influence of his country amongst the nations of Europe.". However, in the wake of the



controversial Peace of Paris, which concluded the Seven Years' War, the monastic locality asserted its prior right and the bridge became known as Blackfriars. Robert Mylne's startling design, which had included statuary commemorating naval victories, was stripped back. His sculptural program fell victim to spiralling costs, although the changed political climate, marked by the removal of the hawkish Pitt from office, also made the bellicosity of its imagery appear dated" (Bonehill).

[3. The Horse Guards]

The new Horse Guards was built by John Vardy after a design by William Kent. "Framed by a decrepit archway - possibly the medieval gate that features at the far end of the Scotland Yard scene - conveys a sense of the cramped confines of the city streets bemoaned by contemporaries, the lack of striking vistas afforded by existing layouts. There is also the familiar rough mix of people, including a blind beggar and a family of brush-sellers loaded with wares, and two fashionably dressed women as well as horse-guards standing sentry[...] Rooker the younger's glimpsed view of Horse-guards employs a [...] theatrical device, with the crumbling gate forming a proscenium arch. Yet the tawdry figures as well as the picturesque decay of their immediate surroundings, prominent in the foreground, do not appear in this instance to enhance the grandeur of the building in view. It is literally a view from below, socially as well as spatially" (Bonehill).

[4. West front of St Paul's, Covent Garden]

"While Covent Garden, as redeveloped in the 1630s by Jones for Francis Russell, fourth Earl of Bedford, was held up as a model of civic planning and elegance, it was no longer inhabited by the gentlemen it had been built to house. Its commercial function had long come to dominate its residential one and it had become associated with retail and entertainment, not only the theater but also taverns, coffee houses, and brothels. According to one architectural commentator, writing in the early years of the reign of George III, Jones's St. Paul's in Covent Garden had the reputation of being "the finest Barn in England." Views of the church invariably focused on the severe Tuscan-temple front of the east end facing out onto the market square, a situation that accentuated these pastoral associations. Thomas Sandby's view of the west front was highly unusual, if still showing the church in dramatic contrast with the commercial and residential buildings that hem it in. "The West Front of St Paul's Covent Garden" features a blackly comic collision, showing a funeral procession amid the street traders and beggars. In the elder Sandby's view, through the square's colonnade from the southeast, the arches frame a series of incidents featuring characters across the social spectrum, of varied ages, at work and at play" (Bonehill).



[5. Covent Garden Piazza]

Covent Garden seen from the south east side of the colonnade, with figures including a woman selling goods on the right, a pair of shoe shiners, a beggar, a gentleman and lady walking, a boy with a hoop and two boys playing marbles in the foreground to left; others leaning on wooden railings and selling goods from large baskets in the middle of the square.

[6. View of St James's Gate from Cleveland Row].

The view looks east down Pall Mall from outside the entrance to St. James's Palace. Sedan chairs jostle for space alongside stonemasons; a palace guard chats up a milkmaid, and a postman delivers a letter to a smart house in Cleveland Row.

Edward Rooker (c1712-1774) was a draughtsman and engraver of topographical and architectural views. He lived and worked in London so his most famous work concentrates on the city's landmarks. He also worked on plates for Sir W. Chamber's 'Civil Architecture', James Stuart's 'Antiquities of Athens', and Robert Adam's 'Ruins of the Palace of Diocletian'.

Paul Sandby (1725-1809), by contrast, reveled in the rural landscape and was one of the first artists to realize the potential of aquatint in reproducing the subtleties of watercolour in print. Although Paul Sandby is best known for his landscapes, he also produced some fascinating images of contemporary London. Many of his scenes are enlivened by figurative detail in the foreground.



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