

Jarndyce

Antiquarian Booksellers

Original Artwork,
Prints, &
Caricature

Including items by:

Charles Edmund Brock

George Cruikshank

Robert Dighton

John Leech

John Nixon

Hablot K. Browne (Phiz)

Thomas Rowlandson

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ORIGINAL ARTWORK & PRINTS

Jarndyce Books

Items marked with † are subject to VAT (at 20%) for purchasers within the UK. Items 17, 18, and 21 are sold on the Margin Scheme.

PART I: ORIGINAL ARTWORK



PAINTING ALLY SLOPER

1. **ALLY SLOPER. (THOMAS, William Fletcher) DOWNEY, Tom.** Pen and Ink Portrait of the Artist William Fletcher Thomas. Pen, ink & blue pencil on card, inscribed: 'W. F. Thomas F.O.S. Tom Downey'. With a pen & ink illustration of a woman crossed through in blue pencil on verso; a few spots. Tipped on to sl. larger piece of card. 24 x 16cm. [79072]

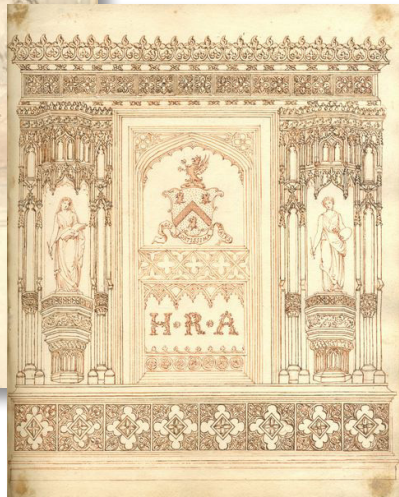
¶ The image depicts Thomas finishing a large drawing of Ally Sloper which he holds in his left hand. He is surrounded by sporting paraphernalia and carries a golf bag on his back. First published by Gilbert Dalziel in 1884, *Ally Sloper's Half Holiday* became the first weekly comic magazine to be based on a single character, with images by the cartoonist William Giles Baxter. William Fletcher Thomas took the position as the principal artist for *Ally Sloper* after Baxter's death in 1888; Tom Downey was also an artist and contributor.

[c.1900]

£450 †

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FINE WATERCOLOURS BY HELEN ASPINALL

2. **ASPINALL, Helen Robinson.** Manuscript Commonplace Book Containing Ten Fine Watercolours. 62pp ms. in various hands on paper watermarked J & R Turner, including ten fine watercolours, one pen & ink sketch, & one pencil drawing; one leaf excised, with two further excisions repaired. Bound with blanks in a 4to album of orig. olive green glazed cloth; worn but sound. Elaborate illustrated manuscript inscription of 'H. R. A[spinall]'. [89979]

¶ An attractive and highly accomplished commonplace book belonging to Helen Robinson Aspinall, 1806-77, daughter of John Aspinall, 1779-1851, and his wife Jane, daughter of Edward Robinson. John Aspinall was a Justice of the Peace and Deputy Lieutenant of Lancashire, and a governor of Clitheroe Grammar School. He inherited the family estate, Standen Hall, near Clitheroe, from his great uncle, also John, in 1784, aged just five. It was in turn passed to his only son the Conservative M.P. John Thomas Walshman Aspinall, 1812-65, brother of Helen. The final entry in Helen's commonplace book, simply 'End', beautifully illustrated in watercolour, is dated March 1836, shortly before she married John Lomax of Clayton Hall.

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The 12 highly accomplished illustrations, are most initialled H.R.A. Six are character studies, two are botanical, and one is inscribed 'Eta tree, from the leaves of which the South American Indians make their Hammocks'. The manuscript, largely original but including poems by Horatio Smith, Samuel Rogers and Thomas Babington Macaulay is typical of a young gentlewoman's commonplace book. It includes numerous entries of poetry and prose presumably by friends and family; these contributions are largely inscribed with initials which include J.W., J.L., L.G., A.A., and T.H.L. among others. The only names mentioned are Miss Lyon, L.G. Russell and Eliza Whitaker who is recorded as living in Roefield, Clitheroe and Simonstone Hall, Lancashire, in *The Gentleman's Daughter*, by Amanda Vickery, 1999. Pieces include 'Search for Content by the late Revd. J Wilson, Master of the Free Grammar School, Clitheroe', 'Verses upon a gentleman drinking a bumper of wine', and affectionately 'An address to a lady who said she was unhappy'.

