

MARLBOROUGH RARE BOOKS

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DECEMBER, 2023

LIST 92

HUMOUR, SATIRE & CARICATURE

PREFERRING TO BE FRIVOLOUS AND WORLDLY THAN FASHIONABLE

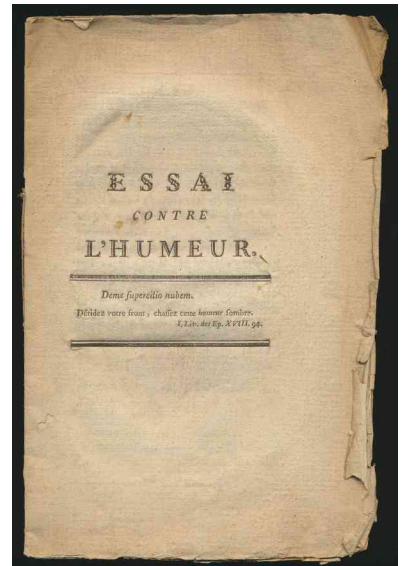
1 [ANON]. *ESSAI CONTRE L'HUMEUR*. [n.p. but possibly Geneva, n.d., c. 1775?]. **£ 225**

FIRST EDITION. 8vo. pp. 19, [1] blank; with engraved headpiece, vignette and initial; stitched as issued, uncut.

First edition of this rare moralistic essay on the subject of humour, both good and bad.

The author states that he has no intention of being stuffy or professorial in his analysis of humour, and its subspecies 'mauvaise humeur'. He notes that in the age of 'good company, the need to be fashionable had almost entirely ruled out any place for humour, and offers the reader a more optimistic view of existence, more frivolous and worldly, in which humour might have a role'.

OCLC records two copies, at the Zentralbibliothek Zurich and the Bibliotheque de Geneve.



BY A LADY FAN MAKER

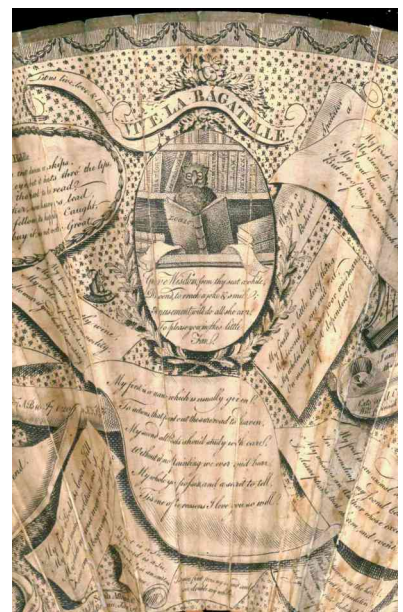
2 ASHTON, Sarah. *VIVE LA BAGATELLE* Original fan. [London] Published by Sarah Ashton & Co., No. 28 Little Britain. 1797. **£ 2,500**

Paper fan [26.5 x 51 cm.], the leaf with stipple-engraved oval and forty riddles on scrolls and oval panels; further decorated with a harp, flowers, leafy sprigs, a horn, butterfly and other emblems, all contained within a classical border with swag decoration; mounted on a simple monture of pale wood, some minor dust-soiling and chipping to edges, but not detracting from this being a very desirable item.

An unusual fan made by combining riddles, charades, rebuses and 'Logograph', all engraved in a pattern of scrolls and ovals.

The centre piece of the fan is a rather charming oval illustrating a studious bespectacled owl looking into a book with a bookcase as a backdrop and the supporting lines 'Grave Wisdom from thy seat awhile, Descend to crack a joke & smile, Amusement will do all she can, To please you in this little Fan.'

Of great interest, and clearly the market that Sarah Ashton, the publisher, was aiming at to buy her fan, are the two 'letter racks' that would have formed the end stays of the fan. These each have pockets for days of the week, and are here shown housing a variety of miscellaneous letters, tickets, and invitations including 'Ranelagh Grand Mascarade', 'European Museum, Admit Mr Virtue', 'Pantheon Mask'd. Ball 1797', a partly obscured 'Saloma[n]





[Con]cert [Hanover] Square.' Also included is a rather cheeky 'Lady Archer, At Home', clearly referring to Sarah Archer of Faro Ladies fame. The body of the fan has all the riddles and charades, many doubtless culled from newspapers and works devoted to them by Newbury et al, but there is no real way of discovering the answers, so one presumably felt to Sarah Ashton.

Unusually, the fan was published by Sarah Ashton, who was admitted in 1770 to The Worshipful Company of Fan Makers when she carried on her late husbands business in Little Britain. She went on to publish at least 13 engraved fan designs. On the 26th June 1807, *The Gentleman's Magazine* reports her death: 'At Mrs. Fielde's, in John-street, Pentonville, after a long and painful illness, aged 69, Mrs. Sarah Ashton, late of Little Britain, wholesale, fan-maker. She was a woman whose memory ought to be preserved, as affording a most edifying pattern of piety, charily, patient sufferance, and almost peculiar gentleness and sweetness of mind and manners; whose death is severely felt by a large and highly respectable circle of mourning friends.'

Another example of the fan as uncut sheet is held at the British Museum, donated by Lady Charlotte Schreiber [Call number 1891,0713.515]; *Schreiber Collection* 110, p. 82.

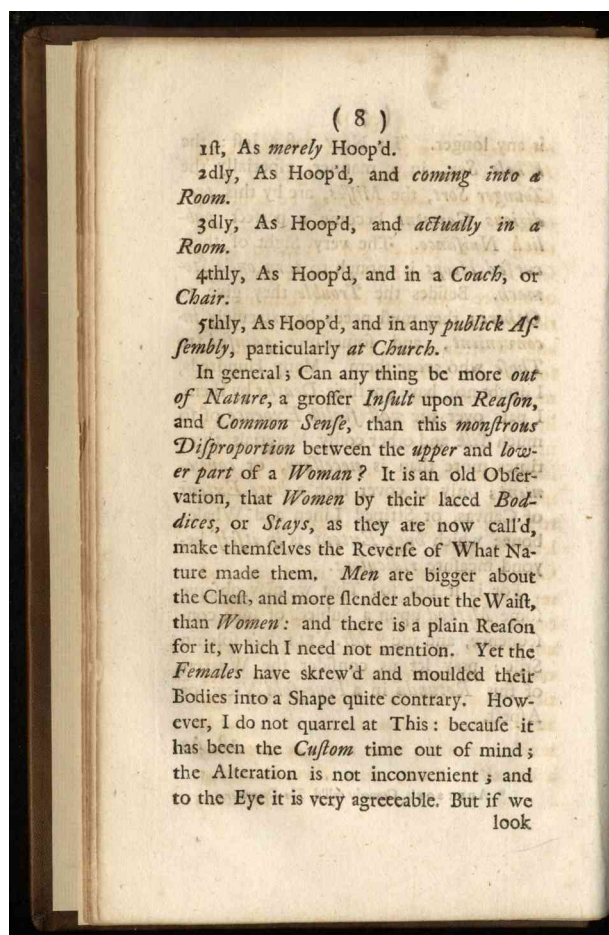
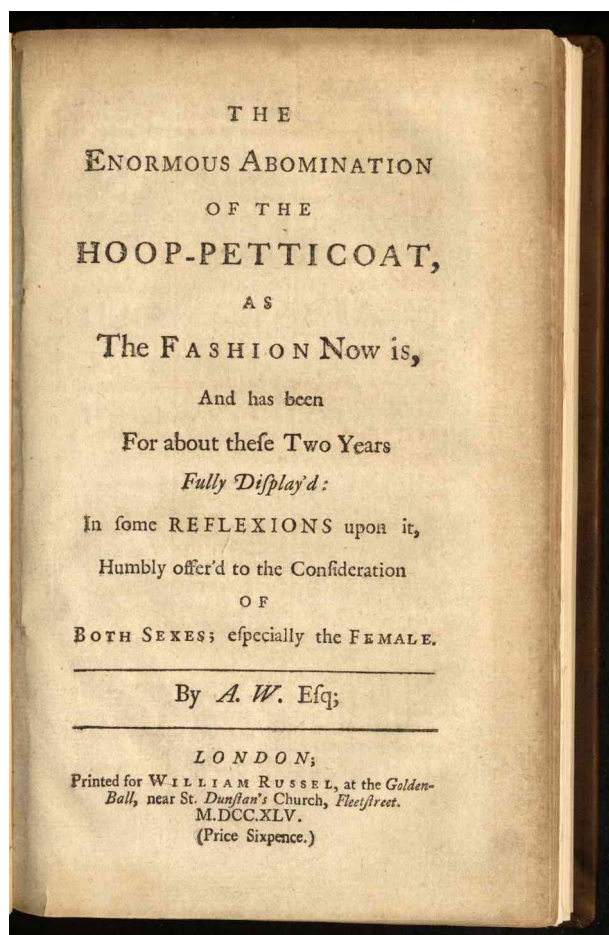
THE VERY SIGHT OF THESE CURSED HOOPS IS ENOUGH TO TURN ONE'S STOMACH

3 [A.W.]. THE ENORMOUS ABOMINATION OF THE HOOP-PETTICOAT, as the Fashion Now is, And has been For about these Two Years Fully Display'd: In some REFLEXIONS upon it, Humbly offer'd to the Consideration OF BOTH SEXES; especially the FEMALE. By A.W. Esq; London; Printed for WILLIAM RUSSEL at the Golden Ball near St. Dunstan's Church, Fleetstreet. M.DCC.XLV [1745]. £ 2,850

FIRST EDITION. 8vo, pp. 27, [1] advertisement; light toning to title, otherwise clean throughout; with numerous additional rear blanks, and evidence of a bookplate (Foyle?) having been removed from front pastedown; attractively rebound in full panelled calf with five raised bands to spine, spine is sunned with some dark marks, scuffed patches to compartments, nevertheless a very good copy of a highly desirable item.

First edition of this rare and fascinating work, in which the anonymous author vehemently attacks the fashion for the hoop-petticoat, the woman's undergarment worn to hold the skirt extended into a fashionable shape.

'As to the *Ladies*, the chief new Invention in my time, if not the *only* considerable one, is the HOOP-PETTICOAT. A Dress, which even in its *original institution* was sufficiently absurd; and greatly disgusted the Men, however it might please the Women. This, I think, was in, or about the Year 1709. Tho' I was then young, I well remember Every Body thought this New Fashion would be *out* in a Twelve month at farthest: especially considering that ISAAC BICKERSTAFF Esq; of censorious and facetious memory, expos'd and ridicul'd it with so much Wit and Humour, that it was believ'd the *Fair Ones* would be soon *laugh'd out of it*, heartily weary, and asham'd of so *nonsensical a Whimsey*. But We all found ourselves mistaken: the *Hoop* stood its ground; and has continued to this very Day. For *many Years* however, it was a little *modest*, and *refrain'd* within some *reasonable Compass*, and so to a degree *tolerable*. But *of late*, within these Two Twelve months, or thereabout, it has spread itself to so *enormous a Circumference*, that there is *no enduring* it any longer. 'Tis Now past a Jest: the *Whole Sex*, in a manner,



especially the *Younger Sort*, the *Misses*, are by this *Prodigious Garment* become a perfect *publick Nuisance*. The very Sight of these *cursed Hoops* is enough to *turn one's Stomach*. Besides the *Trouble* they give to *Others*; they must needs be extremely *inconvenient*, and sometimes *painful* to *Those* who *wear* them. Many Hundreds, I doubt not, have got their *Deaths* by them. I pass over the *vast foolish Expence* of so much *Silk* and other costly Materials, three times more than is *necessary*, or *convenient*; only to cover such a *huge Extent* of Canvas, or Striped Linen and Whalebone: which *huge Extent* is *in itself* beyond measure *ridiculous*? (pp. 6-7).

The writer goes on to discuss the many negative issues including the difficulty for women to pass through a door or even to sit on a chair 'Was ever sight more odious and ridiculous?', their inconvenience for the wearers 'Yet the females have skrew'd and moulded their Bodies into a Shape quite contrary', and points out 'Modesty which used to be the most amiable and most distinguishing character of That Sex seems now to be as much out of Fashion as the Hoop is in Fashion'. He also goes on to argue that some went to church only to show off themselves and make a display of their petticoats, before concluding:

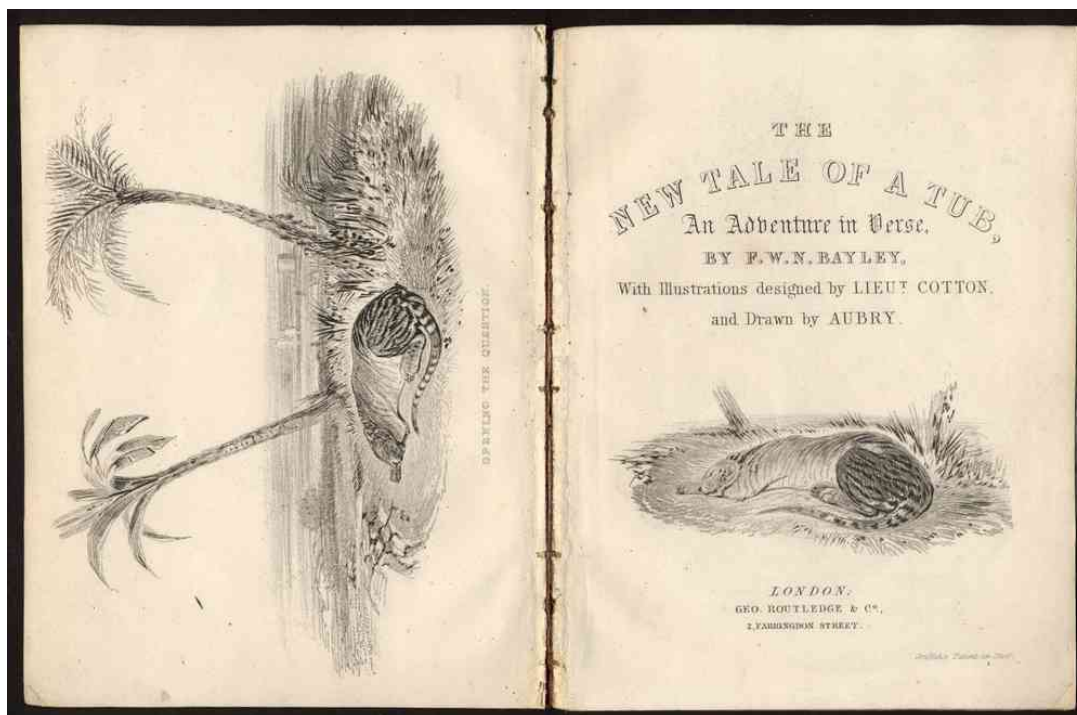
'My Readers, both Male, and Female, must have observ'd that I have been sometimes *jocular* and sometimes *serious* upon this Subject; the Nature of it being such that, it could not well be handled otherwise. Tho' all along when I most seem to *trifle* I am (God knows) very much in *earnest*; when I appear to be *merry*, I am really *sad*; laughing on one side of my Face, and crying on the other. I shall now, at the Conclusion, be *quite serious*; not doubting but (as bad as the World is) *SOME Ladies*, *MANY*, I hope, have still a Sense of *Religion*, and of their *Duty*. An ancient, grave, learned, and eminent *Divine* has been consulted upon this Occasion: and will give You his Answer in his own Words' (p. 25).

Suppose the Fine Lady coming into a Room: the graceful Manner of doing which was formerly reckon'd no small Part of Female Education, and good Breeding. First enters wriggling, and sideling, and edging in by degrees, Two Yards and a half of Hoop; for as yet you see nothing else. Some time after appears the Inhabitant of the Garment herself; not with a full Face, but in Profile; the Face being turn'd to, or from the Company, according as they happen to be situated. Next, in due time again, follows Two Yards and

Of the author, 'A.W.', alas, we have been unable to find any further information, though by his own admission he claims to be 'neither a Quaker, nor a Methodist, no nor a very old Man, but young enough to retain clear, strong and pleasing ideas of whatsoever is truly beautiful and lovely in the other Sex' (p. 3). Given that he was young in 1709 when he first remembered the fashion, we suspect he was around 40 when he published his work. Clearly, above all, he was quite a character!

In good eighteenth century fashion the work did beget a fairly immediate in defence of the fashion: *The hoop-petticoat vindicated, in answer to the enormous abomination of the hoop-petticoat. By the ladies most humble servant Jack Lovelass.*

ESTC records copies in the UK at the British Library, V & A (National Art Library), Oxford, Leeds, Edinburgh University and the National Library of Scotland, and three in North America, at Harvard, Washington State and the Newberry Library; OCLC adds one further copy, at Yale.



TIGER IN A TUB

4 **BAYLEY, Frederick William Naylor.** THE NEW TALE OF A TUB, An Adventure in Verse. A New Edition, revised by the author, with a new introduction. London: Geo. Routledge & Co., 2 Farringdon Street. [1867]. £ 75

16mo, pp. 32, additional engraved title, frontispiece and six plates; bound in contemporary red limp roan.

The heroes of the story are two Bengali gentlemen, “Short and Stout” and “Tall and Thin,” who decide to take a rural picnic and seat themselves on the grass by the side of an old sugar barrel. A tiger is woken by them popping a cork and starts chasing them around the barrel, before being trapped inside by the gentlemen. The old tigers tail is seen to escape the bung hole and the two tie a knot in it and escape, whilst the tiger has to endure dragging the barrel along.

Our sympathy today is probably with the tiger, however the work enjoyed a constant popularity in the nineteenth century, often used as a recitation piece at entertainments.

Despite the titles claim, the author, who was improvident and constantly in difficulties, had died in 1853 and the only revision seems to be the substitution of the Routledge name for that of Orr in the comical verse introduction.

OCLC records four copies in North America, at UC Davis, Florida, Harvard and Oakland.

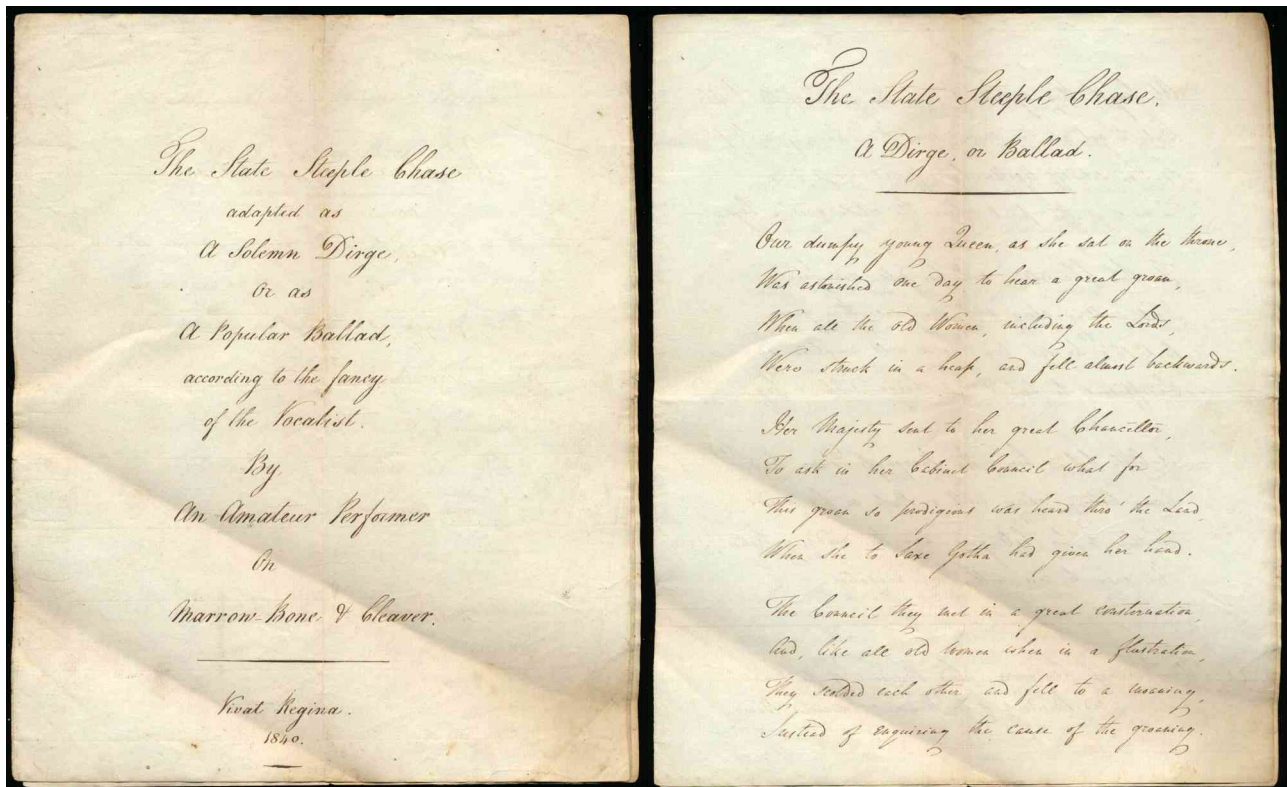


‘OUR DUMPY YOUNG QUEEN...’

5 **['BEDCHAMBER CRISIS'].** THE STATE STEEPLE CHASE, adapted as A Solemn Dirge, Or as A Popular Ballad, according to the fancy of the Vocalist. By An Amateur Performer On Marrow-Bone & Cleaver. Vivat Regine. 1840. £ 500

MANUSCRIPT IN INK. Folio [25 x 20 cm], pp. [12], verso of title blank; some old marks and a central fold torn in places, docketed on the last page ‘State steeple chase’; stitched as issued.

Comical doggerel verse depicting the ministers of Queen Victoria’s government during what became known as the ‘Bedchamber Crisis’ of the second Melbourne ministry during August 1839.



The young Queen was so attached to her Whig ladies of the bedchamber that after Melbourne's resignation in August 1839, she refused to let Sir Robert Peel replace them with Conservative ladies. This was known as the Bedchamber Crisis, and led to Peel's refusal to form a government. Melbourne therefore resumed, and continued in office until the Conservatives finally won a House of Commons majority in the General Election of 1841.

The opening stanza's relate that 'Our dumpy young Queen, as she sat on the throne, / Was astonished one day to hear a great groan.' The Privy Council discover 'At length they agreed, 'twas the groan of the people.' Each of the ministers sets out to find the cause 'So they set off together by different ways / To meet the point where the whole question lays.' Obviously the cause of the 'great groan' lay at the feet of the Melbourne administration, and no doubt a Tory or disaffected Whig wrote the lines identifying the faults of various member of the Melbourne's government in turn.

'Lord Morphius [Viscount Morpeth] next passed, a pretty good Rider, / If he could but have opened his eyes a bit wider.' The next stanza describes Palmerston, then foreign secretary 'Then Cupid came next, on a smart little pony / As pretty a turn-out as you'd wish to see / But instead of before, he was looking behind / His Ma'mselle Labon, chere amie. to find.' 'Labou' here is Henry Labouchere, President of the Board of Trade. Later in the verse the Prime Minister is found to be ahead of the race with Francis Thornhill Baring, his chancellor, on his tail. Also with them was Thomas Babington Macaulay who has three stanzas devoted to him 'And there flew by his side a talking Macaw / A wonderful bird for his talent at jaw.'

Lord John Russell is described as missing his chance to take over from Melbourne, the clamour and 'groan of the people' is however quelled and Melbourne visits Queen Victoria to offer his resignation only to have it refused 'What disclosures were made between the Ex conscience Keeper and our dumpy young Queen / Must remain a State Secret - Suffice it to say, / He made a low bow and she wished him good day.' As related above Melbourne was then able to form a new cabinet, but with Prince Albert now Victoria's consort the influence of the Whig ladies on the Queen was no longer assured with the result that Melbourne's administration fell in 1841.

We have not been able to identify who the verse is by, although a clue to their authorship is given by the initials and date 'C.T. 1840' at the end of the work.

APING THE ARISTOCRACY

6 **BUNBURY, William Henry.** A CITY HUNT. Mr. Bunbury [i.e. William Henry Bunbury] del. Js. Bretherton f. [c. 1780].

[Together with:] HYDE PARK 1780. H. Bunbury del. Js. Brerton f. 23rd Feby. 1781.

£ 3,500

A pair of engraved three-sheet compositions; the sheets of City Hunt [measuring 62 x 57.5 cm, 66 x 57.5 cm, and 62.5 x 57.5 cm, those of Hyde Park 1780, each measuring approximately 64 x 52.5 cm.]; some minor edge damage, but with no loss.

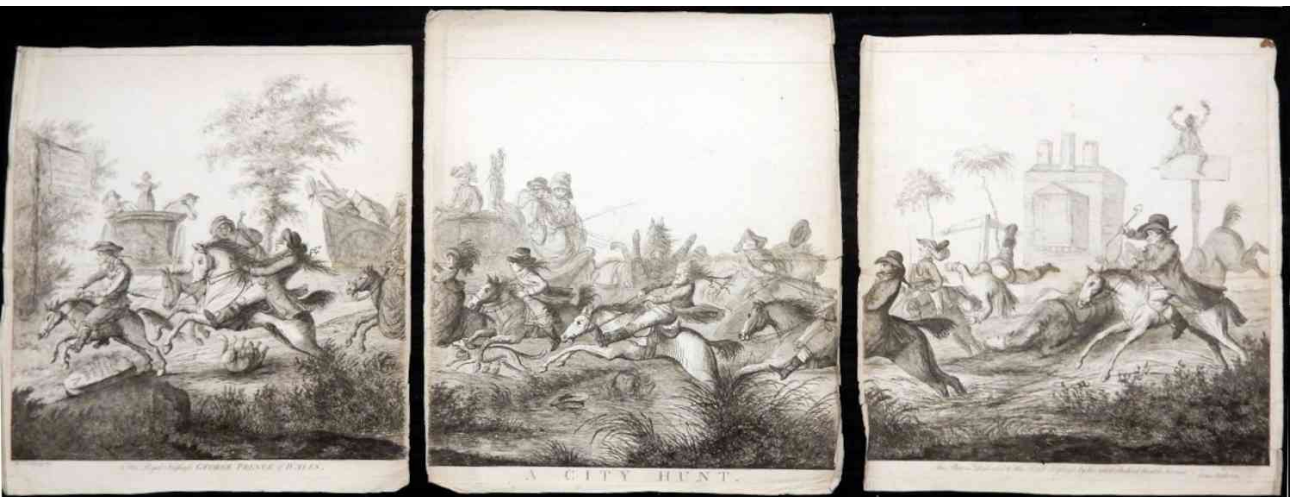
Rarely found in their original format, these important examples of late eighteenth-century English humour are usually trimmed in order to conjoin the images into two continuous sheets. The scenes are really a comment on the *nouveau riche*, both in the country and in town, where Bunbury revels in their absurdity in aping the aristocracy.

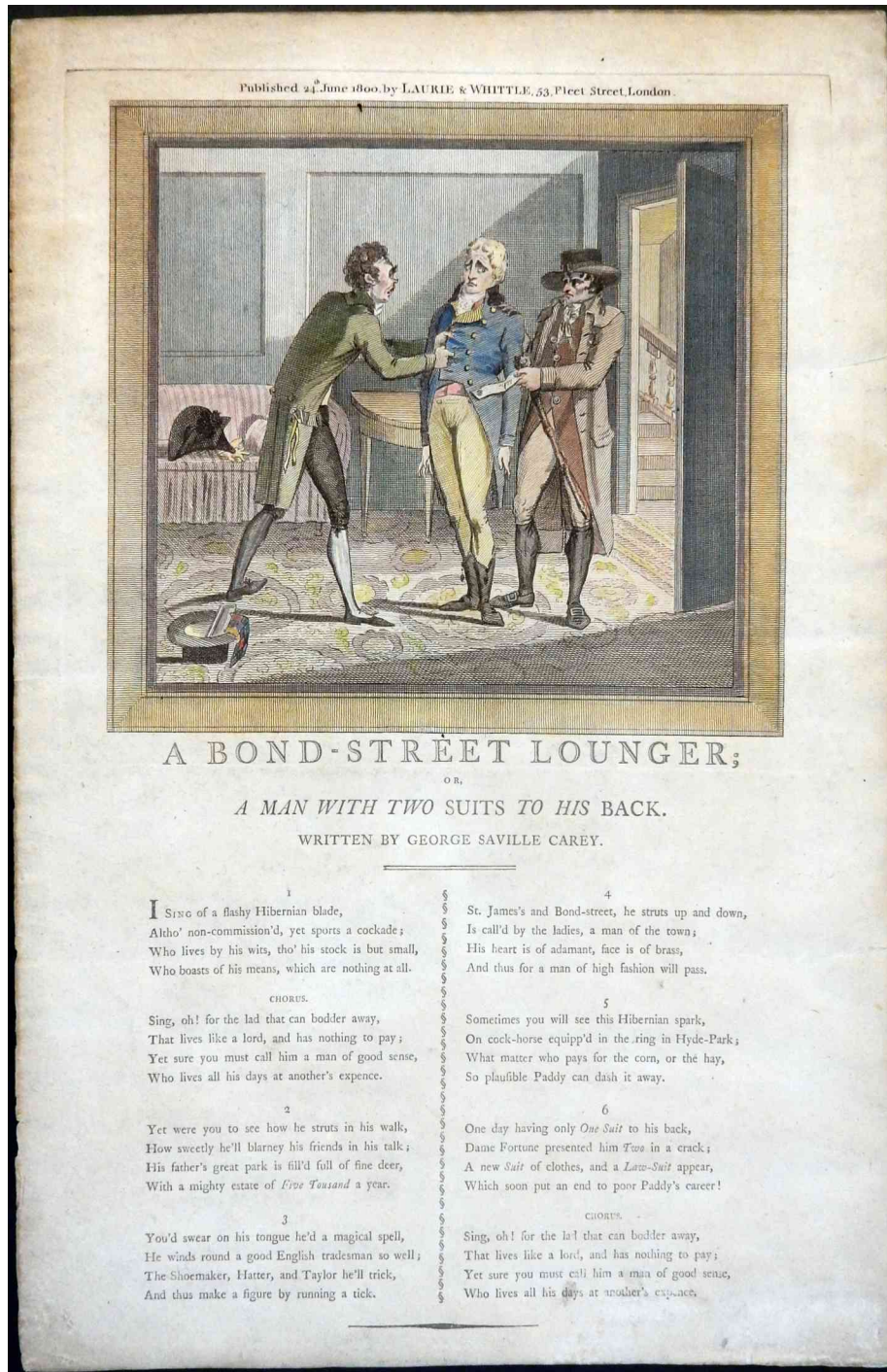


City Type have the bottom margin the artist, engraver, and dedication by engraver James Bretherton: 'To His Royal Highness George Prince of Wales'. A group of 'cits' [i.e. city types] on horse-back charging across rough terrain from right to left. An upturned mile-stone tells us they are five miles from Shoreditch Church. They leap across a piece of water whilst a terrified cross-eyed man has fallen into it. Mongrel dogs get in the way, amused spectators watch from an open cart and from a passing stage-coach. Meanwhile an excited chimney boy, seated astride the inn sign on the right waves his brush. A sign on the left announces: 'John Bole Dealer in all sorts of Spirits'.

Hyde Park displays a scene, presumably Rotten Row, Hyde Park, with an assortment of riders take an airing. Most ride from right to left their way firmly blocked by three obstinate stationary riders whilst an attractive female rider ignores the attention of the men. A coachman on the right with his stout mistress seated behind him side-saddle, energetically encourages his unwilling, urinating horse to move. A pack of dogs attack a portly man, and three more dogs sniff each other. A lady wearing a calash hood is trailed by her black page carrying a closed parasol. [BM Satires 5925-5927].

William Henry Bunbury (1750-1811), sportsman, caricaturist and writer, was known for his admirable chalk drawings of scenes of real life, most of which were engraved for him by other artists—Ryland, Gillray, Rowlandson, Watson, Bartolozzi, the print-seller Bretherton and, as here, Dickinson.





A DANDY IN DEBT

7 **CAREY, George Saville.** *A BOND STREET LOUNGER, or A Man with Two Suits to His Back.*
Published.... Laurie & Whittle 53 Fleet Street London 24th June, 1800. £ 650

Printed and illustrated broadside [439 x 282 mm], with a hand coloured engraving above printed text in two columns of verse; somewhat browned on verso, but generally very good, if slightly dusty, one small worm hole in the border area of the image.

The image and poem depict the fall of young Irish man of fashion into debt.

Carey's poem describes how the 'Lounger' is a man 'Who lives by his wits, tho' his stock is but small, Who boasts of his means, which are nothing at all.' He is adept at running up debts for 'He winds round as good English tradesman so well; The Shoemaker, Hatter, and Taylor he'll trick, And thus make a figure by running a trick.' The Lounger is also good at attracting attention 'St James and bond-street, he struts up and down, is call'd by the ladies, a man of the town; His heart is of adamant, face is of brass, And thus for a man of high fashion will pass.'

Unfortunately for his particular Bond Street Lounger his debts catch up with him. The image shows a tailor claiming his suit, whilst another man serves him a second suit, this time a 'Law-Suit'. For some unknown reason the subject is clearly identified as an Irishmen or 'Hibernian Blade', especially young frivolous ones, useful as a butt for humour. The term 'Bond Street Lounger' appears to have caught on as a shorthand method of

identifying the Beau Brummel set from the end of 1800. We have, however, been unable to find an earlier reference to the 'type' other than our illustrated broadside, can only assume that Carey, with the help of Laurie & Whittle, set the vogue for this term?

'The Bond Street Lounger was rarely seen alone: he was a social animal, and walked arm in arm with his fellow-man. He did not seem born for the cares of these ruder times; not made was he for an age in which Finsbury returns members to Parliament. He loved his small talk; and never since then has talk been so pleasingly small. Your true Bond Street Lounger had a very dissipated look. His youth had been spent with heroes who loved their bottle. He himself had perhaps supped with Sheridan. He was by nature a spendthrift: you saw it in the roll of his walk. Men who make money rarely saunter; men who save money rarely swagger. But saunter and swagger both united to stamp prodigal on the Bond Street Lounger. And so familiar as he was with his own set, and so amusingly supercilious with the vulgar residue of mortals whose faces were strange to Bond Street' [Lytton].

George Saville Carey, (1743–1807), entertainer and writer, was the son of the poet Henry Carey (1687–1743), and his wife, Sarah, who had been a country schoolmistress. Carey had intended to be a printer, but decided instead to become an actor, and later claimed to have been encouraged by David Garrick and Susannah Cibber. Carey was an active author throughout his life, principally of works for the stage, and several burletta's and volumes of poetry.

Yale, Walpole Library (uncoloured) [ref. 800.06.24.01+]. Copy at BM, but cut down and lacking the verses [ref 1985,0119.135].



INTERCHANGEABLE 'TYPES'

8 [CHANGEABLE PORTRAITS LOTTO GAME]. GEZICHTEN-LOTTO Een nieuw, oorspronkelijk, gezelschapsspel. [Berlin: Adolph Sala, Luxus Papierfabrik], [c. 1900]. £ 850

Six folding chromolithograph boards [28.5 × 15 cm]; 6 sets of faces dissected into three interchangeable parts; 78 only, of 90, yellow and blue numbered counters in a red cotton bag; 26 card 'coins'; all contained in the original box [26 × 25 × 5 cm] segmented into 5 compartments; the lid the image of a young man's head, smoking a cheroot, and bursting through a drum-head lettered with the title; some damp marking to lower right-hand corner of lid.

A well crafted lottery toy using both counters and heads, the latter dissected into three parts that are interchangeable and when joined can make ludicrous combinations.

The six lotto boards have the bodies of a chef, a chauffeur, a soldier, a farmer, an artist and a preacher. As the counters are called each player places their counters on the board until whoever fills all the numbers is declared the winner. To add some more fun to the game numbers from 1 through to 18 can be substituted with part of the segmented faces, not necessarily in the correct combination.

The maker of this game was Adolf Sala of Berlin who began his toy manufactory in 1845. He took advantage not only the general increase in population but also the rise in rail and shipping traffic that allowed him to more easily ship his wares abroad. Sala was very interested in exploring the educational value of his toys and games and early on engaged with none other than Friedrich Fröbel, who advised him in the manufacture of educational and development-supporting games.



As with many toys of this period by German manufacturers the colour printing is exceptional with fine detailing and shading of each of the boards and box lid. Sala's name does not appear on the game except as a small monogram 'AS' framed within a circular band and surmounted by a foolscap which is placed below the portrait on the box lid. The artist unfortunately remains unidentified.



MAKING LIGHT OF CONFLICT

9 [CIVIL WAR]. WAR IN THE MIDST OF AMERICA FROM A NEW POINT OF VIEW, by Charles Dryden. [London]: Published by Ackermann & Co., 34, Upper King Street, Holborn. [1865].

£ 3,850

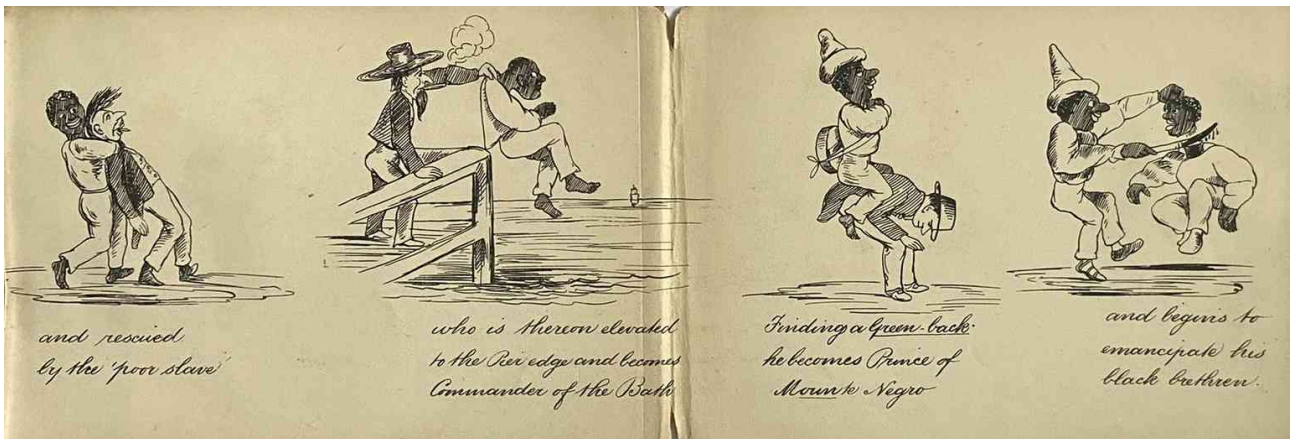
PANORAMA. Oblong 8vo, consisting of 20 illustrated sections with accompanying text, all printed lithographically and mounted as a continuous folding strip measuring 1120 x 10 cm; some discreet repairs to folds in places, and light spotting in places; folding into original red cloth binding (11 x 15.5 cm), printed label on upper cover (with a caricature of perhaps Jefferson Davis and Lincoln, the Presidents of the two respective sides, brawling, and references to the freeing of slaves in the background), expertly rebacked, and some light soiling to label, but overall a very desirable copy, housed in a custom made slip case.

Unusual satirical panorama taking a humorous look at the events of the American Civil War.

The panorama commences with an expression of the want of 'An Impartial account of the Civil War in America'. The artist falls asleep. We then follow the course of the War from the election of Lincoln and the taking of Fort Sumter to the Battle of Gettysburg. The artist escapes and returns to England, with the final image consisting of the Apotheosis of Lincoln.



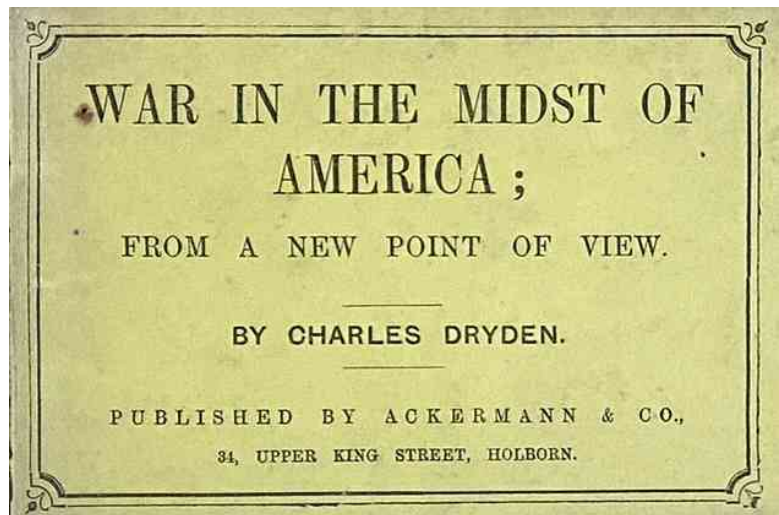
Peter Harrington, Curator at the Anne S.K. Brown Military Collection, Brown University, RI, writes: 'We have no information on Charles Dryden, but he may have been imprisoned at Fort Lafayette in New York Harbour, which was used for Confederate prisoners. We have dated the piece 1864 because it is after Gettysburg but before the assassination [of Lincoln]... The fact that it was published in London suggests that Dryden was indeed a Confederate sympathiser, who made his way there by ship following his escape from New York' (correspondence with Ralph Hyde, 7th September 2007).



Further to this we have pinpointed the issue date by Ackermann as late March 1865, a few weeks before Lincoln's assassination, which probably curtailed the panorama's sale. As to Charles Dryden, there was indeed a person of this name born at 'St John's' New York who was living in the UK with his British cousin, a Coffee House keeper in Wapping, an area beside the docks where he was employed as a clerk in the early 1850's. By 1871 Druden was a dealer in lead and living in Hackney, and appears to have decided not to return to the US as he later retired to Dover where he died in 1904. We cannot be sure this is one and the same person as the artist or Confederate prisoner, however, he has an uncommon name and the American birth and gap in his whereabouts at the time of the war is telling.

A late Ackermann publication, the caricature style is reminiscent of George Augustus Sala, and the panorama whilst not uncommon in American institutions, is rare in commerce.

OCLC: 6048012.





THE ADVENTURES OF A COUNTRY LAD

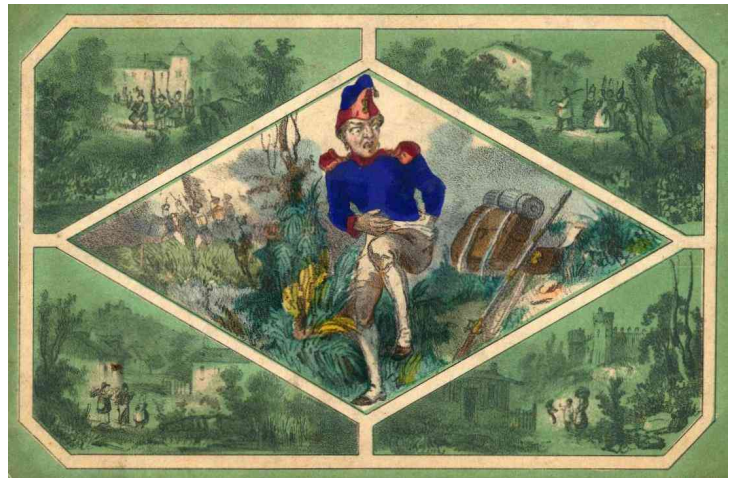
10 [CRIMEA WAR HUMOUR]. LES AVENTURES DE JEAN-JEAN LE CONSCIT OU JEAN-JEAN ET LES COSAQUES. Haquenthal, Editeur, à Pont-à-Mousson (Meurthe). [1855]. £ 850

Hand coloured lithograph panorama [11.5 x 160 cm] consisting of four sheets conjoined of nine tableaux; title with imprint is pasted on the inside front cover; two leaves of text describing the images are attached inside the back cover. concertina-folding into the original decorated and hand coloured lithograph boards [12 x 18.5 cm], title on spine some minor chipping to spine but overall in good condition; book-label of the French dramatist Paul Gavault.

French panorama story for children, telling in nine images the adventure of its hero, Jean-Jean.