'To Mr Penn' is a humorous admonishment of a young man:

My Daughter you say behav'd rudely last night
Because you don't dance, quite as well as you write,
If the custom was chang'd & folk danc'd on their head,
There are very few partners she'd choose in your stead,
For each girl of discernment this sentiment feels
You'll gain more by your head, than you'll lose by yr. heels
To this complaint of Ld. Onslow's, a gentleman replied
Your case little Onslow is very well put
But a mighty good pen has no need to be cut'.

1827-1836

£1,200



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ORIGINAL ILLUSTRATION FOR AUSTEN'S 'PERSUASION'

3. **(AUSTEN, Jane) BROCK, Charles Edmund.** [Persuasion] Watercolour Illustration for the 1909 J.M. Dent & Co. Edition of Persuasion. Politely Drew Back and Stopped to Give Them Way. Watercolour, signed & dated. 29 x 28.5cm. Framed & glazed. [93927]

¶ Inscribed with publication details below mount. Provenance: Chris Beetles. Exhibited at The British Art of Illustrations 1870-2010, number 111. An original watercolour illustration for *Persuasion*, published by J.M. Dent & Co. in 1909.

1909

£1,200 †

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ORIGINAL ILLUSTRATION FOR AUSTEN'S 'PERSUASION'

4. (AUSTEN, Jane) **BROCK, Charles Edmund.** [Persuasion] Watercolour Illustration for the 1909 J.M. Dent & Co. Edition of Persuasion. Lady Dalrymple & Miss Carteret Escorted by Mr Elliot & Colonel Wallis. Watercolour, signed & dated. 29 x 28.5cm. Framed & glazed. [93928]

¶ Inscribed with publication details below mount. Provenance: Chris Beetles. Exhibited at The British Art of Illustrations 1870-2010, number 111. An original watercolour illustration for *Persuasion*, published by J.M. Dent & Co. in 1909.

1909

£1,200 †



LONDON CLOTH FAIR

5. **BAMFORD, Alfred Bennett.** Watercolour of a Cloth Fair, Smithfield. Fine watercolour on board, signed and dated. 24 x 14.5cm. Mounted [50181]

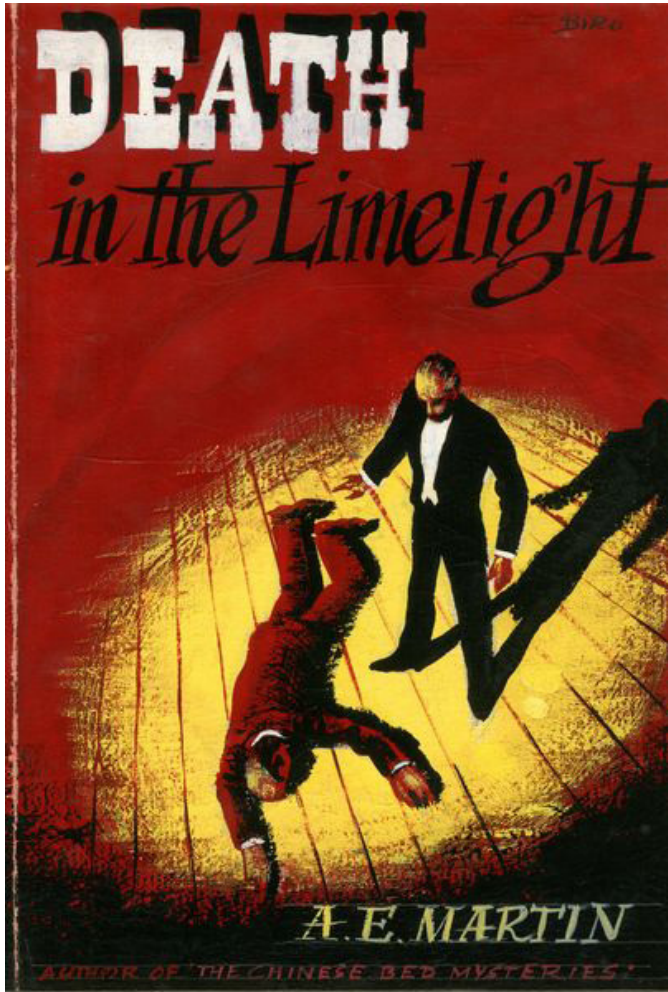
¶ Title from a pencil inscription on verso. Bamford, 1857-1939, was born in Romford and studied art in London before going to teach in Chelmsford. He eventually retired to Cheshire, but collections of his work remain in Essex.