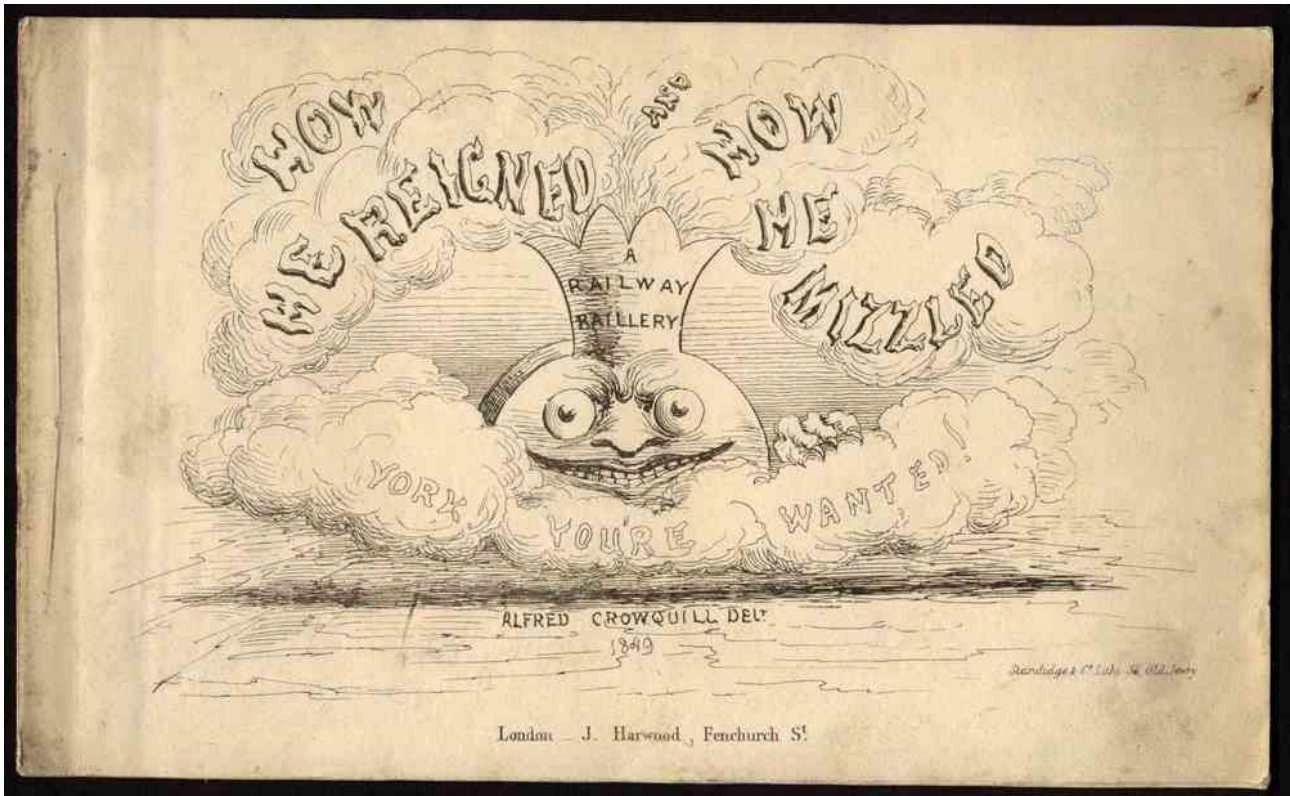
Jean-Jean, is a country lad who takes up the profession of a 'cuisinier' however he is conscripted, and sent to the Crimea to take part in the war. Initially terrified, he fights in battle and is captured by Cossacks. They find on him an 'Assurance sur la Vie' that informs them that although brave he is also a cook, deciding not to kill him they assign him the task of cooking. He escapes in Cossack costume. Years later back home he cooks for pleasure, the final scene with his sword, lance, and the 'Assurance sur la Vie' hang on the kitchen wall as souvenirs.

The illustrations are finely wrought but not ascribed, they are quite possibly by the publisher Elie Haquenthal and/or Victor Fagonde with whom he studied at the l'École municipale de dessin de Metz. They worked on many illustrated publications in later years that were then published by Haquenthal. The panorama was also issued in book form, but there the illustrations were only tinted rather than coloured.



Gumuchian 735 - this copy?





THE RISE AND FALL OF THE RAILWAY KING

11 **CROWQUILL, Alfred** [*pseudonym for Alfred FORRESTER*]. HOW HE REIGNED AND HOW HE MIZZLED. A Railway Raillery York! you're Wanted! by Alfred Crowquill Delt. [i.e. Forrester], London J. Harwood, Fenchurch St. [Standidge & Co., Litho. 36 Old Jewry] 1849. **£ 450**

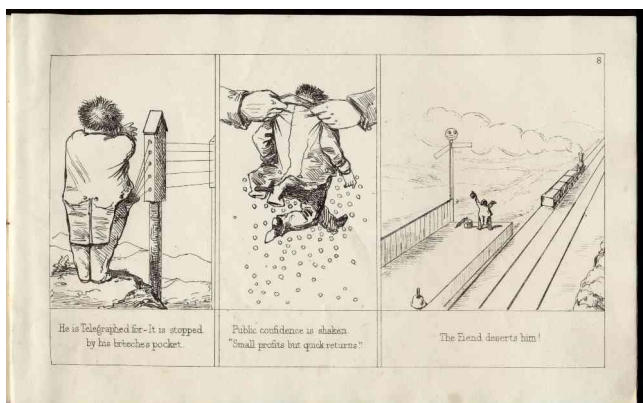
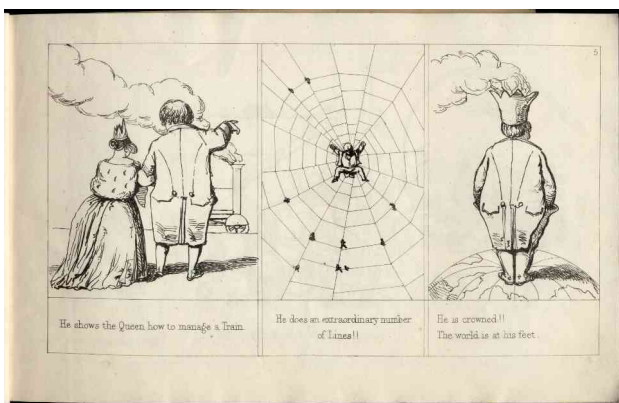
FIRST EDITION. Oblong 8vo, with eight lithographed leaves on india paper on thick paper; stitched as issued in the original decorated buff wrappers.

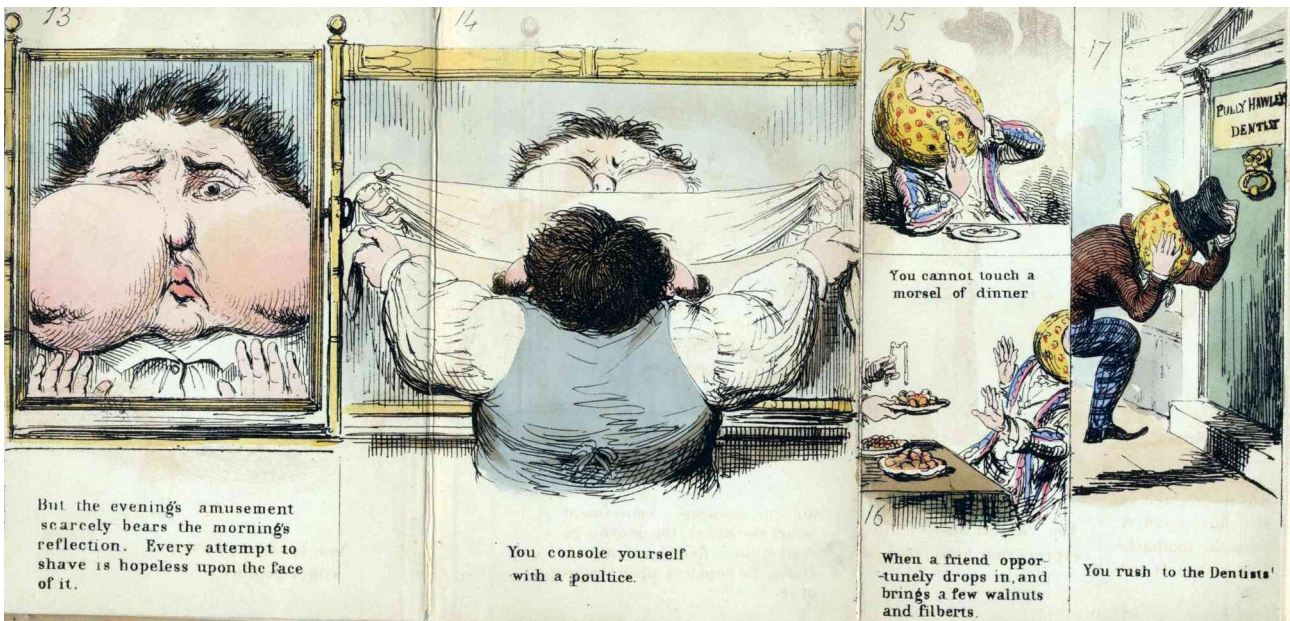
A fine example of this satirical engraved strip cartoon by Forrester, alias Alfred Crowquill, depicting the rise, and downfall of the famous railway tycoon George Hudson.

George Hudson (1800-1871) known famously as 'The Railway King' was, through his very questionable accounting practices, seen as the supreme strategist and financial genius behind the formative years of railway expansion. In 1844 he masterminded the formation of the Midland Railway Company which, had for its time, a tremendous capital of £5 million. Hudson was always very plausible at shareholders meetings, and quite brilliantly able to explain away such actions as the unauthorised increase in authorised shares when amalgamating two Newcastle Railways for his own personal benefit, the transaction never appearing in the account-books. He often received from grateful directorial boards of other railways, large presents of shares, and was certainly not above enriching his close personal friends with early information and allotment of shares.

In 1849, however, as sitting Tory MP for Sunderland and having become the favoured house guest of the influential and famous, he came 'Off the Rails' as the Punch cartoon of the day had it, and suddenly as the great railway mania collapsed so did it bring down 'The Railway King'. Although fallen from grace, his reputation severely tarnished, Hudson's was nevertheless far from abandoned, being given financial support by his 'grateful' friends to help him in his hour of need.

OCLC: 12414141.





THE PERILS OF GOING TO THE DENTIST

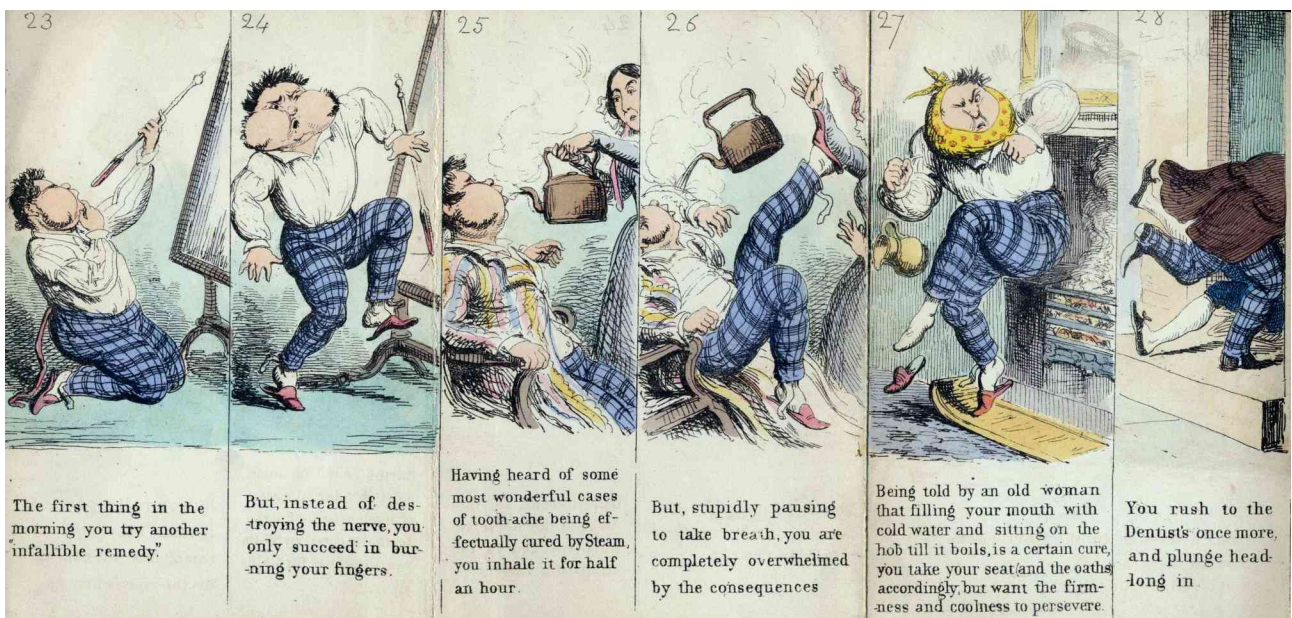
12 **CRUIKSHANK, George and Horace MAYHEW.** THE TOOTH-ACHE. Imagined by Horace Mayhew... And realized by George Cruikshank. [London] To be had of D. Bogue, 86 Fleet Strt. And all Booksellers. [1849]. £ 650

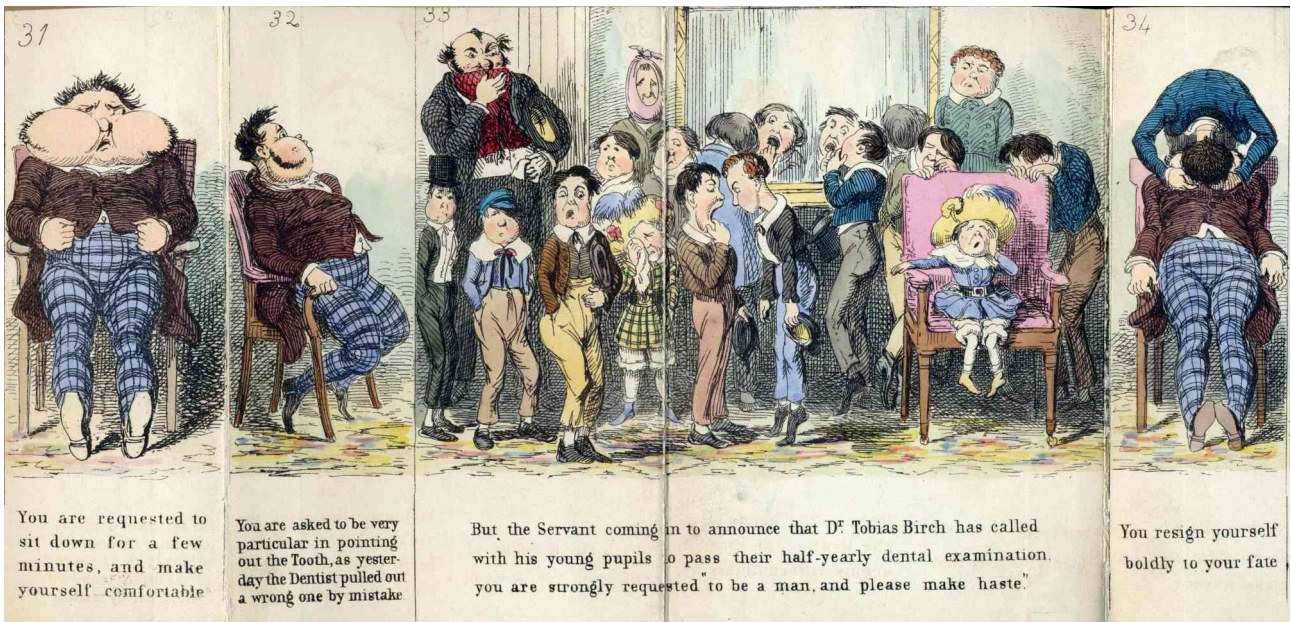
FIRST EDITION. 43 lithographed illustrations by George Cruikshank in panoramic form (124 mm. by 2065 mm.), coloured by hand, folding in to the original pictorial boards, advertisements on each pastedown, expertly rebacked with the remains of the original spine laid down, minor surface wear, but still a very desirable copy.

Amusing satirical folding panorama, documenting the agony of toothache, showing the trials and tribulations of a Victorian gentleman's in forty three scenes from the first twinge of pain of his tooth, his various attempts to cure himself and the final recourse to the dentist.

'Poems and essays have been written by literary men upon the gout, and there are, of course, countless professional treatises on dentistry; but I have met with only one on toothache which can be called literary: The Tooth-Ache, imagined by Horace Mayhew and realised by George Cruikshank' (*Notes and Queries*, 10th Series, Aug. 15, 1908, p. 122).

Our poor gentleman tosses and turns before he is forced to get up and find a painkiller. Miserable, he visits the Chemist and treats himself with a poultice, all to no avail. He finally goes to the dentist, but as the door is opened, the pain disappears. He is cured, leapfrogging a post in celebration, but it is premature, as in the night the toothache returns. He tries more remedies, but still the toothache rages. Finally he returns to the dentist: a scream from the next room nearly sends him home again, but he is determined. He sits in the chair and a titanic battle ensues between the dentist and the tooth. At last the offending molar is removed! Bliss, he hugs the dentist and all is well in the world again.





Horace Mayhew, (1816–1872), had a lengthy career in journalism, serving as sub-editor of *Punch* with Douglas Jerrold and William Makepeace Thackeray and as editor of the *Comic Almanac*. In 1845 he was on the staff of contributors to George Cruikshank's *Table Book*, and was an early contributor to the *Illustrated London News*... His publications include the humorous sketches 'Change for a Shilling', 'Model Men', and 'Model Women and Children' (all 1848; published in 1872 in one volume entitled *Wonderful People*); 'Whom to Marry and How to Get Married' (1848); 'A Plate of Heads', with drawings by Gavarni (1849); 'The Toothache' (1849); 'Guy Faux' (1849); and 'Letters Left at the Pastry-Cook's' (1853). A good-natured man, Ponny (as he was called) is said to have been deeply hurt by harsh criticism of his work...

'Mayhew was a handsome, captivating man—though reputedly the model for Sir John Tenniel's not-so-handsome white knight in the illustration for Lewis Carroll's *Through the Looking Glass*. He was also a bon vivant and, according to Spielmann, 'scorned to seek repose before the milkman started on his rounds' (Spielmann, 328)' (Deborah Vlock, 'Mayhew, Horace' *Oxford Dictionary of National Biography*, Oxford University Press, 2004).

Curiously, Mayhew apparently scorned both dental hygiene and dentists, as a consequence of which this satire is hilariously savage on the subject. The artist, caricaturist and illustrator George Cruikshank (1792-1878) began his career with satirical political cartoons and was praised as the "modern Hogarth" during his life.

Cohn 547; Osborne II, 67; OCLC: 2153392.



FOLLOWING IN HIS UNCLE'S FOOTSTEPS

13 **CRUIKSHANK, Percy and William COWPER.** COWPER'S DIVERTING HISTORY OF JOHN GILPIN with Twenty Illustrations by Percy Cruikshank [cover title]. London, Read & Co., 10 Johnson's Court, Fleet Street. Circa 1857.

£ 650

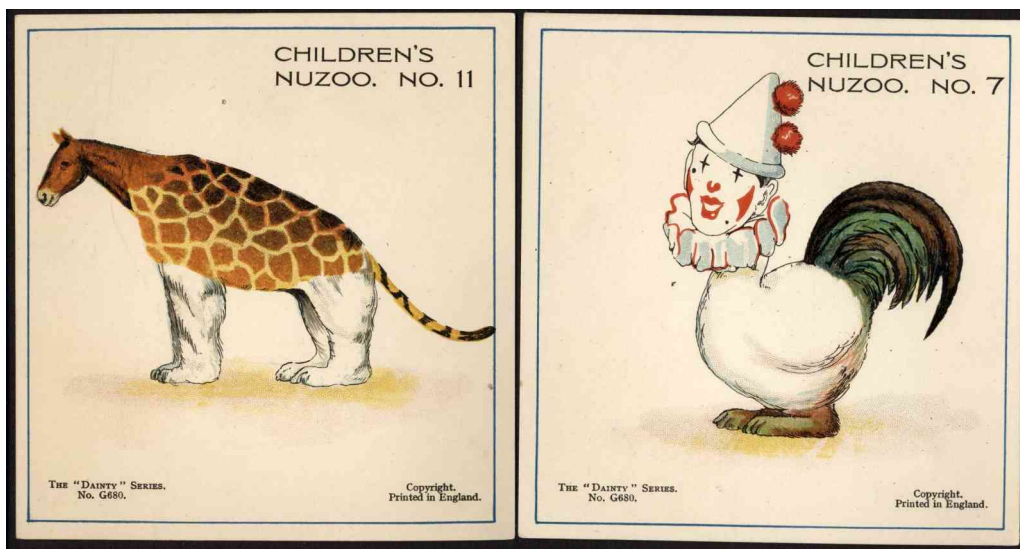
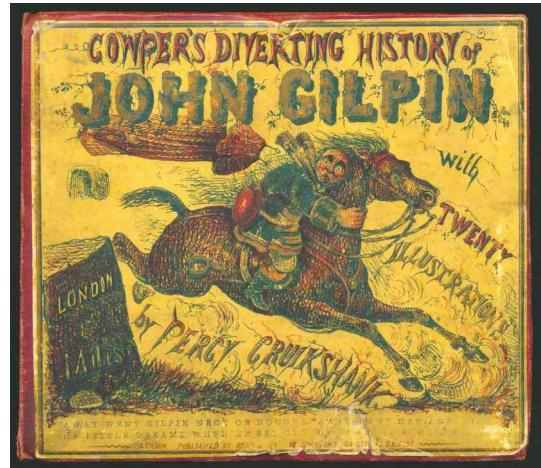


Wood-engraved panorama concertina-folding into the original illustrated boards; measuring 12.5 x 288 cm, folding down to 14 x 15.5 cm.; original mauve cloth with an onlaid yellow label incorporating the title, the artist, the imprint, and a picture of Gilpin on the calender's bolting horse at the point where he loses his hat and wig.

A nicely produced panorama consisting of twenty comic images illustrating William Cowper's 'Diverting History of John Gilpin'. At the foot of each image appear three verses, each of four lines. On the seventeenth image there are two more verses at top right, and on the nineteenth there is one.

Cruikshank illustrates Cowper's comic ballad as his uncle George had done as early as 1828. The ballad concerns a draper called John Gilpin who rides a runaway horse. Cowper heard the story from Lady Anna Austen at a time of severe depression, and it cheered him up so much that he put it into verse. The poem was published anonymously in the Public Advertiser in 1782, and then published with *The Task* in 1785. It was very popular, to the extent that pirate copies were being sold all across the country, together with Gilpin books and toys.

OCLC: 13038043.



STRANGE BEASTS!

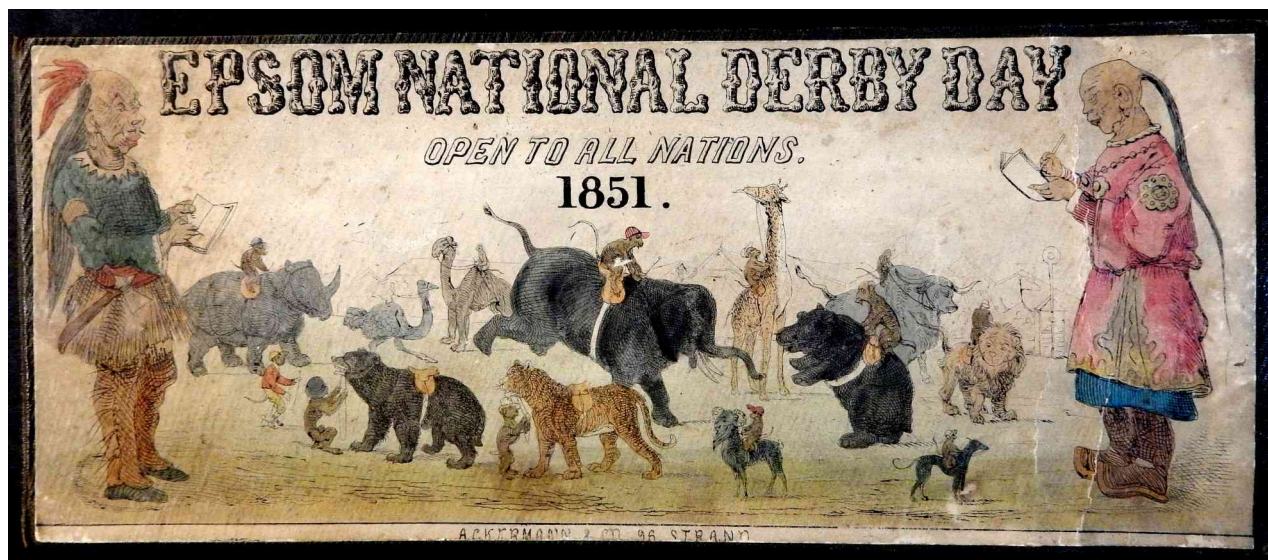
14 [GAME]. CHILDREN'S NUZOO. The "Dainty" Series. No. G680. [Scarborough: E. T. W. Dennis and Sons. Ltd.], [c. 1930?]. £ 125

Complete with 12 coloured and numbered cards; [11.5 x 11 cm]; 6 double page score cards, each with instructions (mostly filled in with answers in pencil); and a 'Key' card contains the correct answers; contained in the original box [11.5 x 13 x 1.8 cm], the lid with coloured title label (some dust marks minor damp stain affecting two edges).



A party game where the illustrated cards are placed around a room and each of the children given a score card, then trying to recognise the four different birds, animals and toys combined into a composite picture. Assorted head body, legs and tails of rabbits, chickens, giraffes, elephants, hens, camels etc. are combined together. The toys including a clown, doll and 'golliwog', but this is chiefly a semi-educational game as the majority of the Nuzoo creatures are real.

E. T. W. Dennis and Sons principal productions were postcards - including novelty, topographical and latterly saucy types - commercial art, greeting cards and tourist guides etc. Party games seem to have been a small offshoot of their business, with other titles including Guesst, Pintail, Pinnet, and Jumbles.



THE GREAT EXHIBITION AT THE RACES

15 [GREAT EXHIBITION]. EPSOM NATIONAL DERBY DAY. Open to all Nations. H. Alken. Ackermann & Co., 96 Strand [London]. [1851]. £ 4,000

Hand coloured etched panorama, printed on four sheets conjoined, concertina-folding into boards [11.5 x 239 cm, folding down to 13 x 30.5 cm.]; some old neat repairs to folds, otherwise clean; folding down into the original publisher's boards, the upper cover with large printed band coloured label with the title, imprint, and a picture of wild animals being ridden by monkeys, a 'Red Indian' (?) on the left, and a Chinese man on the right recording scores; expertly rebacked, some dust-soiling and sunning, but still a very desirable copy.



A companion work and satire on Ackermann & Co.'s *The Race and the Road. Epsom* depicting people and animals from all around the world returning from the race. The background to the work also includes many of the same buildings as its companion, again with printer William Rock's premises at the Elephant and Castle.

There is little doubt that the design was influenced by the arrival of the 'peoples of all nations' to the Great Exhibition which was then under construction in Hyde Park. Alken includes 'Red Indians' on stallions, Arabians on Camels, Indians on Elephants 'Eskimos' with dog sleighs, Russians riding a troika, a 'Yankee' riding an ostrich, various European, Chinamen, minstrels, not that Scots, Irish and various English 'Types' escape sometimes cruel caricature. The final of the race shows a tiger, elephant, rhinoceros, hippopotamus, giraffe all being ridden by monkeys. Overall one could argue that Alken is quite even-handed in his racism.

Like its companion, the work was ready for sale and advertised in the 16th May issue of *The Publishers Circular* a month after Alken's death.

Not in Snelgrove.



UNCOMMON COLOURED ISSUE

16 [GREAT EXHIBITION]. SALA, George Augustus. THE HOUSE THAT PAXTON BUILT. London: [Ackermann & Co.] Ironbrace, Woodenhead & Co. Glasshouse St. [1851]. £ 1,500

Hand coloured Lithograph strip panorama, consisting of four sheets conjoined, [11 x 212 cm], some minor spotting; folding into original boards upper cover with pictorial lithograph label; slightly rubbed with old paper strengthening to spine.

A fine comical panorama gently mocking the events leading up to the opening of the Crystal Palace in Hyde Park.

The label on the front cover supplies the title, Sala's initials with gas lamp, and the satirical imprint; together with a picture of Joseph Paxton carrying a model of the Crystal Palace under his arm and wearing glass dome as a hat which has exchanged for his 'feather in the cap' at his feet. On the panorama itself the 'story' is presented in the form of 'The House that Jack Built' nursery rhyme, and tells of the involvement of Prince Albert, the work of the Royal Commission, the opposition from Colonel Sibthorp and others, rejected designs, the Lord Mayor's Mansion House banquet for provincial mayors, ladies and gentlemen's fashions, followed by imagined exhibits in the various classes. Sala indulges in rampant anti-Papism and Hibernophobia, and treats slavery in an exceedingly inappropriate way - Sala is rather pointing up the iniquity of popular racism here as his own maternal grandmother was a former slave and his





legal father was an Italian Catholic! On the final section a man is looking at an unfolded paper panorama and enjoying the experience. The caption reads: 'Mr. Nobody has purchased a Copy of the Grand Procession against "Papal Aggression" - in mistake for a catalogue of the Great Exhibition, but is so much amused with it that he does not discover his error.'

Abbey, Life, 595.

ANTHROPOMORPHIC TASTE

17 **HEATH, William.** A DESERT [SIC] IMITATION OF MODERN FASHION. Pub. by T. McLean 26 Haymarket, London. [n.d., c. 1825-30].

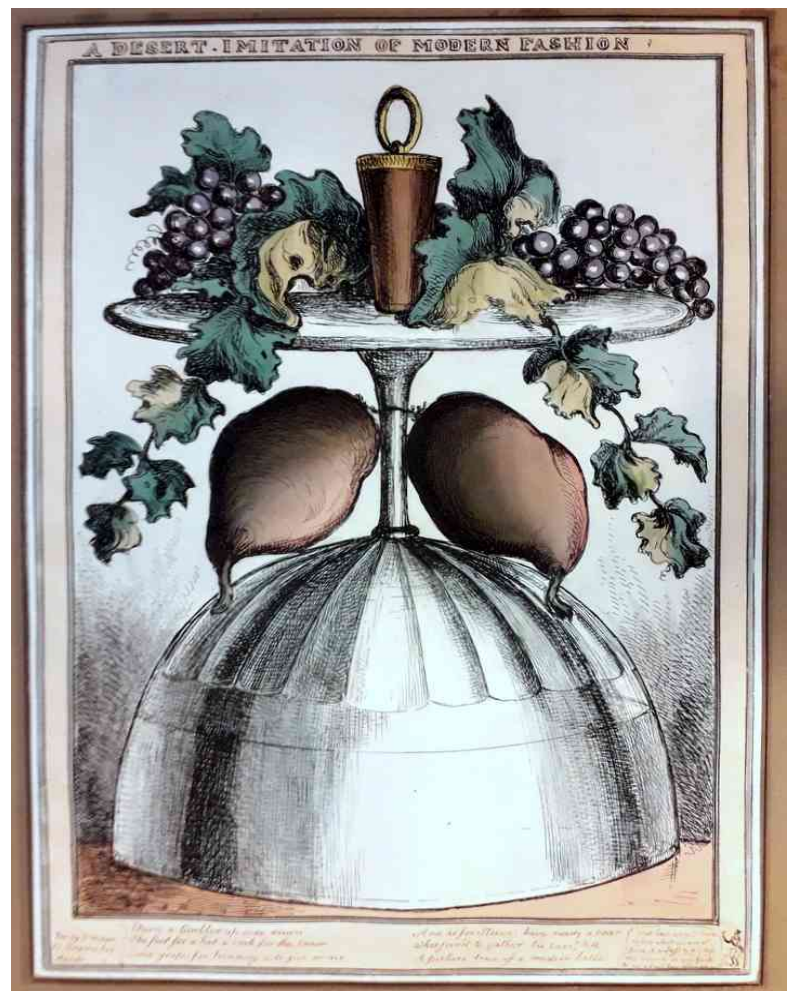
£ 650

Hand coloured etching, 37.4 x 25.9cm, lettered with title and artist's signature [Paul Pry]; in fresh original state, mounted and ready to frame.

An inverted wine-glass (claret shape), partly fluted, represents a woman; the bowl is a bell-shaped petticoat, the stem a pinched waist and bodice; the wide base forms the brim of her plateau-hat on which stands a cork with a metal rim and upstanding ring to form the narrow jam-pot crown (cf. BM Satires No. 15466). On the base (or brim) are bunches of grapes from which hang trails of vine leaves. Tied symmetrically to the stem are two pears, representing inflated sleeves, the stalks serving for wrists and hands. Below the design:

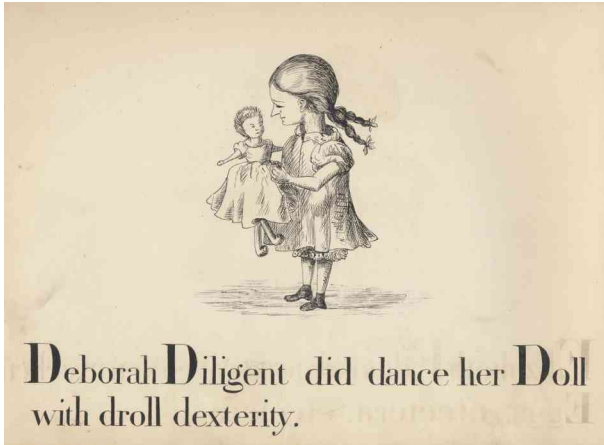
Turn a tumbler up side down
The foot for a hat and a cork for the crown

Some grapes for trimming, will give an air
And as for Sleeves have ready a pear
When join'd to gather tis sure to tell
A picture true, of a modern belle.



The 'P.P.' of the signature says: 'what have we got here by Jove what we are all fond of a Lass & à Glass my service to you Gents tis but a frail fair after all.' This may derive from, or be the origin of, BM *Satires* No. 15619 [6]. Cf. BM *Satires* No. 16474.

BM *Satires* 15611†.



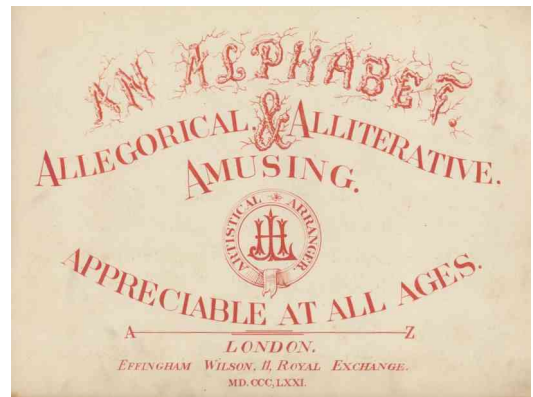
RARE AND DELIGHTFULLY ILLUSTRATED NONSENSE ALPHABET,
WITH THE 'ARTISTICAL ARRANGER' NOW IDENTIFIED

18 [HILL, Louisa Jane]. AN ALPHABET. Allegorical, Alliterative & Amusing. L. J. H. Artistical Arranger. Appreciable at All Ages. London, Effingham Wilson, 1871. £ 850

FIRST EDITION. Oblong 4to, pp. [28], entirely lithographic, title printed in red; a few minor marginal tears, lightly spotted or bronned in places; original publisher's red half morocco over printed boards, front cover repeating title; extremities worn and spine rebacked.

A rare and well drawn nonsense alphabet ranging from Alderman Artichoke to Zedekiah Zigzag.

The verso of the title-page reads as follows: 'A Beautiful Collection, Delightfully Etched, Finely Grouped, Highly Imaginative, Jestingly Knavish, Ludicrously Mischievous, Notably Odd, Peculiarly Queer, Recreative, Sensational, Tittering, Unquestionably Volatile, Whimsically XYZite'. Louisa's naive illustrated work clearly forms part of the nineteenth century enthusiasm for nonsense literature that was pushed into prominence by Lear and Carroll.



From a copy of this work held at Toronto that is inscribed 'By L. J. Hill, My great aunt' we have been able to identify the author as Louisa Jane Hill (1832-1899) the eldest child of Sir George Fitzgerald Hill, 3rd Baronet of Brook Hall in Londonderry; something confirmed by her initials being enclosed within a garter on the title-page and thereby informing the purchaser of her status as a member of the landed gentry. Alas we really know nothing of her, although the it seems that vicissitudes of the family meant that money was tight. Together with her widowed mother, and two unmarried sisters, they lived out their life in genteel poverty at Dover and later Brighton whilst the succeeding baronets and sons of the family became army officers fighting for the British Empire.

OCLC locates copies in Toronto, Cambridge, Princeton, the British Library and in the Dutch Royal Library.





MOCKING ANTI-CATHOLIC HYSTERIA

19 **HINE, Henry George.** THE TALE OF A CRAB! A Rigmarole. By H.G. Hine. [London, Ackermann] [1850]. £ 1,250

Folding lithograph panorama [11.8 × 220.5 cm] consisting of three sheets conjoined, some light off-setting to plates in some places; folding down into original boards the upper cover with decorative lithograph title over orange boards, head and tail chipped, lightly dust-soiled with contemporary ownership signature 'W. Sherwood, No 27' in pencil, and label pasted at head of spine.

Rare satirical panorama depicting the anti-Catholic hysteria gripping the United Kingdom, largely due to a Papal Bull which had established a Roman Catholic hierarchy, resulting in the enthronement of Cardinal Wiseman as the Archbishop of Westminster in December 1850.

The story shows a Fisher woman making her way over the Downs with her basket, accidentally she loses a live crab which wanders off and worries a sheep and then a shepherd boy. He is so frightened out of his wits he runs home and tells the village what he has seen. The villagers take equal fright and raise a troop to confront the beast, but they too are confounded and make a swift retreat from the enemy. Consulting 'The Oldest Inhabitant' they take the decision to wheelbarrow him up to see the monster upon which he declares it to be 'A Horrid Thing'. The old man asks his fellow villagers 'if they ever see a Spread Eagle? - or a Roman Catholic? - or a Wild Irishman?' to which they reply collective ignorance of such things. 'Of this he seems for a long time incredulous - but yielding at last to the agonizing prayers for a solution of the Terrible Mystery he annihilates them by pronouncing it to be A Roman Catholic.'

This vociferous Protestant backlash was even inflamed by the Prime Minister, Lord John Russell, in his famous 'Durham Letter.' This letter to the Bishop of Durham severely censured not only the recent Papal Bull but also imputed Cardinal Wiseman and for good measure the proceedings of the Tractarian clergy of the Church of England.

Another panorama was issued this time with the Ackermann imprint and designed by Augustus Sala under the inflammatory title *No Popery* which had immense sales. Probably Ackermann's thought to produce an antidote to Sala's fairly offensive efforts, if so it failed to sell, and is unrecorded in any collection.

Henry George Hine, (1811–1895) was both a comic artist and landscape painter, born at Brighton in Sussex. 'He was entirely self-taught as an artist, though he was encouraged in his study of nature by a vicar of a neighbouring Sussex village, who had a collection of watercolours by Copley Fielding, whose style strongly influenced Hine's own. Hine made his name in Sussex with sea pieces and scenes of the coast near Brighton before moving to London, where he was apprenticed as a draughtsman to the engraver Henry Meyer.... In 1841 he was discovered by Ebenezer Landells, who at that time was projecting the publication of a landscape periodical called *The Cosmorama*. Pleased with a little comic sketch by Hine of a dustman and his dog, Landells recommended that he become a contributor to *Punch*, the first number of which had appeared on 17 July 1841. Hine's first contribution appeared in September and he continued to work for *Punch* until 1844, supplying 'blackies' (black comic sketches) and cartoons. Thereafter, he contributed to several short-lived rival publications, such as *Puck*, *Joe Miller the Younger*, and the *Man in the Moon*, as well as to the *Illustrated London News*, before returning to landscape painting. His favourite subject remained the Sussex countryside of his youth' (ODNB).

OCLC records one copy in the UK, at the Bodleian, and three in North America, at Yale, Texas and Brigham Young.





INTREPID LADY TRAVELLERS

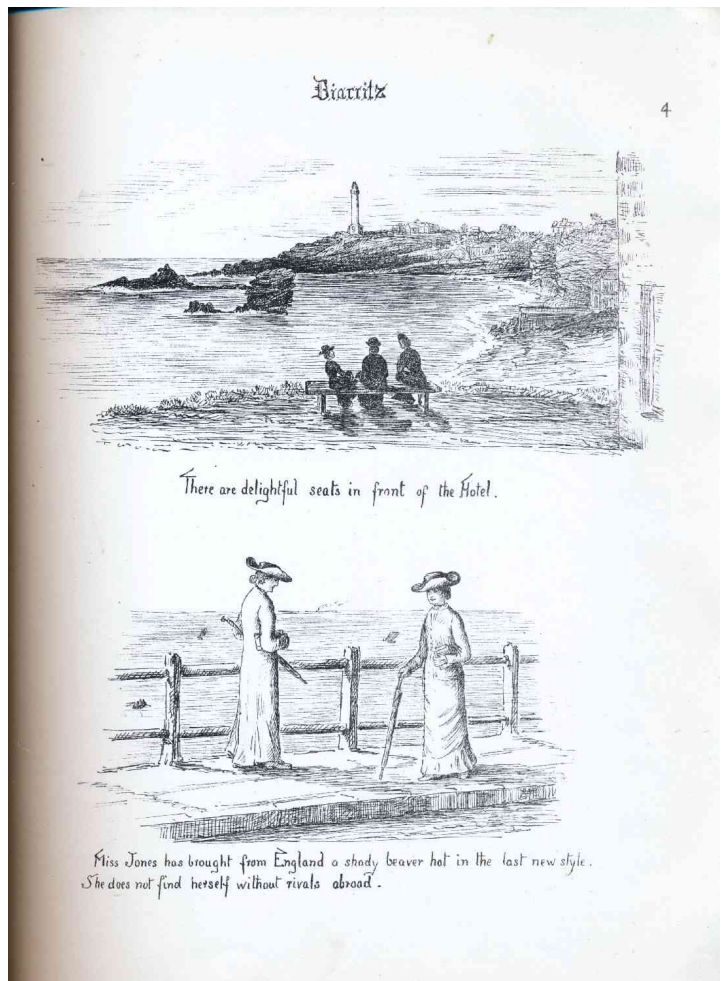
20 [LOCH, Catharine Grace]. THE FOREIGN TOUR OF THE MISSES BROWN, JONES AND ROBINSON. Being the History of what they saw & did at Biarritz & in the Pyrenees by Miss Brown. Ipswich: S. H. Cowell, Anastatic Press [1877]. **£ 850**

FIRST EDITION. 4to, ff [1], 49 i.e. title leaf and 49 leaves printed by the Anastatic process; title slight browned; original blue paper backed light blue printed boards; rebounded to style, with the contemporary ownership signature of 'Harriet Warde, 1878' on front free endpaper.

Clearly modelled on Richard Doyle's 1855 work *The Foreign tour of Messrs. Brown, Jones and Robinson*, Catharine Loch's own homage to the discomforts and travails of foreign travel have a humour all of their own.

The illustrated escapades of their tour to the Pyrenees was penned by Catharine Grace Loch (Brown) depicting herself and her companions, Lady Florence Sutherland-Leveson-Gower (Jones) and their governess Miss Bragge (Robinson) valiantly exploring the town and country with the help of 'a man & a maid (Macclesford & Thomas)'.

The party head first to Bordeaux via the English Channel, Boulogne and Paris before settling in at Biarritz: 'Miss Jones & Miss Brown take to bathing' and get more sea water than they really bargained for, both from waves and lookers on. They shop for shoes, take a drive through the pine woods to Bayonne and visit lots of churches. Catharine and Florence do most of the exploring whilst their governess is much less adventurous and happier to watch from afar. They drive over the border to Spain and stay at Fontarabia [Hondarribia] before progressing to San Sebastian and endeavouring 'to make themselves understood by a judicious mixture of French, English and Italian, but quite in vain.' The next stop is Pau for the views, then Lourdes to buy souvenirs and on to Argeles where they spend a week with Catharine sketching and then together with Florence do some climbing. They are somewhat mocked by goat herds as they struggle on for four hours with too many

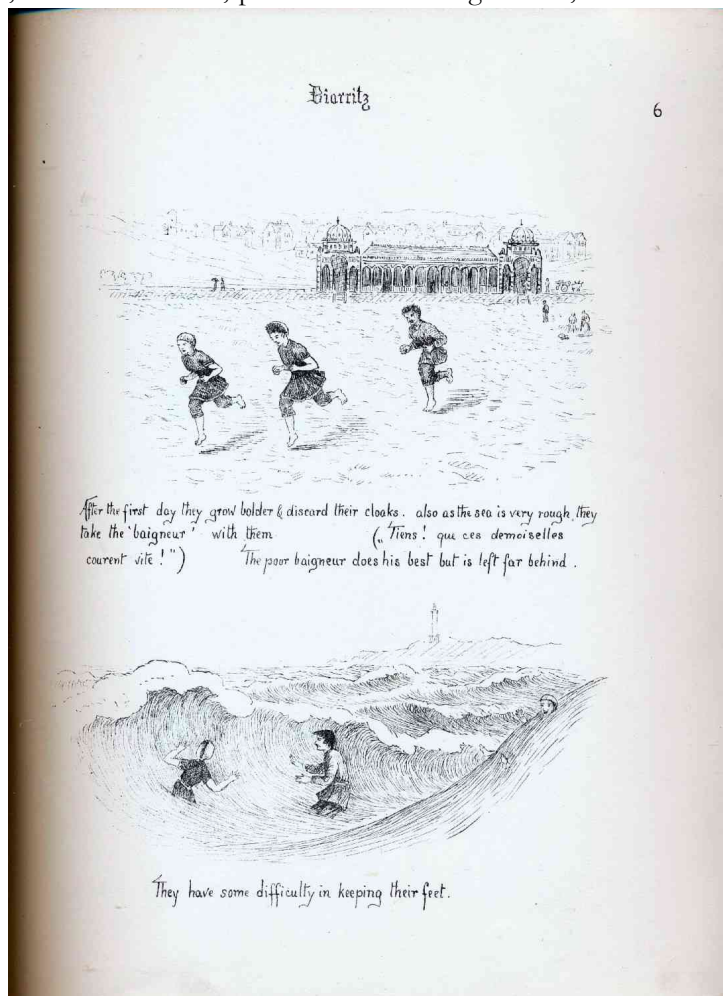


waterproofs on a sunny day to the top of a hill before collapsing prostrate on the ground. They have yet more trouble understanding Basque and heaven knows what the locals were saying about the rather tall Florence and Catharine, her compact companion.