1900

£300 †

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DUST WRAPPER DESIGN FOR DEATH IN THE LIMELIGHT

6. **BIRO, Balint Stephen.** Original Gouache Dust Wrapper Design for 'Death in the Limelight', by Archibald Edwards Martin. Gouache on paper, signed Biro and with Biro's stamp on verso. 19 x 15cm. [84519]

¶ Dust wrapper design for the first English edition of Martin's thriller *Death in the Limelight* first published in New York in 1946. Balint Stephen Biro 1921-2014, known as Val Biro, was an Anglo-Hungarian children's author and prolific illustrator. Some of his more notable cover designs were for C. S. Forrester's *Hornblower* series including *Mr. Midshipman Hornblower*, *Lieutenant Hornblower*, *Hornblower and the Atropos*, and *Hornblower in the West Indies*.

[c.1956]

£220 †

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FROM THE COLLECTION OF ALBERT M. COHN

7. **CRUIKSHANK, George.** An Album of Original Drawings, Sketches and Manuscript. 28 items, 18 signed, edge-mounted into 4to album. Early 20thC full crushed maroon morocco, gilt ruled borders, front board lettered in gilt: 'Original Drawings by George Cruikshank. Early Sketches and Notanda'; extremities a little rubbed. Armorial bookplate of Albert M. Cohn on leading pastedown. a.e.g. [93820]

¶ A substantial album of original sketches and manuscript from the collection of the Cruikshank collector and bibliographer Albert Mayer Cohn. Cruikshank seemingly drew or wrote on anything within reach and here, his artwork adorns letters, manuscript lists, envelopes and assorted ephemera, including an invoice from Draper Charles Coleing, Commercial House, an invitation from the Council of the Photographic Society and on a printed letter from the British Institution for Promoting The Fine Arts in the United Kingdom. Included in this collection is a letter to English Artist Andrew William Delamotte, 1775-1863, in which Cruikshank notes his prolific output: 'I cannot give any idea of the number of drawings and etchings I have made - some where about a cart load - of rubbish with a few tolerable specimens here & there'. The 'cart load' in this volume includes typical Cruikshank pencil portraits of heads, self portraits, an array of horses, and preliminary sketches and notes for characters and publications. Above a sketch of a fisherman coming home, is the words for 'a sign': 'I wonder why the fish don't bite, if they were as hungry as I am they would bite fast enough'. This was published as part of a sketch, 'Pisces - Too Deep', in Cruikshank's *Comic Almanack*. Other named sketches include 'The Three Witches', 'The Rival Grotto', and 'The Falling Angels', an illustration to Milton's *Paradise Lost*.

[c.1834-1875]

£4,500

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‘AN EAST-END CLUB HOUSE’

8. **(CRUIKSHANK, George)** Original Pencil Sketch for ‘An East End Club-House’, published in ‘Our Own Times’. Pencil sketch enhanced with green watercolour, 10 x 16cm, with six smaller sketches (one in ink) & numerous pencil annotations in the margins. Sheet 18 x 22, laid down, mounted, framed & glazed. [92775]

¶ Princeton note a sketch of the same title in their Cruikshank collection (CO256) which also includes the original sketch, ‘The Ragged School’, also published in *Our Own Times*. *Our Own Times* (Cohn 193) was issued in only four original monthly parts, dealing lightly with subjects like Ragged Schools, sweated labour, hydropathy and other social issues, associated with the ‘Hungry Forties’. Each issue includes a plate by Cruikshank. ‘With these designs’, writes Richard Vogler, Cruikshank ‘places himself in the mainstream of nineteenth-century humanitarianism... The obscurity of the magazine in which these etchings appeared has caused them to remain virtually unknown to most scholars concerned with the Victorian age - a regrettable situation

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since they so aptly chronicle major social problems' of the time. Here, Cruikshank sketches seven working people and children on a cramped bench, with two more cooking at an open fireplace. As was his way, he surrounds the sketch with a series of six vignettes and numerous pencil notes. On the right hand margin he writes: 'to be asked for on Xmas Eve, a shin of beef... a fat goose... bottle of gin, 2 gallons of beer... & no gammon, good nature, indignation, Raffle... dance... contrast this with the "Club House".'

[c.1846]

£1,800 †



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9. **(DERBY, Mary)** Pencil Sketch, heightened in white, of a rural scene. Pencil sketch, heightened in white. 25 x 34 cm. [85306]
¶ A mill house with water wheel, river, cows in foreground. By Mary Derby, a pupil of Edward Lear.
[c.1840?] £180 †
10. **(DERBY, Mary)** Pencil Sketch, heightened in white, of The Old Hall, Calgarth. Pencil sketch. 25 x 34 cm. [85308]
¶ Inscription in lower right corner: Calgarth, Old Hall. Sepr. 14th. A picturesque cottage and barn to the left, trees to the right.
[c.1840?] £220 †
11. **(DERBY, Mary)** Pencil Sketch, heightened in white. Pencil sketch, unsigned. 25 x 34 cm. [85310]
¶ A bleak landscape, two figures walking away past a wind-bent tree, with mountains in background.
[c.1840?] £180 †



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FINE PORTRAIT OF JOHN BRAHAM, THE ACTOR

12. **(DICKENS, Charles) (BRAHAM, John)** Fine Original Miniature Watercolour Portrait of John Braham. Watercolour on ivory (extreme left edge continued on to card). Head & shoulders, facing forwards, in a handsome oval gilt mount, glazed. Image 11 x 8cm; frame 13.5 x 11cm. [69267]

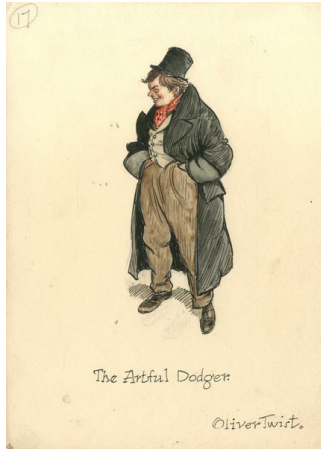
¶ An attractive and very well executed head & shoulders portrait of the singer and theatre manager John Braham. The subject gazes confidently directly ahead, his long dark curls parted to one side, with a fur-collared cloak thrown loosely over his shoulders. It is a fine portrait of a youthful Braham, very much in the romantic tradition. Braham, 1774-1856, was one of the leading performers of his day, with an international reputation and a circle of well-connected friends. His life began in humble circumstances: he was born into a poor Jewish family, and after being orphaned at a young age was said to have scratched a living selling pencils on the street. A chance encounter with a musical producer while singing outside London's Great Synagogue steered him towards a singing career, and eventually propelled him to fame and fortune. His connection with Dickens was established early in the writer's career. In January 1836, Dickens penned a positive review of Braham in the *Morning Chronicle*, ensuring the singer was well disposed towards Dickens's advances when he requested Braham take a part in his light opera *The Village Coquettes*. Braham, much flattered, accepted the proposal, eventually taking the lead part in the piece, which premiered at the St. James Theatre in December the same year. The opera, with music by John Hullah, was performed to enthusiastic audiences, but failed to impress the critics, who, Dickens noted, 'blow their little trumpets against unhappy me most lustily' (*Pilgrim Letters*, vol. I). Dickens remained friendly with Braham, who introduced him to John Pritt Harley, who also performed in *The Village Coquettes*, and to whom the published version was dedicated.

[c.1810?]

£3,800 †

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DESIGNS FOR CIGARETTE CARDS

13. (DICKENS, Charles) (BRITISH AMERICAN TOBACCO.) 28 Hand-Coloured Pen and Ink Designs, produced by British American Tobacco for a series of cigarette cards published in 1919. (British American Tobacco.) Pen & ink drawings, finished in watercolours. Each image approx. 7 x 14cm, on artist's board, 14 x 19cm. Most numbered in pencil in upper left corner. [90862]

¶ The accomplished artist is not identified. The completed series ran to 40 cigarette cards (see also next item).

[1919]

£450 †

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ORIGINAL KYD ILLUSTRATIONS FOR GREAT EXPECTATIONS

14. (DICKENS, Charles) CLARK, Joseph Clayton, "Kyd". [Great Expectations] 12 Ink and Watercolour Character Studies Illustrating Great Expectations. Drawn in colours by "Kyd". Designs for a titlepage, list of plates, & 12 plates, in pen & ink, finished in watercolour; titlepage & list of plates sl. spotted. 14 designs in total, on cream paper, mounted, framed & glazed. Images approx. 9 x 14cm, frames 24 x 31cm. [90736]

¶ A splendid suite of twelve original pen & ink drawings, illustrating *Great Expectations*. These designs were apparently unused; we can find no published edition of the novel with designs by Kyd, and most of them (with the exception of Abel Magwitch and Mr. Pumblechook) were not reproduced as postcards or cigarette cards. A similar suite of original drawings is held at Yale in the Podeschi collection (H1701).