Again the group move on and visit or stay at Gavarnie then back to Argelès where Brown has trouble with a temperamental horse, but gets the better of him, visit the cataracts, purchase a small dog 'Patou', take another mountain expedition wading through snow, their guide discovering a bag with a trumpet near a precipice, a relic of the very recent Carlist War. The guide then offers to sell this relic at 10 francs but their governess 'Wiley Miss Jones!' settles on 2 francs. This helps to date the tour to the spring of 1876 as at San Sebastian a great number of troops were still very visibly stationed. More small tours ensue before the return journey, encountering the usual problems with customs, stuffed trains and bouts of seasickness on the paddle-steamer.

Lady Florence (1855-1881) was a daughter of George Sutherland-Leveson-Gower, 3rd Duke of Sutherland, who not long after this tour (on 15 November 1876) married Henry, 1st Viscount Chaplin, of Lady Florence Paget and 4th Marquess of Hastings fame. She was to die in childbirth only a few years later.

Our artist Catharine Loch (1854-1904) was the youngest of the four daughters of George Loch, Esq., Q.C., and of Catharine Brandreth of Worsley Old Hall, Manchester. A biography of her describes this period of her life as uneventful although she had an early streak of independence taking up nursing at eighteen, in spite of her father wishing her to wait until she was twenty-five. Catharine 'cultivated a talent for drawing and animal painting...was a good rider, much enjoyed outdoor sports and exercises, and did well whatever she undertook...[although she] was very young and childlike for her age, but tenacity of purpose became evident, for she never wavered in her wish to become a nurse.'



After training at St Bartholomew, Loch was appointed Lady Superintendent to the newly inaugurated Indian Army Nursing Service. In 1888 Florence Nightingale met Catharine Loch before she went out to India, Catharine wrote periodically to Nightingale about the India work they met again in London in 1894. Nightingale records that 'Miss Loch of St Bartholomew's, from whom I have the most, vigorous letters from the Military Hospital at Rawalpindi, notwithstanding difficulties truly appalling to one who had never seen anything but a well-ordered hospital like St B's and thought her work in India' admirable. Apart from brief returns to Britain, Loch remained in India for the rest of her life.

Apparently two issues of the book are noted, the few copies extant appear to have a Bickers & Son imprint probably added when the book was 'taken on' by the London publishers. Earlier copies, as here, were possibly something of a semi-private publication distributed to close friends and family members.

OCLC locates copies in North America, at Kansas, Chicago, Rochester, McMaster, Ohio, Boston Athenaeum, Yale and the Huntington; see Alexander F. Bradshaw, Ed. *Catharine Grace Loch: Royal Red Cross, Senior Lady Superintendent, Queen Alexandra's Military Nursing Service for India; A Memoir*. London: Henry Frowde 1905 & Gérard Vallée, ed *Florence Nightingale on Social Change in India* Wilfrid Laurier University Press, 2007.

'SHE, IN PERSON, DIRECTED, AND LAID DOWN A PLAN'

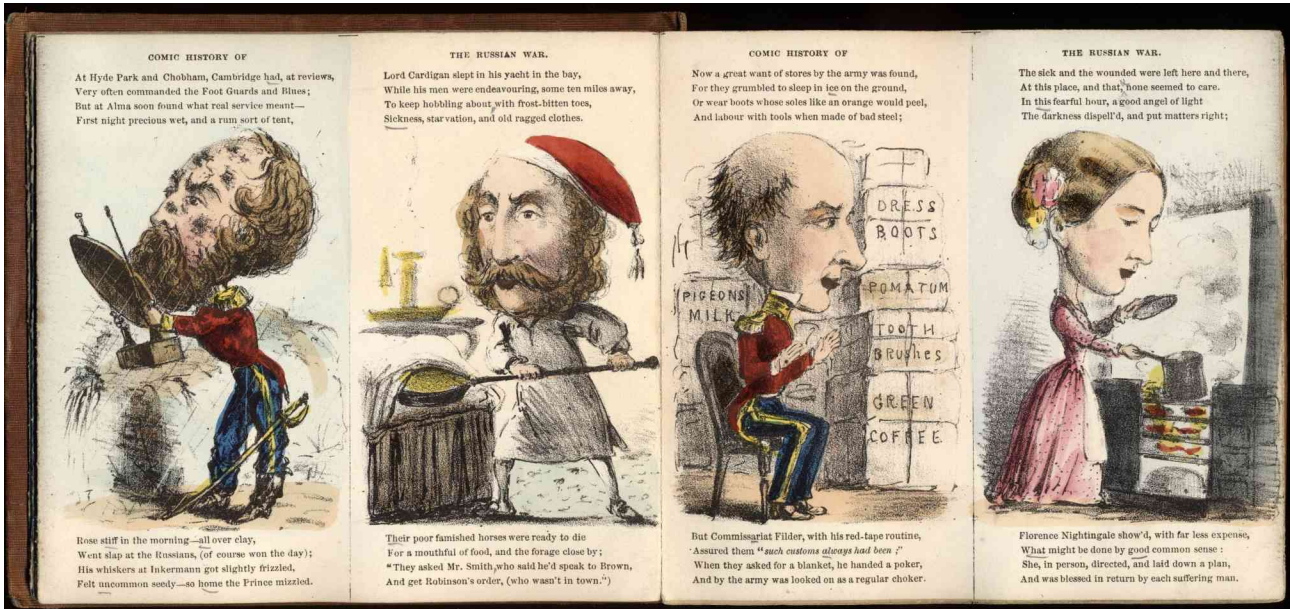
21 [NIGHTINGALE]. CRUIKSHANK, Percy. THE COMIC HISTORY OF THE RUSSIAN WAR. Poetically and Pictorially Described by Percy Cruikshank. Read & Co., Johnson's [Court], Fleet Street, London. [1857]. £ 1,850

Hand coloured lithograph panorama [12.5 x 247.5 cm, folding down to 13.2 x 15 cm], consisting of four sheets conjoined, with 36 scenes of various persons (as noted below); some light dust-soiling, otherwise clean throughout; with a few corrections and under linings in pencil throughout the text; concertina-folding into cloth covers, spine expertly repaired, upper board with original publisher's printed label, with a picture of an old Turk being fed nourishing soup since he is the 'sick man of Europe', whilst a Russian lurks menacingly and two anxious men (representing Britain and France) are poised to come to the Turk's aid, and with a list of the publisher's prints and panoramas is pasted inside the back cover; a highly desirable item.

Rare satirical panorama relating to the Crimea War consisting of 38 large-head portraits in 36 images of heads of state, politicians, and military commanders involved with the War. Each image has a four-lined verse above and below, and with a few exceptions, is highly critical of everyone involved. One such exception is Florence Nightingale, the 'lady with a lamp' in this case depicted at a stove, evidently cooking up a broth for her patients:

'The sick and the wounded were left here and there,
At this place, and that, none seemed to care.
In this fearful hour, a good angel of light
The darkness dispell'd, and put matters right;

Florence Nightingale show'd, with far less expense,
What might be done by good common sense:
She, in person, directed, and laid down a plan,
And was blessed in return by each suffering man.'

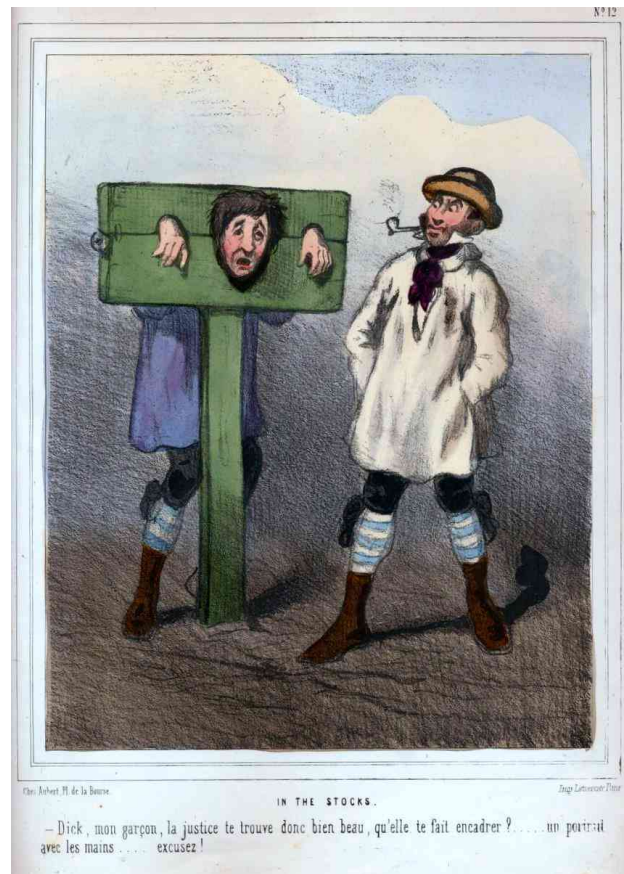


Amongst the characters chosen by Cruikshank for ridicule are Sir Hamilton Seymour, Lord Aberdeen, Napoleon, Sir Edmund Lyons, Prince Alexander Menshikov, Richard Cobden, Lord Lucan, Sir Jamie Graham, Sir Deans Dundas, Lord Cardigan, Emperor Nicholas, Lord John Russell, and Sir Charles Napier. The work concludes with a scene of a sick 'Johnny Bull', sitting in a chair, his feet in a bath of hot water: 'Red tape-worm's the cause, and they think before long / His constitution again will be healthy and strong / For the blood we have shed has this lesson taught / We wern't half so wise as some people thought.'

The designer-cum-illustrator Percy Cruikshank (1810-1880?) was the son of the caricaturist, illustrator, and portrait miniaturist, Isaac Robert Cruikshank (1879-1856). His grandfather was the Scottish painter and caricaturist Isaac Cruikshank (1764-1811) and uncle the great George Cruikshank (1792-1878), praised as the "modern Hogarth" during his life.

Abbey, Life, 605; OCLC records five copies, all in North America, at Yale, Brown, Kansas, Harvard and Toronto; we have located a further example at the British Library.





THE FRENCH MAKING FUN OF THE BRITISH

22 [NOÉ, Amédée de]. MŒURS BRITANNIQUES PAR CHAM. Paris, Chez Aubert & C^{ie}. Edit^{rs} des Caricatures du J^{al} le Charivari. place de la Bourse. 29. [1846-47]. £ 950

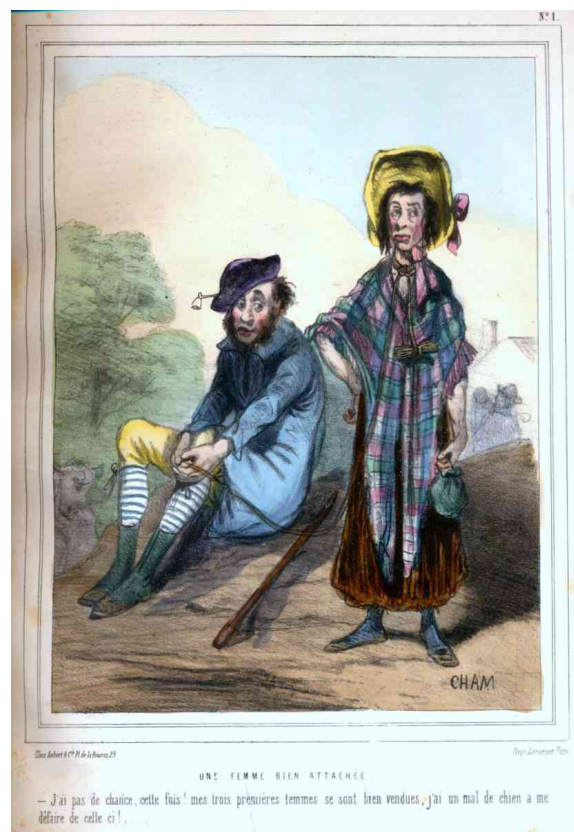
FIRST EDITION. *Vignette title and 15 hand coloured lithograph plates heightened with gum-arabic; lightly foxed in places, and three plates with repairs to tears in lower margin; original publisher's glazed pictorial boards, the upper board reproducing the title-page in uncoloured state, and little rubbed and chipped to extremities, and with loss to foot of spine, nevertheless, still a very appealing copy.*

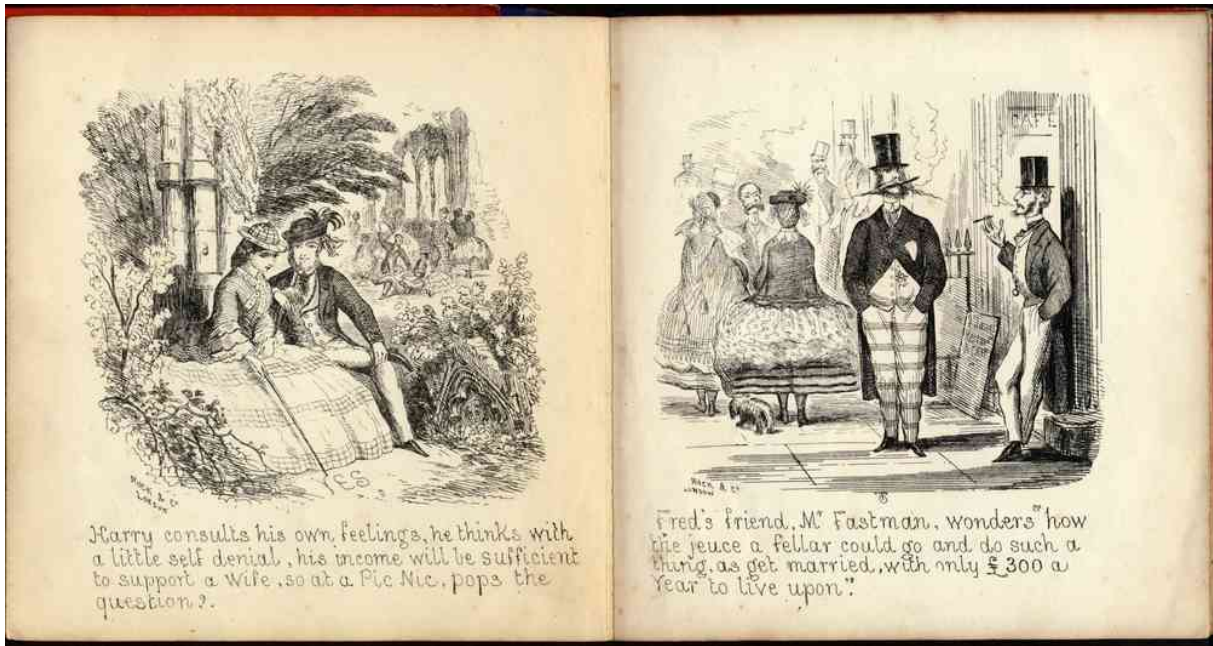
Uncommon first edition, and the more desirable coloured version, of this humorous French view of British eccentricities.

Of this seemingly endless subject Noé gives full vent to the ridiculous ways and customs of the British. The English, Scots and Irish all have fun poked at them with stock characters of English yeomen in smocks, Irishmen in rags wielding shillelagh, clearly a reference to the famine then raging in Ireland, and Scots with tammies and tartan plaid. Each plate is subjoined with a title and humorous descriptive text:— 'Une femme bien attachée;' 'Le Quaker;' 'Le Recruteur;' 'Visite au Musée;' 'Mariage d'inclination;' 'Les Hauts grades;' 'Philanthropie. Bien entendue;' 'Les Boxeurs;' 'l'Écossais;' 'Un Costume national;' 'Baragouin Britannique;' 'In the Stocks;' 'Le Péage du turn-pike;' 'L'Invalide de Chelsea;' and 'Smithified Market.'

The prolific French illustrator Amédée de Noé (1819-1879) produced a number of similar themed works including an idiosyncratic look at the Great Exhibition of 1851 and a series of pamphlets depicting French life dating from the late 1860's. Noé who used the nom de plume Cham (i.e Ham, the son of Noah) was said to have an idea a day contributing much of his best work, like Daumier, to the *Le Charivari*.

OCLC lists copies at the V&A, Getty, UCLA, Texas and the Morgan, all curiously mis-dated to 1870 and unascrbed to Noe; and a copy at Fribourg.





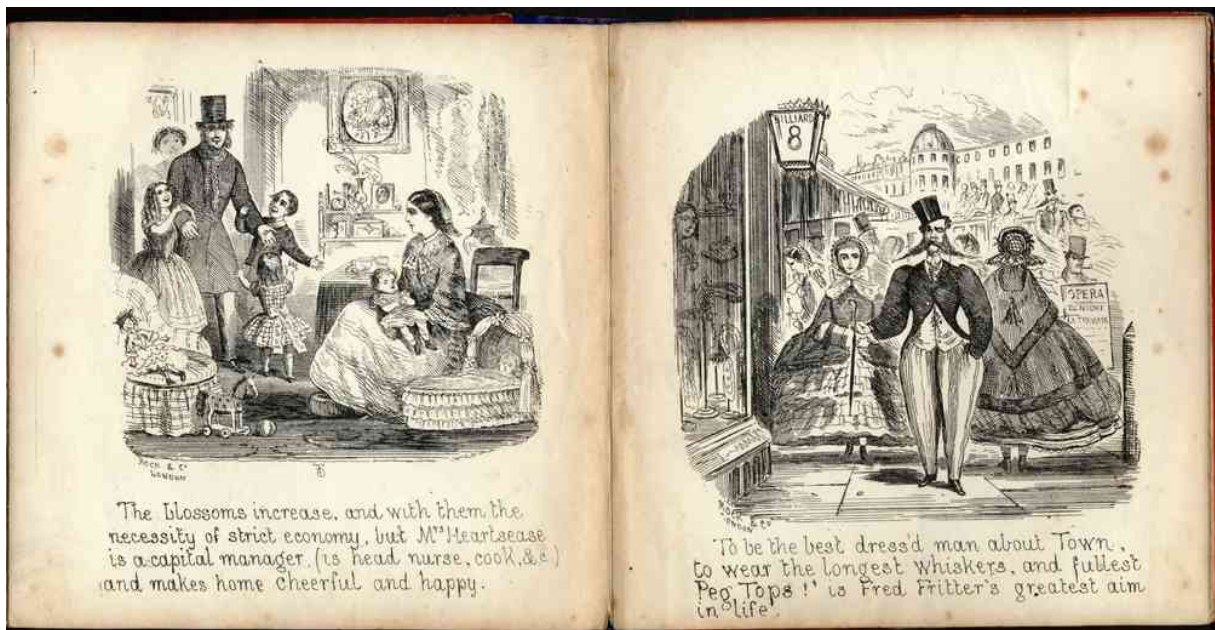
HOW TO BE MARRIED, YET HAPPY

23 [ONWHYN, Thomas]. £300 A YEAR, or, Single and Married Life, Dedicated to all Young bachelors. London, Rock & Co., 1859. £ 450

Small 4to [15 x 15.3 cm], continuous strip panorama [55.2 cm long] including an engraved pictorial title-page and 10 scenes each with descriptive text below (one trimmed of a line at foot); original blue cloth-backed pictorial ochre boards the upper cover with a repeat of the pictorial title-page, some slight chips and scuffs to the corners.

In 1859 a bachelor with '£300 a Year would be regarded as having a modest fortune, perhaps enough to marry on, but the general feeling of the time was it was probably no prudent to marry on such a sum unless a dowry was forthcoming.

The panorama depicts the parallel lives of two men with £300 per year. 'Harry Heartsease with a generous nature, and £300 a year, first sees the pretty but portionless Miss Rosebud at a Flower Show, the fairest flower there! His bachelor doppelgänger is one 'Fred Fritter, stylish & fashionable, with an income of £300 a year, is smitten with the charms of Miss Mayflower, as her face is her only fortune he pauses his suit, determined to consult a friend.' Onwhyn documents their analogous lives, Harry of course 'consults his own feelings' and 'pops the question' to Miss Rosebud, they marry, are happy, and have lovely children. Countering this Fred Fritter consult a friend 'Mr Fastman' who dissuades Fred as he 'wonders "how a feller could go and do such a thing"' as getting married on only £300. Fred spurns an expectant Miss Mayflower, becomes something of a dandy with 'the longest whiskers, and fullest Peg Tops!'. In the end 'Fred Flitters away life in flirtation & frivolity, becomes a languid dandy, ultimately an old Beau; the laughing stock of all young ladies, and finishes his useless career, dyspeptic & melancholy.' Onwhyn's moral is clear that although stretched for cash it is best to marry for love.





TAKING THE WATERS

24 [ONWHYN, Thomas]. VIEWS OF BATH. Published by Rock & Co., London. [1861]. £ 185

Oblong 8vo [18.5 x 10.5 cm], six wood engraved plates, four dated '12 March 1861', two 'Novr. 20 1860'; stitched as issued in original yellow embossed wrappers, the upper wrappers with title.

The views include: Abbey Church Bath - Great Pulteney St., Bath - Grand Pump Room, Bath - Royal Pump Room, Bath - Drinking the Waters - and Theatre & Beau Nash House, Bath.

Although unsigned, the illustration of visitors to the pump room 'Drinking the Waters' is clearly from the hand of Thomas Onwhyn with his characteristic caricatures of various 'types'.

Simon Houfe in the ODNB calls Onwhyn 'an indifferent draughtsman but showed real humour in his designs. His talent was somewhat overshadowed by those of his more eminent contemporaries, George Cruikshank and Hablot K. Browne (Phiz).'

Only one copy recorded on OCLC or COPAC at the University of California.

TWO VARIETIES

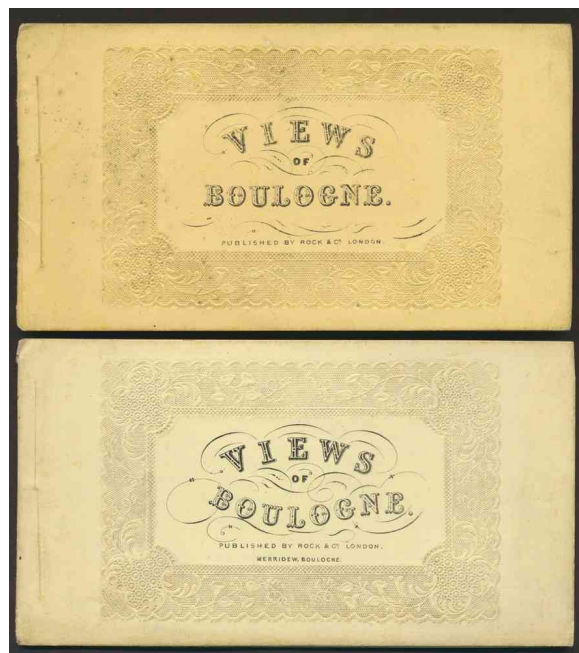
25 [ONWHYN, Thomas]. VIEWS OF BOULOGNE. Published by Rock & Co., London. Merridew, Boulogne. [c. 1861]. £ 450

Two separate works, both oblong 8vo [18.5 x 10.5 cm], each with five wood engraved plates particular to each part; stitched as issued in original yellow embossed glazed wrappers, the upper wrappers with title.

Both these works were published together with Henry Melville Merridew the proprietor of the main English booksellers and stationary business in the port of Boulogne but also the 'Merridew's British Library and Reading-Rooms' there.

One of the booklets has proof corrections requiring the addition of a 'crooked stroke' to form a cedilla in the name 'Francois'. One illustration is not however a topographical view but an impression of the 'Market Place' by Rock & Co's favourite in house caricaturist Thomas Onwhyn.

Simon Houfe in the ODNB calls Onwhyn 'an indifferent draughtsman but showed real humour in his designs. His talent was somewhat overshadowed by those of his more





eminent contemporaries George Cruikshank and Hablot K. Browne (Phiz).? A fair comment but Onwhyn was an astute observer despite his lesser talent.

Unrecorded on OCLC or Library Hub.

UNRECORDED?

26 [PANORAMA]. [BRADLEY, Edward?]. THE ADVENTURES OF "OUR OWN CORRESPONDENT" AT THE SEAT OF WAR IN THE CRIMEA! By Himself. London, T. McLean, 26, Haymarket, 1855. £ 950

Long folding lithographed panorama consisting of three sheets conjoined, folding into blue-green paper covers. 145 x 1935 mm folding down to 150 x 130 mm of interlinked but separate scenes on 17 folded sections (including decorative title), contained within original blue-green printed wrappers, with the title and imprint, flags, a sword, cannons, cannon balls, etc.; a trifle soiled and chipped with some rust marking on the upper cover.

The panorama follows the exploits of 'Our own correspondent', that is, the famous William Howard Russell of *The Times* newspaper, here identified wearing his ubiquitous 'commissariat cap'. The work caricatures in a comic and mock heroic manner both the poor conditions and lack of leadership that was ubiquitous in the Crimea.

Here 'Our Own Correspondent', monocled and inappropriately attired, responds to the call to duty and leaves 'England, Love, and Beauty for the Seat of War.' He sails for the Crimea, suffering sea-sickness, but despatching his first despatch. On arrival he fraternises with French and Turkish allies in Gallipoli, camps in the rain 'as our brave fellows had before the Battle of Alma', has a go at firing a rifle, gains the heights at Alma, brings succour to the wounded, whilst doing so is shot at by a Russian, is captured, imprisoned, becomes the guest of Aleksandr Sergeyevich Menshikov (the 'Prince of Peace'), is kicked out, makes his way to Sebastopol, and witnesses a cavalry charge. 'His heroic doings make a loud report, which will be heard in future ages.'





No indication is given as to the identity of the artist although the rear cover does advertise a new work, *Photographic Pleasures*, by Cuthbert Bede (pseud. Edward Bradley). With this in mind, the illustrative style of the present work is strikingly similar to that of the advertised volume and of his comic Mr Verdant Green series, so that we might tentatively suggest Bradley as the author here.

Unrecorded.



HOW TO NEGOTIATE BANKRUPTCY SUCCESSFULLY

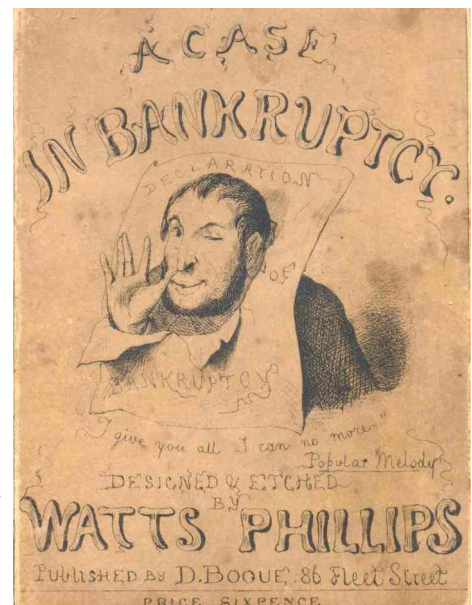
27 **PHILLIPS, Watts.** A CASE IN BANKRUPTCY [cover title]. Designed & etched by Watts Phillips. [London] Published by D. Bogue, 86 Fleet Street. [1850]. £ 950

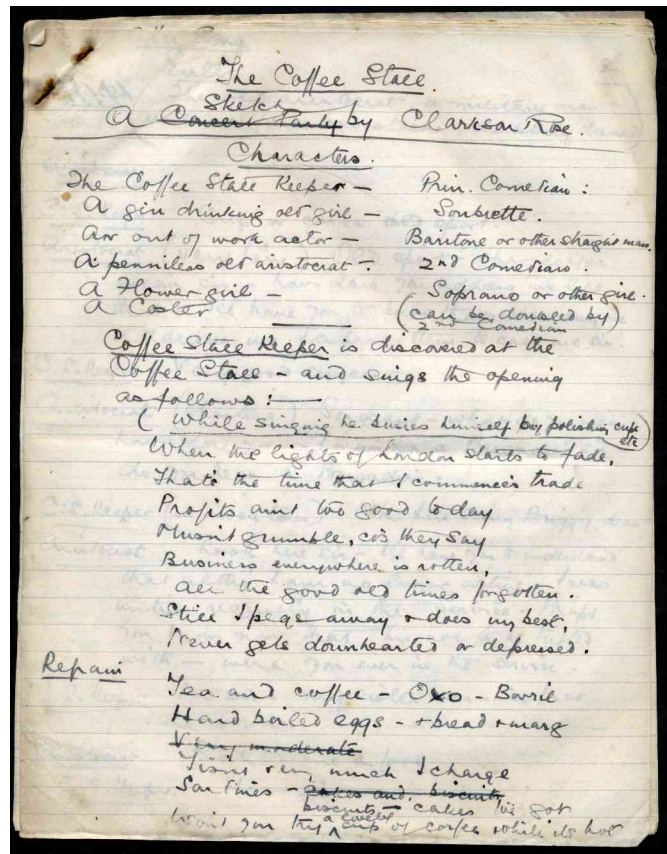
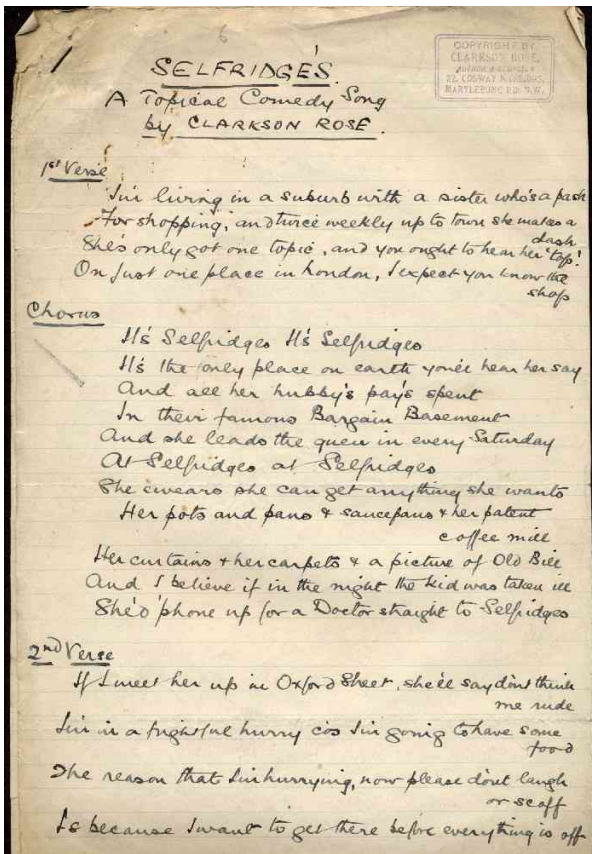
12mo, one continuous strip composed of 15 engraved illustrations (on 18 folding pages), each with caption below, 176 x 13 cm; some marking here and there, but overall clean throughout; concertina folding in to the original illustrated wrappers (9.5 x 13 cm); a little worn and dust-soiled, but still a desirable example nonetheless.

Scarce panoramic cartoon strip describing a case of bankruptcy and how to pull through successfully with the help of a lenient law court.

Watts Phillips (1825-1874) was a pupil of George Cruikshank and published caricatures in *Punch* in the mid-1840s. 'Encouraged by his development as an artist by Cruikshank, Phillips went to Paris where he rented a studio, took lessons, and tried to sell his sketches. The revolution of 1848 drove him to Brussels, and then to England in 1849' (ODNB). On settling in London he worked mainly as a playwright and novelist, virtually abandoning art. His other panoramic works include *The Queen in Ireland, or Mr Smithers's Unsuccessful Attempt to follow in the footsteps of her Majesty* (1849); *The Palace of Glass, or, London in 1851* (1851) and *To those about to Marry!!! How we (the Jones's) commenced Housekeeping with some Account of my Mother in Law, Mrs. Smith* (1851).

Abbey Life 581; OCLC: 17526990.





END OF PIER ENTERTAINMENT

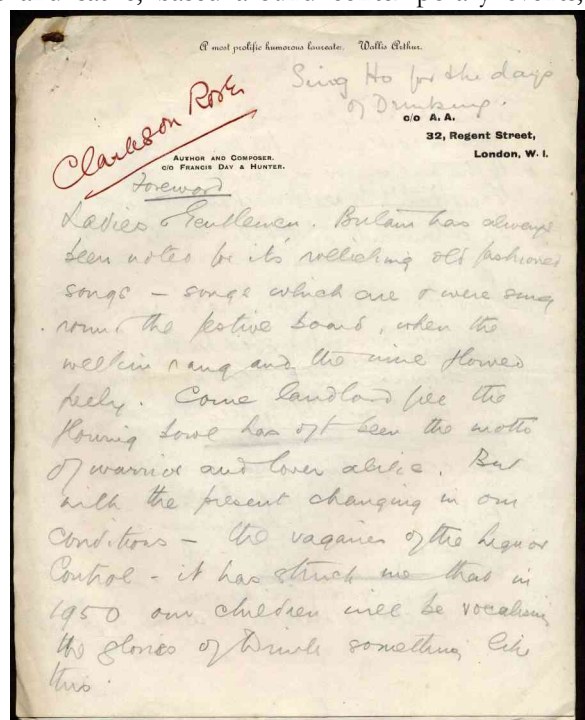
28 ROSE, Clarkson. ARCHIVE OF MANUSCRIPT MUSIC HALL SKETCHES, REVIEWS, COMIC SONGS & NOTES FOR SONGS, STAGE PATTERN ETC. mainly written for a seaside Pierrot Company. 1918-1922. £ 850

MANUSCRIPT IN INK & PENCIL. 41 items of one to seven foolscap sheets, pinned or stapled together; written in pencil or pen with numerous amendments and/or corrections.

A collection of manuscript songs written by 'Clarkson Rose' in the period immediately after the First World War when he was part of Wallis Arthur's Pierrot Company. The company was based on the Pélissier Follies and included a mixture of comedy routines, sentimental songs and satire, based around contemporary events, situation comedy and domestic life and strife, often on the verge of doing something thought by the censor of being illegal or improper.

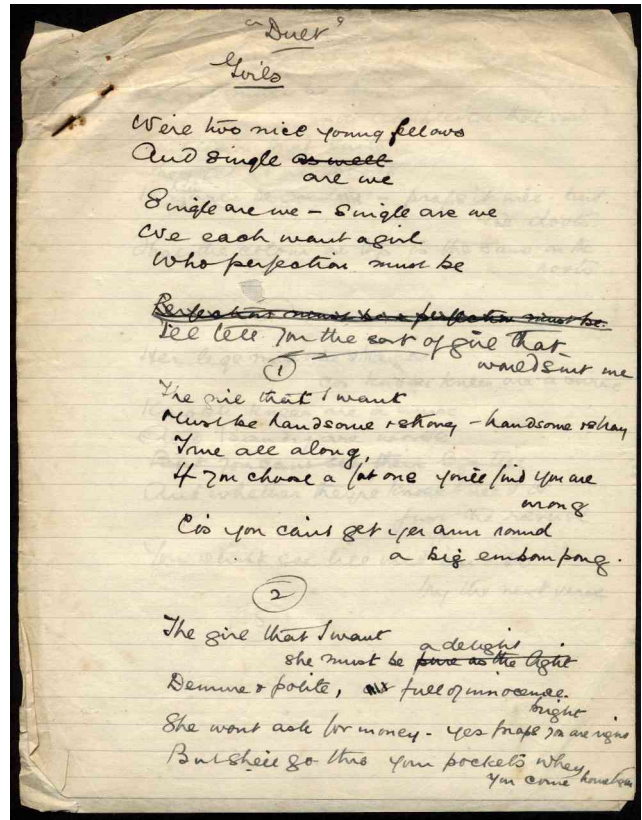
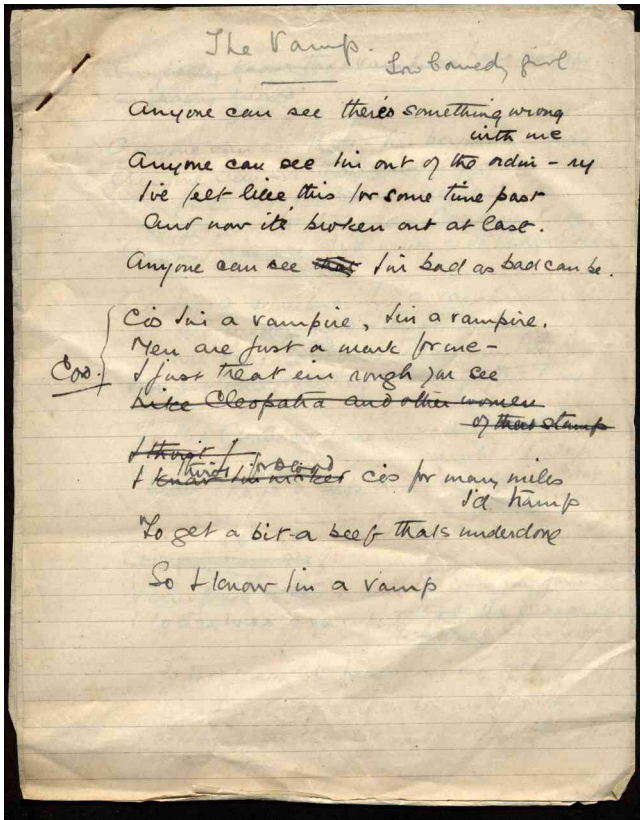
Some of the material was later published and indeed a few of the songs were recorded by Rose together with his 'wife' Olive Fox, however the manuscripts have often been corrected, amended, and redrafted in order to both remain contemporary and relevant to usage, having the air of being written whilst on the move from venue to venue.

The subjects include such songs as *Knitting* 'My wife she took up knitting / And now the place is full / with books of latest patterns / Yes and pounds and pounds of wool' and including such lines as 'She's jumpers of velvet / And jumpers of plush / One went to the laundry / Come home & made me blush / It really had shrunk so / and my wife is not small / when she put it on / It seems as if / She'd nothing on at all.' Another song revolves around having the guest to a supper having *Camembert* 'The sweet was good - then Mother said we've got some lovely cheese.' followed by the chorus 'Camembert, Camembert, Camembert, / In a box, by itself, laying there.' Needless to say the cheese stinks the house out and to 'Capture that hostile cheese / So we got our respirators.' The verses were sung to a 'musical switch' with as many as sixteen compositions, a technically demanding feat, difficult to pull off on stage. *Be Domestic a*



Bit has the time worn difficulty for young men contending with the 'new women'. The song explains that 'He talks of fire and passion like a book / But he's a big pretender / And you'll find that all his gender / Like their slippers on the fender - and a cook / Oh yes girls - learn to be domestic & to cook' this compounded with advice to young women being out at a night with his friends and when the baby begins to teeth.

'*What a Life, What a Game, What a Stunt* concerns the disillusion of the world after the 'Great War', 'I've been demobilized I'd like you to know / And at real work I've soon to make a start / I've been a gentleman for four long years / And I think that I'm rather in the cart / But I shan't get the breeze up, tho' it's an awful bore / In fact I don't know why on earth I've been and won the War.' The chorus including such regret as 'I'm longing for my wooden hut upon the Western Front' and complains he is without a job and has no money.



My Love Affairs with Actors relates a young woman's infatuation with the stars of stage and screen: 'I'm simply gone on Actors with me they're all the rage / I go to all the matinees I'm crazy on the stage / I've got a special idol, while he lasts, well he's a dear / But of course I have to change him may times throughout the year.' The young woman falls for Henry Ainley, Charlie Chaplin, Oscar Asche, Wilkie Bard, Arthur Boucher, Leslie Henson and even Little Tich.

Another comment of emancipated women after the War is shown in the song *The Vamp* with the subheading to be performed by a *Low Comedy Girl* 'Cis I'm a vampire, I'm a vampire / Men are just a work for me / I just treat em rough you see / There for blood Cis for many miles I'd tramp / To get a bit of beef that's underdone / So I know I'm a Vamp.' Shopping forms another form of rebuke to women and in *Selfridge's, A Topical Comedy Song* where a brother complains of his sister forever going shopping at the great department store 'They've got a stock of everything they say / And I'm certain they can dish up / A Vicar or a Bishop / They'll send the van out with one right away / At Selfridges At Selfridges.' This general misogyny pervades quite a number of songs when such humour was thought to be 'acceptable'

Other titles were more or less self explanatory of events and concerns in this immediate post war climate, and include 1) A Burlesque Oratorio; 2) Cocktails; 3) Cos I believe in you - A Chorus Ballad; 4) Getting Off - duet; 5) Girls, duet; 6) How do you do; 7) I Do Love You; 8) I Still Love You; 9) I'll sing you a Song - A Comedy Burlesque for 5 people; 10) In my Borstal Bags; 11) It's a long long way; 12) It's only Fate; 13) Jealousy; 14) Keep on Hoping for the Best; 15) Land where Dreams Come True; 16) Mutt & Jeff, duet; 17) My Jack; 18) Oh Dear What is the Matter; 19) Patter chorus, Sunday Morning; 20) Peace-time Percy is back in Piccadilly; 21) Pierrot explains; 22) The Coffee Stall, A Sketch; 23) The Isle of Women; 24) The Pawnshop; 25) The Peepshow; 26) They All Toddle up to London - A comedy duet; 27) Tiger & Cub, Duet; 28) Twentieth Century Farm; 29) Village Blacksmith; 30) We take off our hats; 31) What a Life, What a Game, What a Stunt; 32) When If you belong to me; 33) When Timothy takes his holiday by the Sea; 34) When you belong to me; 35) Wyoming & other Lullabys.

Clarkson Rose, born in Dudley, Worcestershire in 1890 as Arthur Clark Rose. He was originally destined to be a bank clerk but by 1905 had begun to appear on the stage as a comedian. He continued to perform through the First World War and in 1918 became part of Wallis Arthur's Pierrot Company. From 1927 he began his career as a pantomime Dame for which he laterally became famous, being named the 'King of Dames'. He continued to work right up until his death in 1968, having written several books on the music hall and his life on the stage.



INCLUDING QUOTES FROM DEAN SWIFT

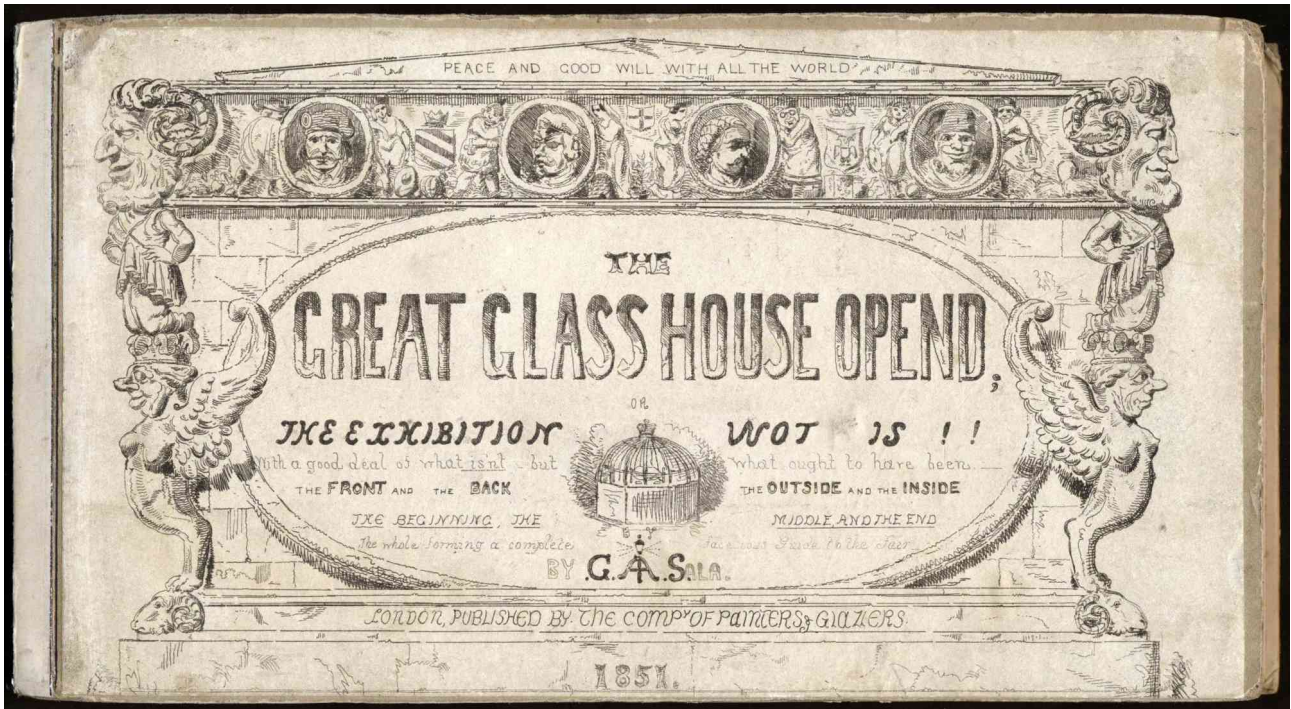
29 **ROWLANDSON, Thomas.** DIRECTIONS TO FOOTMAN. London, Printed for Thos Tegg in Cheapside. 10th Novr 1807. £ 450

Hand coloured etching, [34.3 x 24 cm], lettered with title, artist's name, text within image, and publication line: 'Rowlandson inv. [et f.] / Price one Shilling Col'd /; in fresh original state, mounted and ready to frame.