[c.1890]

£850 †

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ORIGINAL DRAWING BY PAILTHORPE

15. **(DICKENS, Charles) PAILTHORPE, Frederick William.** [The Village Coquettes.] Original Watercolour for the Frontispiece to The Village Coquettes, published in 1878. n.p. Signed pencil & watercolour drawing on thick artists' paper, mounted at some point, with image a little browned. Image approx. 9 x 11cm. With an etched & coloured version of the same image, with holograph title added by Pailthorpe in pencil. [67393]

¶ A holograph legend on the engraved version of the image reads, "The Village Coquettes" Act 2 Sc 1st'; it is in Pailthorpe's hand, suggesting this is an early proof copy, taken directly from the original sketch. The scene depicted is that of the altercation between Flam & John, in which Edmunds intercedes to assist the latter who is unarmed. This in fact takes place in Scene Two of the first act, not Scene One of the second. The facsimile reprint of *The Village Coquettes*, where Pailthorpe's design first appeared, was published in 1878. Copies with the frontispiece are scarce; Frederic Kitton, in *Dickens and His Illustrators*, notes that the 'first set of impressions of the frontispiece... was coloured, after which the plate disappeared, so that no plain impressions could be issued'.

[1878?]

£850 †



TWENTY PORTRAITS BY DIGHTON

16. **(DIGHTON, Richard, junior)** Original Pencil and Watercolour illustration of *A Meeting at Tattersalls: hunting men in 1860*. Pencil & watercolour, heightened with gum, unsigned. 26.5 x 21.5cm, laid on to card. [65731]

¶ This image is not located in the BM as a print. Twenty gentlemen dressed in top hat and tails, some holding umbrellas or canes, stand facing directly left or right. The portraits include Baron M. de Rothschild, the Earl of Chesterfield, Lord Henry Bentinck, Sir Tatton Sykes, Sir Richard Sutton, &c. An image of this work (or another version of it) was surveyed by the Courtauld Institute in 1993 (Courtauld Survey PC LXVI no. 65). The Courtauld version is titled *A Meeting at Tattersalls: Hunting Men in 1860* and measures 20.5 x 26.5cm. The painting is attributed by the Courtauld to Richard Dighton Junior but is possibly by his brother Joshua. Richard Dighton (senior), 1795-1880, son of the caricaturist and painter Robert Dighton, was a portraitist and satirical artist best known for his style of portraying his subjects in full-length profile. His sons Richard junior and Joshua were also portraitists. It is clear from the Courtauld survey that the style of Richard and his two sons were very similar making attributions of unsigned 'Dightons' very difficult.

[c.1860]

£950 †

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ORIGINAL WATERCOLOUR

17. **DIGHTON, Robert.** Original Watercolour for 'Quarrelsome Taylors; or, Two of a Trade Seldom Agree'. Watercolour, signed 'Dighton del', manuscript title beneath; small section beneath image neatly cut away. Approx. 35 x 25cm. Mounted, framed & glazed. [93845]

¶ A magnificent original watercolour by Robert Dighton for a print published by Bowles & Carver in c.1794 (see George BM Satires 8595). George describes it thus: 'A ragged "botching tailor" is climbing out of his bulk or stall (right) to attack with his goose a tailor who hastens from him, turning to snip his shears contemptuously. Above the penthouse stall is a placard, "Simon Snip - maks & mendes Mens & Buoyes reddy mad Close. N.B. nete Gallows for Breaches." A garment and a pair of braces hang on a line; within a window is a sheet of patterns. The other, who is neatly dressed, carries a coat under his arm; a book of patterns protrudes from his coat pocket. A street receding in perspective (right) and the façade of a dignified house (left) form a background.' George notes that his original painting was part of the collection of Jeffrey Rose that was sold at Sotheby's on 23 February 1978. Robert Dighton, 1751-

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1814, was the son of the printseller John Dighton and his wife Hannah. He is best known as a popular singer and as a designer of droll mezzotints and engravings. The first prints designed by Dighton were of actors in character for John Bell's edition of Shakespeare's works (1775–6) and for Thomas Lowndes's New English Theatre. He also designed comic literary scenes and later, like this fine example, large caricatures including 'Mr Deputy Dumpling and Family Enjoying a Summer Afternoon' (1781), 'The Return from a Masquerade—a Morning Scene' (c.1784), or 'The Frenchman in Distress' (1797). (ODNB online.)