An untidy shock-headed footman stands letting a tureen slide on to the table so that its contents pour out; in his left hand is a dish containing a leg of mutton, held so that joint and gravy fall to the floor. He stands between a hideous old woman at the head of the table (right) and a comely young one on her right. A fat maidservant follows the footman, holding a dish. Behind the man hangs an elaborately framed bust portrait of a grim-looking man wearing an early eighteenth-century wig. A cockatoo screams from a cage (left). A dog sits behind the old woman's chair, a cat puts its fore-paws on the table to lap the spilt soup. Below the title: 'Take off the largest dishes, and set them on with one hand, to shew the ladies your vigour and strength of back, but always do it between two ladies, that if the dish happens to slip, the soup or sauce may fall on their clothes, and not daub the

floor, by this practice, two of our brethren, my worthy friends, got considerable fortunes.... When you carry up a dish of meat, dip your fingers in the sauce, or lick it with your tongue, to try whether it be good, and fit for your masters table -' (Two quotations from Swift's 'Directions to Servants'.) [Dorothy George *Catalogue of Political and Personal Satires in the British Museum* Vol. VIII, 1947.]

BM Satires 10918.

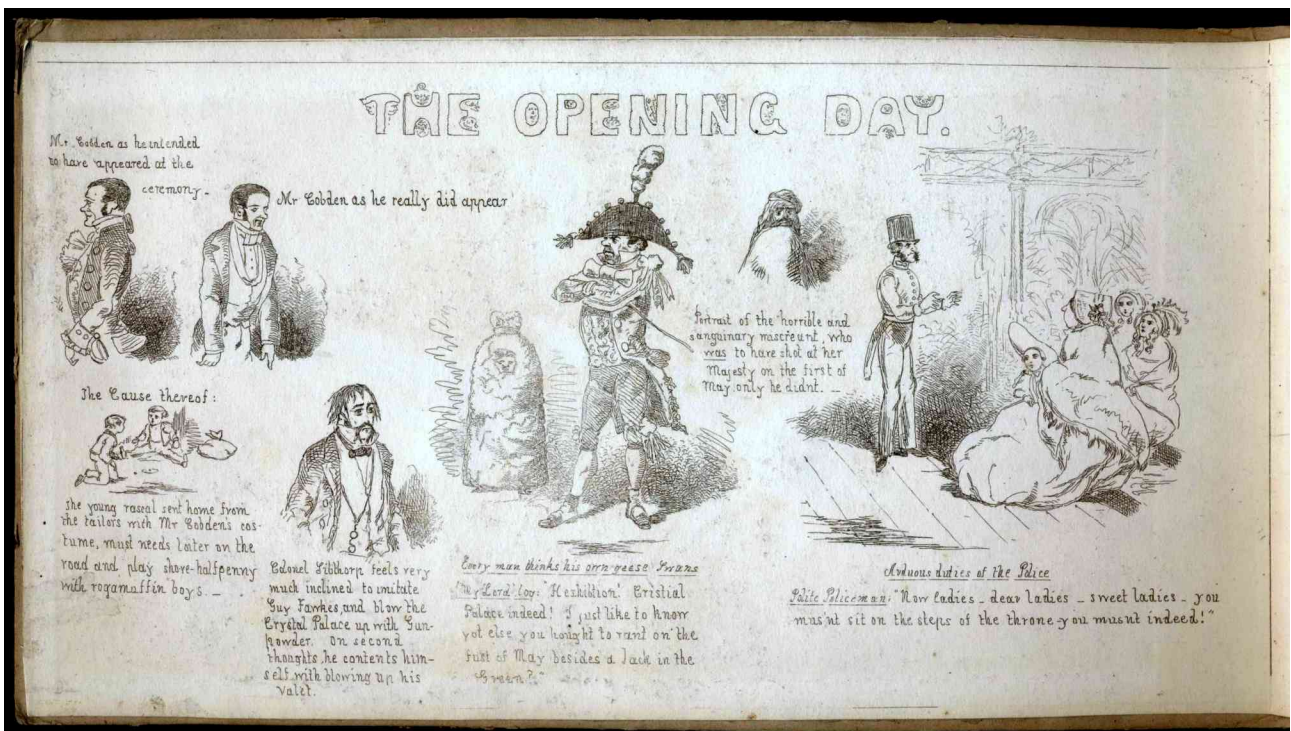


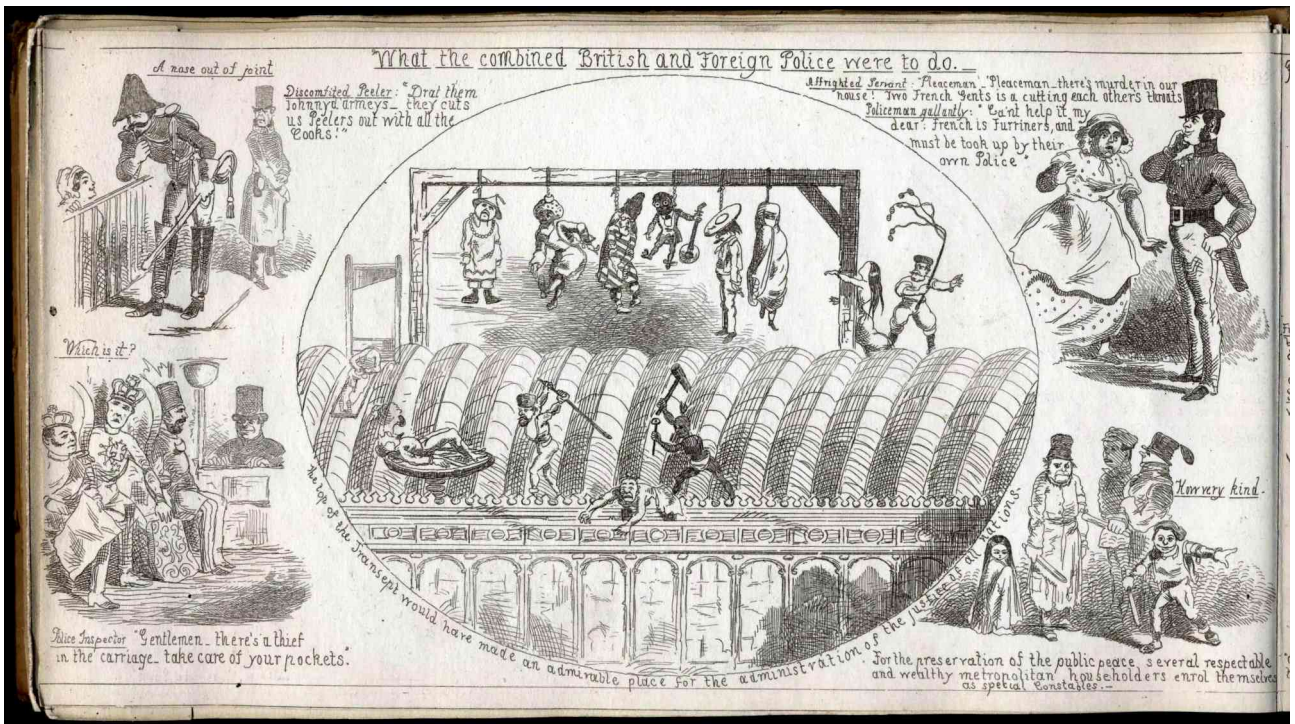
WILL IT OPEN IN TIME?

30 **SALA, George Augustus.** THE GREAT GLASS HOUSE OPENED, The Exhibition wot is!! With a good deal of what isn't - but what ought to have been..., London, The Company of Painters & Glaziers, 1850. **£ 1,250**

Strip panorama folding into covers, consisting of eight sheets conjoined, and measuring 13 x 550.5 cm overall. original upper board with printed label, rebacked with backboard expertly replaced, some light dust-soiling, but still a very good copy.

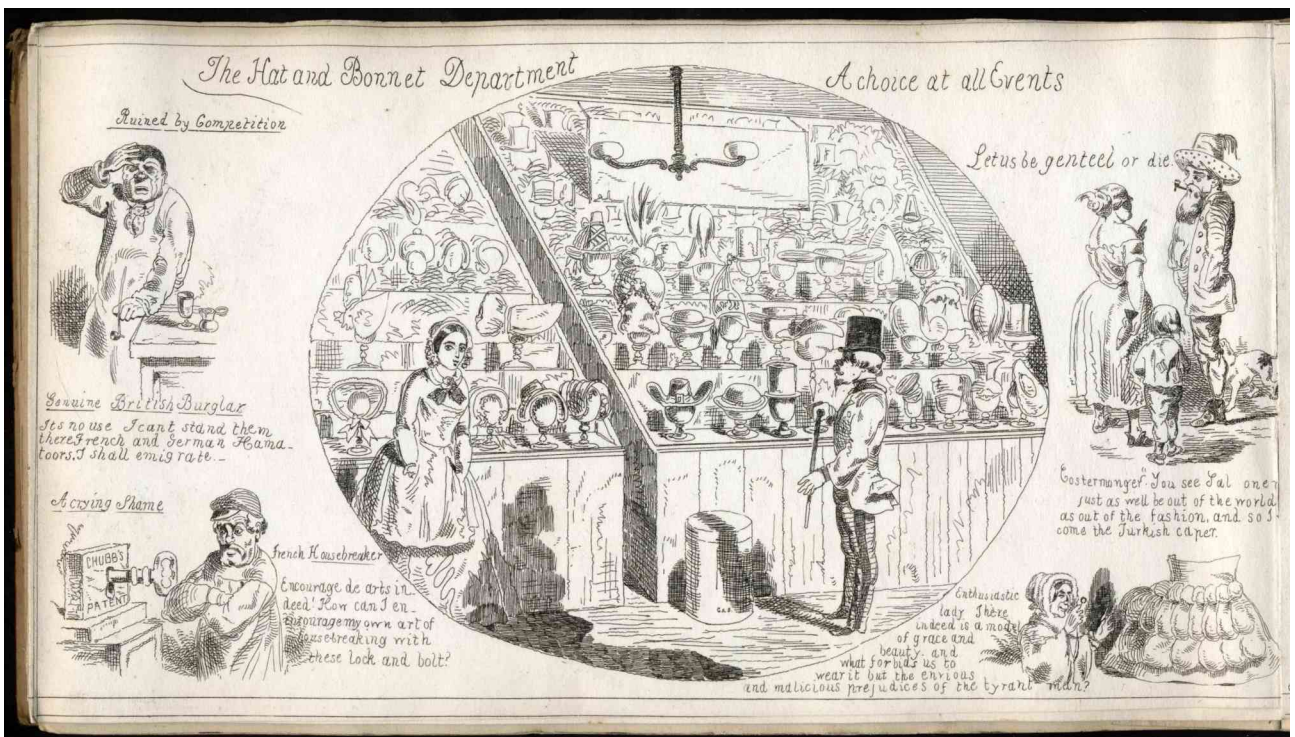
Probably the first of Sala's comic panorama's of the oncoming Great Exhibition of 1850, when there was still some doubt if it would ever be completed on time.





The label on front cover supplies the title, the artist/engraver, and a facetious imprint reading: 'London. Published by the Compy. of Painters & Glaziers. 1850' and indicating the frantic efforts being made to construct the great glass house. This title is set in an architectural design - a pedimented structure supported on either side by grotesques, the upper ones equipped with rams' horns kneel on the lower ones who wear crowns and equipped with wings. The frieze below the pediment incorporates four busts. Within the pediment appear the words: 'Peace and goodwill with all the world.'

On the panorama itself appear scores of vignettes relating to the Exhibition's visitors and the exhibits. It begins with the opening day, with the grand opening procession, 'sketched from the top of a tree in the transept.' Then follow such topics as 'Some of our Visitors arrive per Train'; 'Heads of the People...'; '...Marvels of Machinery and Manufactured Merchandize'; 'Little Omissions concerning the admission of The British Public'; 'Anticipated Freaks of those confounded Foreigners'; 'Grand Fair at Notting Hill which nobody went to'; 'Machine Models'; 'Crimes and Casualties which were to have occurred during the Exhibition'; 'What the combined British and Foreign Police were to do' (death penalties and tortures being administered on the roof of the transept); 'Tradesmen's Tricks upon Travellers'; 'The World Spiritual'; and 'The World's [alcoholic] Spirits'. The vignettes near the end include one captioned, 'The Artist bids the Reader a respectful and affectionate farewell', consisting of what one presumes to be a Sala self-portrait.



The panorama contains a large number of humorous sketches; the cabby turned auctioneer, a Malay gentleman running 'a muck' in Covent Garden, 'Mr. Bull expresses his opinion' and a 'Specimen of the Arbor Fum or great pipe tree' among other attractions. There was still a real worry that there would be riots and mayhem from so many foreigners and lower classes arriving in London. This was indeed only a few years after the 1848 'year of revolution' which Britain had thus far avoided.

Abbey, *Life*, 594.



'HOW ITS ALL GOING TO BE DONE'

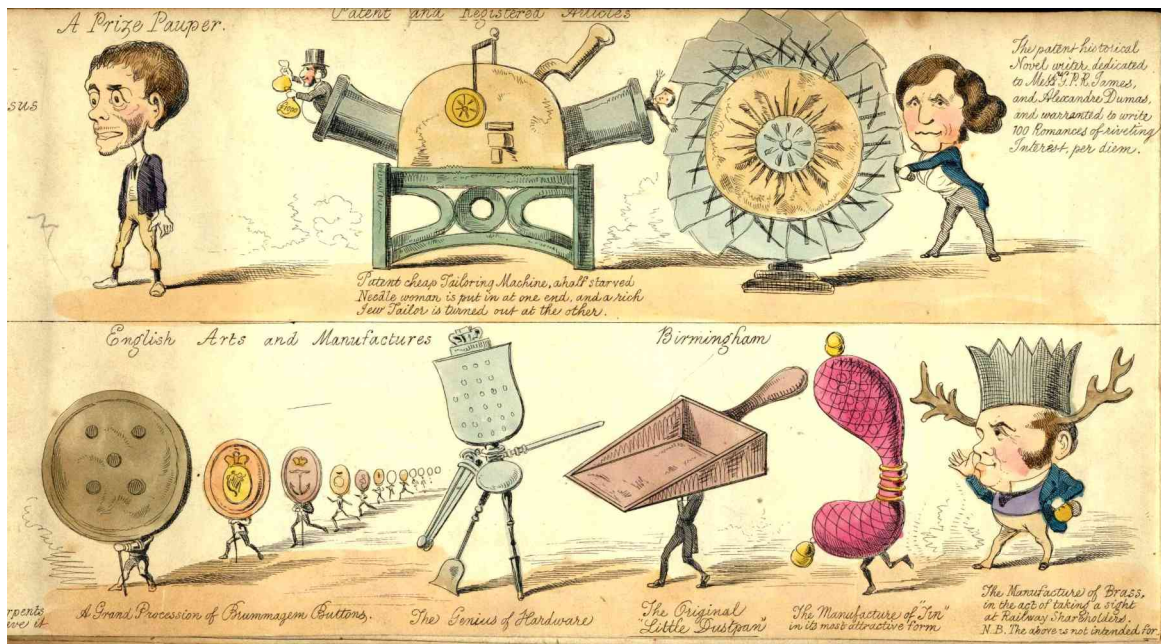
31 [SALA, George Augustus]. "THE GREAT EXHIBITION WOT IS TO BE". Probable Results of the Industry of All Nations in the Year '51 showing what to be exhibited, who is to exhibit it, in short how its all going to be done. By Vates Secundus (who can see a thre' a stone wall as well as his neighbours)... [cover title]. London, Published for the Committee of the Society for Keeping Things in Their Place, [Ackermann & Co.] 1850. £ 1,250

Hand coloured engraved panorama [13 x 547 cm] in 23 sections, dust-soiling in places and repairs to some folds; folding into original oblong boards [14 x 25cm], the upper cover with original hand coloured engraved title label, somewhat darkened with a few childish pen squiggles.

Sala produced several similar works, including the *House that Paxton Built* and *The Great Glass House* (both 1851). The present panorama is an amusing satire of the buzz of the preparations for the Great Exhibition. Sala produced the work in time for the Christmas market during November 1850 and included in his detailed illustrations all the progressive and philanthropic common places overused by the press and the spin doctors of the time.



The illustrations open with the Crystal Palace imagined as a balloon floating over Hyde Park, the famous elm trees cut down to stumps. Each nation is lampooned in turn beginning with the British musicians and choirs conducted by Louis-Antoine Jullien? followed by the French incorporating caricatures of Dumas, Hugo, Soyer the chef, Mademoiselle Rachel etc., Germany with caricatures sporting assorted Meerschaum pipes, sausages, and bowls of sauerkraut; Spain having various 'Dons', a Figaro and Mademoiselles with fans etc., emblems of Russia including a bears, a boots and serfs; America with Yankee's, slaves, spittoons, and emigrants. Individual characteristic 'Arts and Manufactures' of Scotland, Ireland and England using various politicians and people of note including Wellington and Disraeli as models. Next come examples of the Vegetable, Animal and Mineral



Kingdoms, health, patents, Birmingham manufactures, 'The London Press' and lastly the 'Ornithological Department' deprecating various 'types' of men, women and Ambassadors.

See Abbey, *Life*, 595 & 594. This one, however, not in Abbey.



UNIQUE OPTICAL TOY

32 SMITH, Albert; FAIRBURN, Samuel [& CRUIKSHANK, Robert?]. DIORAMA OF MR. ALBERT SMITH'S ASCENT OF MONT BLANC WITH "STUCK-UP PEOPLE". [London]: Publ by Samuel Fairburn, 1 Charerhouse St. Long Lane. [Circa 1855-1856]. £ 6,850

The front face with a tinted lithograph print [34 x 30 cm], partly hand coloured and gilt, depicting 'The Mont Blanc Room, at the Egyptian Hall' after Charles Warren and printed by M. & N. Hanbart. The image showing the platform from which Albert Smith gave his entertainment as it would have appeared an audience. A cut-away 'curtain' section [12 x 8.8 cm] replicating Albert Smith Swiss chalet design, can be raised through the lifting of a wooden tab, revealing the scrolling diorama behind. The diorama

with a continuous paper strip [approx. 165 cm long] of 24 hand coloured lithograph caricatures of various well-to-d 'types', the strip mounted on linen and attached to two rollers, left and right, that can be viewed through turning the two metal handles at the base; all enclosed in the original wooden box [35.9 x 32.1 x 7.5 cm], the sides with a turquoise patterned paper overlay; the back with a mounted title sheet for 'Fairburn's Twelfth Night Characters' [see below], trimmed with a red and gilt patterned paper strip; the front face protected by an inserted glass panel, now loose. Generally in good condition with some minor abrading to edges.

Probably a unique moving diorama, which to all appearances was produced for Albert Smith by Samuel Fairburn, reflecting the 'stuck up' type of audience that came to view Smith's famous 'Ascent of Mont Blanc.'

'Mr. Albert Smith's Ascent of Mont Blanc' opened at the Egyptian Hall in Piccadilly on 15 March 1852 and was to run to 2000 performances over the next six years. Smith earned a small fortune from his show, much of it from merchandising colouring-books, fans, games, and even miniature replicas of the mountain.' [ODNB] There is no reference to our diorama being part of Smith's merchandising and it would be better to describe as a prototype that was never marketed.



Smith was at first saddled with the reputation of being a combination of 'Gent', snob and charlatan, the better classes of society shunning his entertainment as being beneath their dignity. Smith hated convention, and being remarkably thick-skinned and persistent he soon overcame the ambivalence and prejudice against him. Later, as the run of his 'Mont Blanc' became more popular, there was something like adoration for Smith from the very people he that were originally so disdainful of his work.

'What formerly stood most in the way of his advancement, his straight forwardness and plain speaking, is now accepted and relished by the public; and his sharp observations on men and matters, which were formerly set down as vulgar impertinence, are now lauded as wisdom and wit. The very "Stuck-up People" whom he so cruelly abused are now perhaps his warmest friends, the strings of carriages round the Egyptian Hall, and the knowledge that Royalty patronises the entertainment, having for them the greatest attraction.' [Table Talk 3rd October 1859, New Series No. 21, p. 326].

When Albert Smith gave his 'lecture' he would have shown the public a number of tableaux on his ascent of Mont Blanc. Here in our diorama we have something of a conceit as the tableaux instead forms a moving diorama displaying the type of personage who would have been most attracted to the Egyptian Hall. Depicted, indeed, are the very 'Stuck-up People' who Smith at first ridiculed and who in time came to see him as his



'warmest friends.' Perhaps the combination of a view of 'The Mont Blanc Room, at the Egyptian Hall' together with a succession of 'Stuck-up People' in a diorama form was no longer quite the kind of souvenir Smith wanted. It was simply probably not very politic to parade such an unflattering caricature of his paying public.

Twenty-four personage's are depicted in the moving scroll. They include the following 'types' moving from left to right when the handles are turned:- 1) King; 2) Cleopatra La Grande; 3) Emperor Unity; 4) Emperor Elegance; 5) Albert Absent Mind; 6) Queen; 7) Sir Logical Loggerhead; 8) Priscilla Pop-Off; 9) Signor Stentoria; 10) Lady Had Hatton; 11) Billy Poppett; 12) Theresa Tooou True; 13) Crispin City Cut; 14) Rural Rosa; 15) Augustus All Sublime; 16) Olivia Otto Odonto; 17) Brother Jonathan; 18) Minnie Sweet Minnie; 19) Sir Duffy Don Dignity; 20) Lady Sheila Say Yes; 21) Baron Bristle Face; 22) Brilliant Bright Star; 23) Lord Sack-All' and 24) Cecilia Symphony. Clearly even the Queen and Prince Albert, who had been entertained by Smith's Mont Blanc, are lampooned, as indeed are Napoleon III, and his wife, Empress Eugénie, who had paid a state visit to Britain in April 1855. We do not know the artist for the panorama but it may be a work by Robert Cruikshank who in past times supplied John Fairburn, Samuel's father, with caricatures.

At the back of the diorama is the title sheet of one of Samuel Fairburn's *Twelfth Night Character* that depicts a domestic scene, with the alarming novelty of one of the children having a wide brimmed hat as a tea tray! The imprint is given as 'Samuel Fairburn, 1 Charterhouse St. Long Lane' [London], an address Samuel (1813-1878) is known to have occupied only from 1855 to 1856. His father John Fairburn (1787-1854) had been producing a constant stream of 'Twelfth Night Characters' from the early years of the nineteenth century, even including George Cruikshank amongst his stable of artists. On John's death in 1854 Samuel tried to continue the business but found it more difficult to successfully navigate the competitive market in cheap satirical prints. It is quite probable that the diorama was constructed by Samuel Fairburn in an attempt to break into a new market and offered it to Albert Smith as a possible addition to the other forms of merchandising on sale at the Egyptian Halls.