[c.1794]

£9,800



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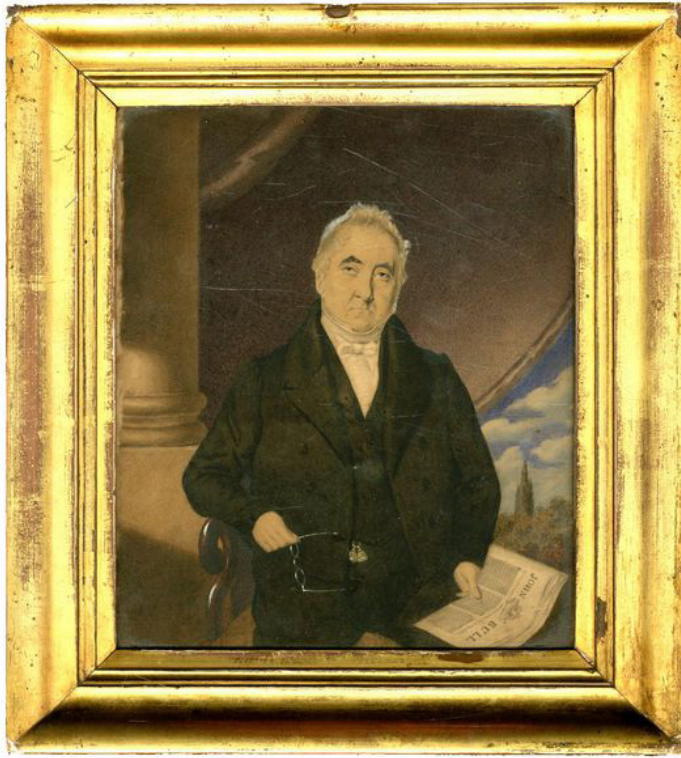
ORIGINAL WATERCOLOUR

18. **DIGHTON, Robert.** Two Original Watercolours. 'The Harmony of Courtship' and 'The Discord of Matrimony'. Two watercolours, signed 'Dighton del', with pencil title beneath & ink number, 406 & 407 respectively. Both approx. 15.5 x 11cm. Framed & glazed. [93846]

¶ A charming pair of original watercolours by Robert Dighton, printed as mezzotints by Bowles & Carver (see George BM Satires 8920 & 8921). In 'The Harmony of Courtship', a couple lean into other affectionately as they gaze into one another's eyes. In 'The Discord of Matrimony', the same couple, the lady with her back to her husband, scowl at each other with venom. See note on Dighton in previous item.

[c.1796]

£3,000



PORTRAIT OF A REGENCY BOOKSELLER

19. **(HUGHES, Robert)** Original Watercolour Portrait of Richmond Bookseller Richard Hughes. Watercolour on paper. Glazed in the orig. contemp. giltwood frame, back board with pasted-on biographical note; frame with some light wear to extremities. Image approx. 17.5 x 20cm; frame approx. 25.5 x 28cm. Overall in a very good state of preservation. [88963]

¶ A watercolour portrait depicting the Regency-era bookseller and reading room proprietor Robert Hughes (d.1852) of Richmond. An ink note on the back of the frame written by a descendant offers some biographical details: 'portrait of Robert Hughes, ob. 25th Dec 1852 at 78 years, bookseller and reading room proprietor, Richmond, Surrey... When King George III lived at Kew Palace he used to walk across the palace grounds to Robert Hughes' reading room to read the papers... this portrait was painted by a strolling artist... R.H. wished the paper *John Bull* to be painted in his hand but later he disapproved of the paper & was sorry that it had been so painted... The church is Richmond, Surrey... it seems probable that this portrait was painted in 1821 or 1822'. Hughes seems to have retired in 1841. *John Bull*, which Hughes is depicted holding here, was edited in 1820 by the writer and hoaxer Theodore Edward Hook, 1788-1841.

[c.1821]

£1,500 †



THE TAILOR'S SHOP

20. **LEECH, John.** Original Pencil and Watercolour Sketch, The Tailor's Shop. Pencil & watercolour sketch, signed, approx. 12 x 10cm. Mounted framed & glazed. [92781]

¶ A gentleman talks to his tailor. By John Leech, 1817-1864, caricaturist and illustrator best known for his contributions to *Punch* and for his illustrations to Charles Dickens's *Christmas Carol*.