The illustration of Smith's Swiss chalet by Charles Warren that forms the front face of the diorama was issued as a separate print some few years earlier. This is an extremely rare print and probably failed to find many contemporary buyers. Warren was also known to have been the artist behind *The New Game of the Ascent of Mont Blanc* that was marketed by Albert Smith from around 1852, little more, however, is known of him or his



connection to Smith. Samuel Fairburn, however, has repurposed the print, either supplied through Smith or from the waste paper market, to form the front face of his design.

One wonders if Smith actually commissioned the diorama but then got cold feet. Nevertheless, he would have been personally very amused by the combination of sarcasm and visual amusement. We know that the provenance of our diorama is through Albert Smith's sister Laura Maria Smith (1821-1894) who had married a surgeon George John Eady in 1846, and then by descent through their son Charles Swinfen Eady, 1st Baron Swinfen. Perhaps this is the only reason that the diorama has survived.

Samuel Fairburn failed to continue his father's business for we find that by the early 1860's he was merely a print colourer, his wife having to help with the family income as a needlewoman, later still Samuel had given up the print trade altogether and become a clerk at the London Docks.

A fascinating, if ultimately unsuccessful optical toy, showing not only an early example of merchandising based on a popular entertainment but also judging correctly the mood of the public.

'L IS FOR LUCY, WITH A DOLL FOR HER CHILD'

33 [STREET LITERATURE]. COMIC ALPHABET. T. Goode, Street, Clerkenwell, London. [n.d., c. 1855]. £ 650

FIRST EDITION. 8vo, pp. [8], with woodcut letters and images throughout, letters M to T crudely hand-coloured in sweeps and dabs using red, blue and green wash; outer edge chipped and torn in places, just touching and affecting the image in places, some other light marking in places too; tipped in to the publisher's original printed wrapper, woodcut scenes to upper wrapper, with the alphabet, number and word exercises to the lower wrapper, some wear to spine, and marking to title, but still desirable nonetheless.

Rare alphabet with a rather interesting selection of subjects chosen to teach and warn little children of the pitfalls of life, including 'C is a Cat, who killed a bird to eat' and 'D stands for Dunce, who deserves to be beat'. Particularly risqué is the letter M, for 'a Monkey, perched on a tree', showing a black person seen running away in



fright. Those featuring ladies are mostly quite sedate, including, 'L is for Lucy, with a doll for her child' and 'N is a Nursery Maid, as you may see', although 'O is an Oyster, most folks like to eat' depicts a rather fearsome looking Oyster seller! As is customary for this cheap street literature the publisher has made the most of the available space, including a Roman Alphabet, numbers and basic lessons on the final two pages, which is also duplicated on the rear wrapper.

Thomas Goode, printer, and subsequently the firm of Goode Brothers, printers and publishers, began their business issuing children's literature but generally in a cheaper form than that being issued by the likes of Dean and Son and the Darton's. The company soon moved into other areas of production, including valentines and decorative stationery when competitiveness between rivals began to make inroads in this lucrative market.

OCLC records four copies in the UK, at the British Library, Bodleian, National Library of Scotland, and National Art library in the V & A, and one in the US, at Indiana, with several more recorded in microform.



OVER 100 FEET OF GEORGIAN SATIRE

34 **WOODWARD, George Moutard.** A COLLECTION OF 44 CARICATURE PRINTS TRANSFORMED INTO PANORAMAS. [London: 1794-1800]. **£ 15,000**

Together 44 works, all of two sheets conjoined to form five panoramas; [each approx. 14 x 800 to 810 cm (5½ x 315 to 318 inches)]; old repaired tears, folds, some sheets lightly browned due to paper quality concertina-folding into calf backed marbled boards [14 x 20cm (5½ x 8 inches)], three rebacked, bound circa 1840.

Highly desirable collection of works by the English caricaturist George Moutard Woodward (1765–1809), friend and drinking companion of Thomas Rowlandson.

The original prints were all in the form of two tiers of figures, however these have all been cut down to the edge of the character and conjoined to form a long panorama. We speculate that they were bound within close proximity of Parliament as the binding material for the marbled wrappers are reused from waste paper of the *Journal of the House of Commons*, Vol 50, 1803, and *A Report of the proceedings at two public meetings held at the Thatched Tavern*



... *Railways throughout Ireland*, 1839. It may even have been a Member or Parliament who had Woodward's satirical prints transformed in this way! By the 1840's such prints were increasingly thought to be unacceptable 'entertainment' and the owner had them transformed into panoramas so that they could be both out of sight but also a practical form for anyone wanting to enjoy them.

The striping away of the imprints and titles has made it somewhat difficult to trace all the titles, and in a few cases we have been defeated in identifying the original form. Some, indeed, are only known in one other copy which are themselves also cut down. How or why the compiler managed to amass so many prints of just the one artist covering a period of just six years of Woodward's career is another open question.

Each of the five panoramas are divided as follows: Vol. 1 : 1-9; Vol. 2 : 10-18; Vol. 3 : 19-26; Vol. 4 : 27-35 & Vol. 5 : 36-44 image.

The titles of the original prints are as follows:

1 [THAT ACCOUNTS FOR IT] I.C. [i.e. Isaac Cruikshank] [Pub. Jan. 15th 1799, by S.W. Fores, No. 50, Piccadilly...] [1799].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying a series of figures. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Not described in BM Satires, though subsequently acquired. Not in Krumbhaar.

2 [A SCHOOL FOR PARSONS] I.C. [i.e. Isaac Cruikshank] [G. Woodward del.] Pub. Feby. 26 1798, by S.W. Fores, No. 50, Piccadilly...] [1798].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying parsons in conversation. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Not described in BM Satires, but subsequently acquired by B.M. Not in Krumbhaar.

3 [PREACHING PORTRAITS!] I.C. [i.e. Isaac Cruikshank]. [G. Woodward delin.] Pub. 16 April 1796, by S.W. Fores, No. 50 Piccadilly...] [1796].

Hand-coloured etching; two sheets conjoined.

Krumbhaar 92. British satirical print, displaying parsons preaching. They wear a variety of clerical costume. The title has been inscribed against the lower edge in pencil. Words etched above the head of each preacher. Not described in BM Satires though subsequently acquired.

4 [TRIUMPHS OF TEMPER] I.C. [i.e. Isaac Cruikshank]. [Woodward Delint.] [Pubd. March 1st 1796, by S.W. Fores, No.50 Piccadilly, corner of Sackville Street...] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8927; Krumbhaar 1236 British satirical print, displaying quarrelling figures. Words etched above the head of each speaker. The title has been inscribed at bottom line in pencil.

5 [SYMPTOMS OF MATRIMONY!!] [G. Woodward delin. I. Cruikshank sculp. Pub. 1 Jan. 1796, by S.W. Fores No. 50 Piccadilly...] [1796].

Hand-coloured etching; two sheets conjoined.

Krumbhaar 1184. British satirical print, displaying quarrelling figures illustrating the ups and downs of married life. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Not described in BM Satires, but subsequently acquired by BM.

6 [SYMPTOMS OF LOVE!!] I.C. [i.e. Isaac Cruikshank]. [Woodward delin. Pubd. January 1st 1796 by S. W. Fores N° 50 Piccadilly corner of Sackville Street] [1796].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying couples in different forms of making love. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Not described in BM Satires, though subsequently acquired. Not in Krumbhaar.





7 [SYMPTOMS OF CRIM. CON.!!] G. Woodward delin. I. Cruikshank sculp] [Publishd. Jany. 1st, 1796, S.W. Fores, No. 50 Piccadilly, corner of Sackville Street] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8925. British satirical print, displaying of figures. Words etched above the head of each speaker.

8 [SELF CONCEIT] I.C. [i.e. Isaac Cruikshank] [...].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying figures. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Not described in BM Satires. Not in Krumbhaar.

9 [BLUNDERS IN STYLE] [Woodward del.] [c.1800].

Hand-coloured etching; two sheets conjoined.

BM Satires 9646. British satirical print, displaying eight pairs of figures. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

10 [THE EFFECTS OF PROSPERITY] [G.M. Woodward delin. I Cruikshank f. Publish'd Novemr. 1st 1794 by S.W. Fores, No. 3 Piccadilly] [1794].

Hand-coloured etching; two sheets conjoined.

BM Satires 8544; Krumbhaar 315. British satirical print, displaying eight couples or groups of three. Words etched above the head of each speaker. The title has been inscribed at bottom line in pencil.

11 [THE EFFECTS OF ADVERSITY] I.C. [i.e. Isaac Cruikshank] [G. M. Woodward Delin. Pubd. Novr 1st 1794 by S. W. Fores N°3 Piccadilly]. [1794].

Hand-coloured etching; two sheets conjoined.

BM Satires 8545. British satirical print, displaying eight pairs of. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

12 [THE EFFECTS OF TRUTH] G.M.Woodward Delint. Published Nover 1st 1794 by S W Fores N°3 Piccadilly [London]. [1794].

Hand-coloured etching; a single sheet conjoined.

British satirical print displaying four pairs of persons arranged in a row. The title has been inscribed at bottom line in pencil. Copy in BM but undescribed in BM Satires.

13 [THE EFFECTS OF FALSEHOOD] [G. M. Woodward Delin. Pubd Novemr 1st 1794 by S. W. Fores N°3 Piccadilly [London]. [1794].

Hand-coloured etching; two sheets conjoined.

BM Satires 8543. British satirical print, displaying eight pairs of persons in conversation. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

14 [THE EFFECTS OF FLATTERY] [Designed by G.M. Woodward. Etched by I. Cruikshank. Published June 1st 1794 by S.W. Fores N° 3 Piccadilly [London]. [1794].

Hand-coloured etching; two sheets conjoined.

BM Satires 8541. British satirical print, displaying eight pairs of persons in conversation. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

15 [CARICATURE - UNIDENTIFIED] [...] [...].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying eight pairs of persons in conversation. Words etched above the head of each speaker.

16 [SUPPLEMENTARY CAVALRY AND INFANTRY] [Woodward delint. I. Cruikshank f. Pubd January 1st 1797 by S. W Fores No 50 Piccadilly corner of Sackville St...] [1797].

Hand-coloured etching; two sheets conjoined.

BM Satires 8977. British satirical print, displaying cavalry proceeding from right, and infantry marching from left to right. The title 'Supplementary Cavalry', has been inscribed near top line in pencil. Words etched above the head of each speaker. Satirises Pitt's proposal 18 Oct. 1796 for a supplementary militia of 60,000.





17 [THE PROGRESS OF LOVE] [T.B.L. del. T.S. Sculpt. Pub. Feby. 19th 1798 by S.W. Fores, 50 Piccadilly, corner of Sackville St.] [1798].

Hand-coloured etching; a single sheet conjoined.

British satirical print, depicting in four compartments a fat parson declaring his love to a fat lady, his words appearing in each case at the bottom of the image. The title has been inscribed near top left in pencil. Copy in BM but not described in BM Satires.

18 [A COLLECTION OF GHOSTS] [Woodward Del. I C. Pub. Fores, 25 Feb. 1796] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8914; Krumbhaar 179. British satirical print displaying a variety of ghosts in eight panels. The title has been inscribed near top line in pencil. Words etched above the head of each speaker.

19 [THE BIRTH OF A PRINCESS!!] [...] [Pubd. Jany. 29, 1796 by S W Fores, No. 50 Piccadilly, corner of Sackville Street] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8781. British satirical print, displaying ten reactions to the birth of Princess Charlotte on 7 Jan. 1796. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

20 [THE EFFECTS OF HOPE!] [G.M. Woodward Delint. I Cruikshank] [Publish'd Novemr. 1st 1794, by S.W. Fores, No. 3 Piccadilly] [1794].

Hand-coloured etching; two sheets conjoined.

BM Satires 8542; Krumbhaar 308. British satirical print, displaying eight pairs of persons in conversation. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

21 [THE EFFECTS OF A NEW PEERAGE] [G.M. Woodward del. I Cruikshank f. Pubd. Decr. 11th 1797, by S.W. Fores, No. 50 Piccadilly...] [1797].

Hand-coloured etching; two sheets conjoined.

BM Satires 9109; Krumbhaar 308. British satirical print, displaying fourteen figures. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

22 [THE EFFECTS OF DISAPPOINTMENT] [Designed by G.M. Woodward. Etched by I. Cruikshank. Published Nov. 1st 1794 by S.W. Fores N° 3 Piccadilly [London]. [1794].

Hand-coloured etching; two sheets conjoined.

Krumbhaar 310. British satirical print, displaying seven pairs of persons conversing and one group of three. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

23 [THE PROGRESS OF HEROISM!] I.C. [i.e. Isaac Cruikshank Pubd. April 9th, 1796 by S. W. Fores].

Hand-coloured etching; two sheets conjoined.

British satirical print, telling the story of a foppish young man who enlists and sees action, finally reporting to the doctor for the wound he has received on his little finger. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Not described by Krumbhaar; Not in BM Satires. Only copy discovered recorded in the Barton Townsend Auction of 1919

24 [POLITICAL HOAXING!!] [G.M. Woodward delin. Pub. Oct. 1 1799 by S.W. Fores, No. 50, Piccadilly...] [1799].

Hand-coloured etching; two sheets conjoined.

BM Satires 9416. British satirical print, displaying politicians reciting their speeches. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

25 [FEMALE OPINIONS ON MILITARY TACTICS] I.C. [i.e. Isaac Cruikshank] [Pub. Sep 30. 1790 [? 1798 or 1799] S.W. Fores, No. 50 Piccadilly...] [1790 -or 1789 or 1799].

Hand-coloured etching; two sheets conjoined.





BM Satires 9314; Krumbhaar 511. British satirical print, displaying eight ladies discussing matters of military detail with eight soldiers. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

26 [MILITARY ACCIDENTS] [Pubd May 31. 1798, by S W, Fores N^o.50, Piccadilly...] [1798].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying in six scenes a variety of military problems. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. In British Museum collection, but not described in BM Satires.

27 [A SPECIMEN OF SCOTCH MODESTY] I. C. [i.e. Isaac Cruikshank]. [Published Feby 5 1798 by S W Fores No 50 Piccadilly...] [1798].

Hand-coloured etching; two sheets conjoined.

BM Satires 9169. British satirical print, displaying twelve men all with the same face and speaking with Scottish accents but who hold different appointments. Words etched above each head consist of the appointment and something said by each speaker.

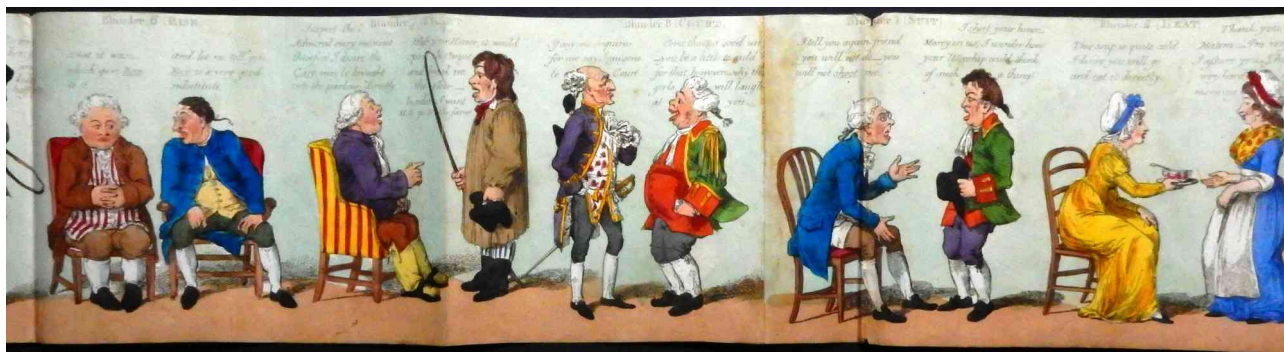
28 CROSS READINGS. [Woodward delin. Pub. Novr. 1. 1800. by S. W. Fores, No 50, Piccadilly...] [1800].

Hand-coloured etching; two sheets conjoined.

British satirical print, displaying in twelve seated men and women, each reading newspapers aloud and commenting on the stories. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. In British Museum collection, but not described in BM Satires.

29 [A HUNTING PIECE ON A NEW CONSTRUCTION] [G.M. Woodward del. Cruikshank sculp.] [G.M. Woodward del. Cruikshank sculp.] [Pub. March 8th, 1798, by S.W. Fores, No. 50 Piccadilly, corner of Sachville [sic] St.]. [1798]

Hand-coloured etching; two sheets conjoined.



BM Satires 9648. British satirical print, displaying fifteen figures. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

30 [CRIM. CON. TEMPTATIONS WITH THE PRICES AFFIXED] [G.M. Woodward del. Cruikshank sculp.] [Pubd. April 4th, 1796, by S.W. Fores, No. 50 Piccadilly, corner of Sackville St.,] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8928. British satirical print, displaying fifteen figures talking about money. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

31 [APOLOGIES FOR TIPLING] [G.M. Woodward del. Cruikshank sculp.] [1798].

Hand-coloured etching; two sheets conjoined.

Krumbhaar 27. British satirical print, displaying thirteen men and women excusing themselves for their drinking habits. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

32 [THE PROGRESS OF DRUNKENNESS] [G.M. Woodward del. I. Cruikshank] [c.1800].

Hand-coloured etching; two sheets conjoined.

BM Satires 9645. British satirical print, displaying twelve inebriated men. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

33 [THE DAYS WE LIVE IN] [G.M. Woodward Delin. I. Cruikshank f. Published April 8th 1797, by S.W. Fores...] [1797].

Hand-coloured etching; two sheets conjoined.

BM Satires 9105; Krumbhaar 240. British satirical print, displaying eight scenes. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.



34 [THE DAYS OF YORE] [Woodward del. Cruikshank sculp.] Pub. Feby. 16th 1797 by S.W. Fores, No. 50 Piccadilly, corner of Sackville St... [1797].

Hand-coloured etching; two sheets conjoined.

BM Satires 9104; Krumbhaar 239. British satirical print, displaying eight scenes depicting figures in Elizabethan dress. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

35 [LADIES' WIGS] [G.M. Woodward del. I. Cruikshank sculp. Pub. June 12 1798 by S. W. Fores, No. 50 Piccadilly...] [1798].

Hand-coloured etching; two sheets conjoined.

BM Satires 9313; Krumbhaar 624. British satirical print, displaying eight women in ovals trying on new wigs. The title has been inscribed at top line in pencil. Words etched in a panel beneath each oval.

36 [WHO'S AFRAID! OR THE EFFECTS OF INVASION!!] [G.M. Woodward del. Cruikshank sculp.] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8838; Krumbhaar 1314. British satirical print, showing twelve men and women declaring their determination to confront the invader. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

The King's speech, 6 Oct. 1796, had referred to the threat of a French invasion.

37 [LESSONS FOR SHAVING!!!] [G.M. Woodward del.] [Publish'd April 16th, 1796, by S.W. Fores, No. 50 Piccadilly, corner of Sackvill [sic] Street] [1796].

Hand-coloured etching; two sheets conjoined.

Not in BM Satires; British satirical print, showing twelve men shaving. Words etched above the head of each speaker.

38 [A COLLECTION OF HOBGOBLINS] I.C. [i.e. Isaac Cruikshank]. [Woodward del. Pub. Fores 25 Feb. 1796] [1796].

Hand-coloured etching; two sheets conjoined.

BM Satires 8915; Krumbhaar 180. British satirical print, showing ten little men with huge grotesque heads and burlesqued facial expressions. The title has been inscribed at bottom line in pencil.

39 [THE BEAUTIES OF WAR!!] [G.M. Woodward delin.? I. Cruikshank f. Pub. Oct. 12 1799, by S.W. Fores, No. 50, Piccadilly...] [1799].

Hand-coloured etching; two sheets conjoined.

BM Satires 9418 (photographic facsimile); Krumbhaar 54. British satirical print, depicting seven groups as a satire on the ongoing war. Words etched above the head of each speaker. The title has been inscribed at bottom line in pencil.

40 [THE HUMOURS OF BELVOIR CASTLE - OR THE MORNING AFTER] [G.M. Woodward del. Etched by I. Cruikshank. Published March 1st 1799, by S.W. Fores] [1799].

Hand-coloured etching; two sheets conjoined.

Krumbhaar 511. British satirical print. A salacious print inspired by the coming of age party of the Duke of Rutland. It shows a series of incidents that could have happened in the night. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

41 [ANTICIPATION OF TAXES AS THEY WILL BE!!!] [Woodward delin. Pub.d June 1st 1796 by S. W. Fores N° 50 Piccadilly corner of Sackville Street... ?] [1796]

Hand-coloured etching; two sheets conjoined.

Krumbhaar 22. British satirical print, depicting citizens discussing their oppression by new taxes. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Copy in British Museum but not described in BM Satires.

42 [POLITICAL CONSISTENCY OR HINTS FOR BAD MEMORIES!!] [G.M. Woodward del. Etched by I. Cruikshank.] [1795-1800].

Hand-coloured etching; two sheets conjoined.





British satirical print, depicting twelve figures giving their political opinions. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker. Copy in British Museum but not described in BM Satires.

43 [SYMPTOMS OF DIVINITY] [?G.M. Woodward del.] Jno. Cawse fecit. 1799. [Pub. Jan 10th 1800, by S.W. Fores, No. 50, Piccadilly...] [1800].

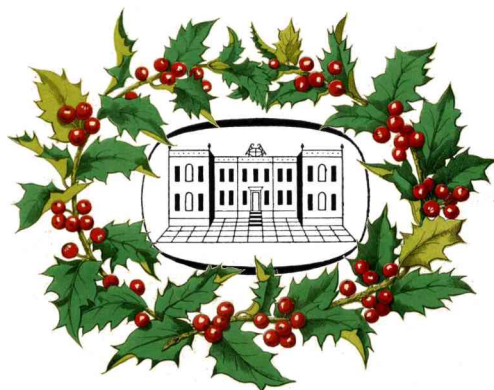
Hand-coloured etching; two sheets conjoined.

BM Satires 9643. British satirical print, depicting misbehaving parsons. The title has been inscribed at bottom line in pencil. Words etched above the head of each speaker.

44 [ALTARS OF REFORMATION, OR VOLUNTARY CONTRIBUTIONS FOR CARRYING ON THE WAR] [G.M. Woodward delin. I. Cruikshank. [Pubd. May 20th, 1797, by W.S. [sic] Fores, No. 50 Piccadilly, corner of Sackville Street] [1797]

Hand-coloured etching; two sheets conjoined.

Not in BM Satires; Krumbhaar 18. British satirical print, depicting ten men and women donating what they think appropriate. The title 'Altars of Reformation' has been inscribed at bottom line in pencil. Words etched above the head of each speaker.



MMXXIII