[c.1845]

£450 †

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NIXON IN AMSTERDAM

21. **NIXON, John.** Original Pen and Ink Caricature, 'Amsterdam Shanks Leggs Servant Shaving Him'. Pen, ink & wash on paper, edge mounted on to sl. larger sheet. 17 x 22.5cm. Mounted. [93849]

¶ Provenance: Hospital de la Povidence (French Hospital), Rochester. Inscribed in Nixon's hand with the title 'Amsterdam, Shanks Leggs Servant Shaving Him', and identifying the two other characters (to the left and right) as 'J. Nixon' and 'G. Nixon'. The scene is in a large bed chamber with a portrait of Emperor Joseph on the far wall above a large fireplace. John Nixon, 1755-1818, was 'not only an able landscapist, but also a notable caricaturist'. His primary business, alongside his brother Richard, was as an Irish merchant, and it is almost certainly within this context, that he travelled to the scene of this sketch, in Amsterdam.

[c.1790]

£2,200

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WITH FIFTY ORIGINAL DRAWINGS BY PHIZ

22. **(PHIZ, pseud. Hablot K. Browne) PELHAM, Camden, pseud.** The Chronicles of Crime; or, The new Newgate calendar. Being a series of memoirs and anecdotes of notorious characters who have outraged the laws of Great Britain from the earliest period to the present time. Embellished with 52 engravings from original drawings by 'Phiz'. FIRST EDITION. 2 vols. Thomas Tegg. Half titles, fronts, plates, extra-illustrated with 50 original designs for the plates by Phiz. Sl. later full scarlet crushed morocco by Rivière & Son, gilt spines, borders & dentelles; sl. wear to head & tail of spines, hinges a little worn, with neat repairs to leading hinges. t.e.g. A handsome copy in custom-made double slipcase imitating a pair of morocco-bound volumes. [91049]

¶ A unique copy of Pelham's compendium of criminals, bound with fifty of Phiz's original designs for the plates, appearing opposite their printed versions. The original sketches are for the most part in pencil, and in a few places have been finished with a colour wash. Ten of the designs are further embellished with sketches and doodles in the margins or on the reverse. Phiz has added manuscript titles to the drawings, and indicated where they are to appear in the text. Phiz, the pseudonym of Hablot Knight Brown, was one of the finest book illustrators of his generation, best known for his fruitful and long-running collaboration with Charles Dickens. He illustrated ten of Dickens's works, while also providing plates for among others, Lever, Ainsworth, and Smedley. Descended from a Huguenot family, he was born in Lambeth in 1815, and died

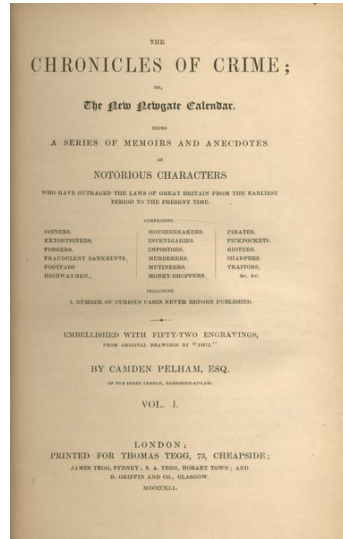
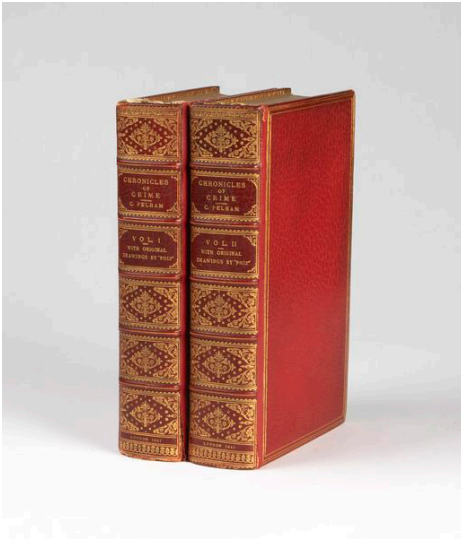
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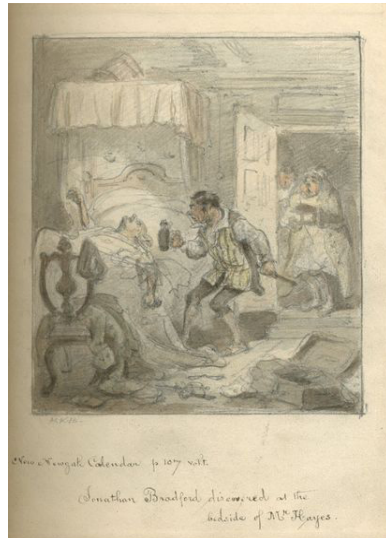
in Brighton in 1882. Here, Phiz provides wonderfully vivid graphic accompaniment to the historical 'memoirs and anecdotes' of notorious crimes detailed by the pseudonymous Pelham. Included among Phiz's original drawings are particularly fine illustrations of Burke and Hare, Wilkes' riots, Witchery at Woodstock, the Torture of Louisa Calderon in Trinidad, the Murder of Gally and Chester by smugglers, and the Discovery of Captain Grant and his band. The frontispiece to volume I, accompanied with the original sketch is simply inscribed 'Head on a Pole', with the full caption on the sketch being: 'The head of her murdered husband exposed on a pole, in the Churchyard of St Margaret Westminster'.

1841

£19,500



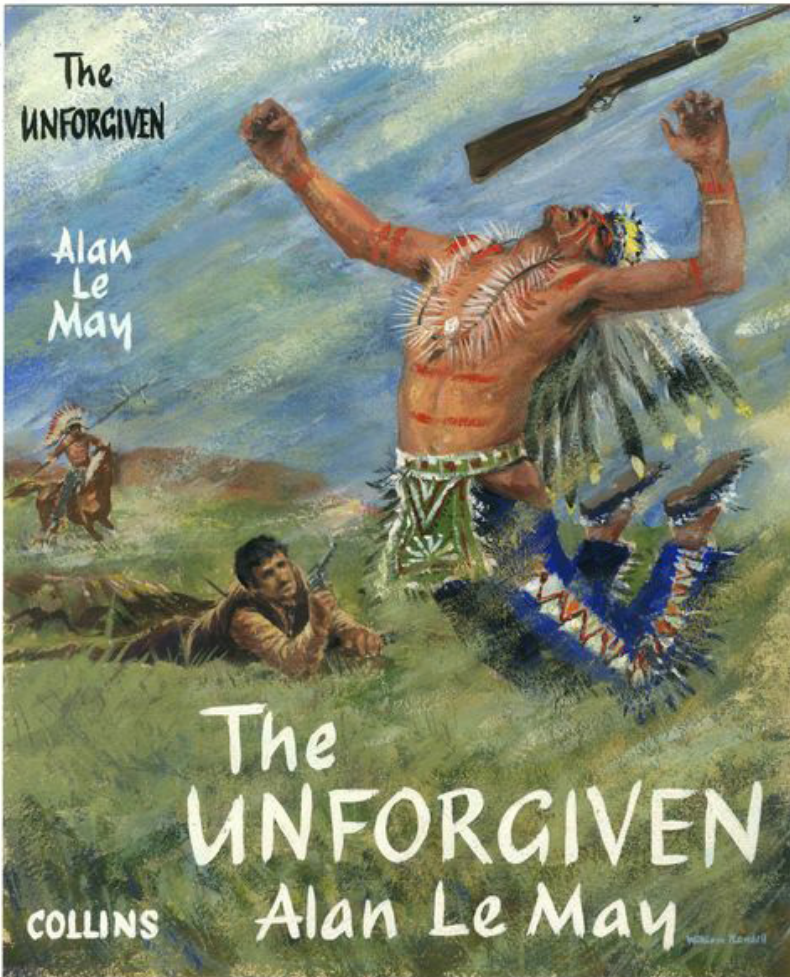
hss
New Fleetgate Calendar p. 17 v. 1.
Burglar attempting to resist - Mr. Porter.



New Fleetgate Calendar p. 107 v. 1.
Jonathan Broadford discovered at the
bedside of Mr. Hayes.

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



DUST WRAPPER DESIGN FOR CLASSIC WESTERN

23. **RENDELL, William.** Original Gouache Dust Wrapper Design for 'The Unforgiven', by Alan Le May. Gouache on paper. Previously laid on to the orig. printer's board with printer's marks & annotations, printed label, completed in ms., on verso. 26 x 21cm. [84521]

¶ First published in New York in 1957. The author's second classic western novel, following *The Searchers* (1954), both of which were adapted for cinema. Both the book, and the 1960 film directed by John Huston and starring Burt Lancaster, highlighted the issue of racism against Native American people.

[c.1958]

£180 †



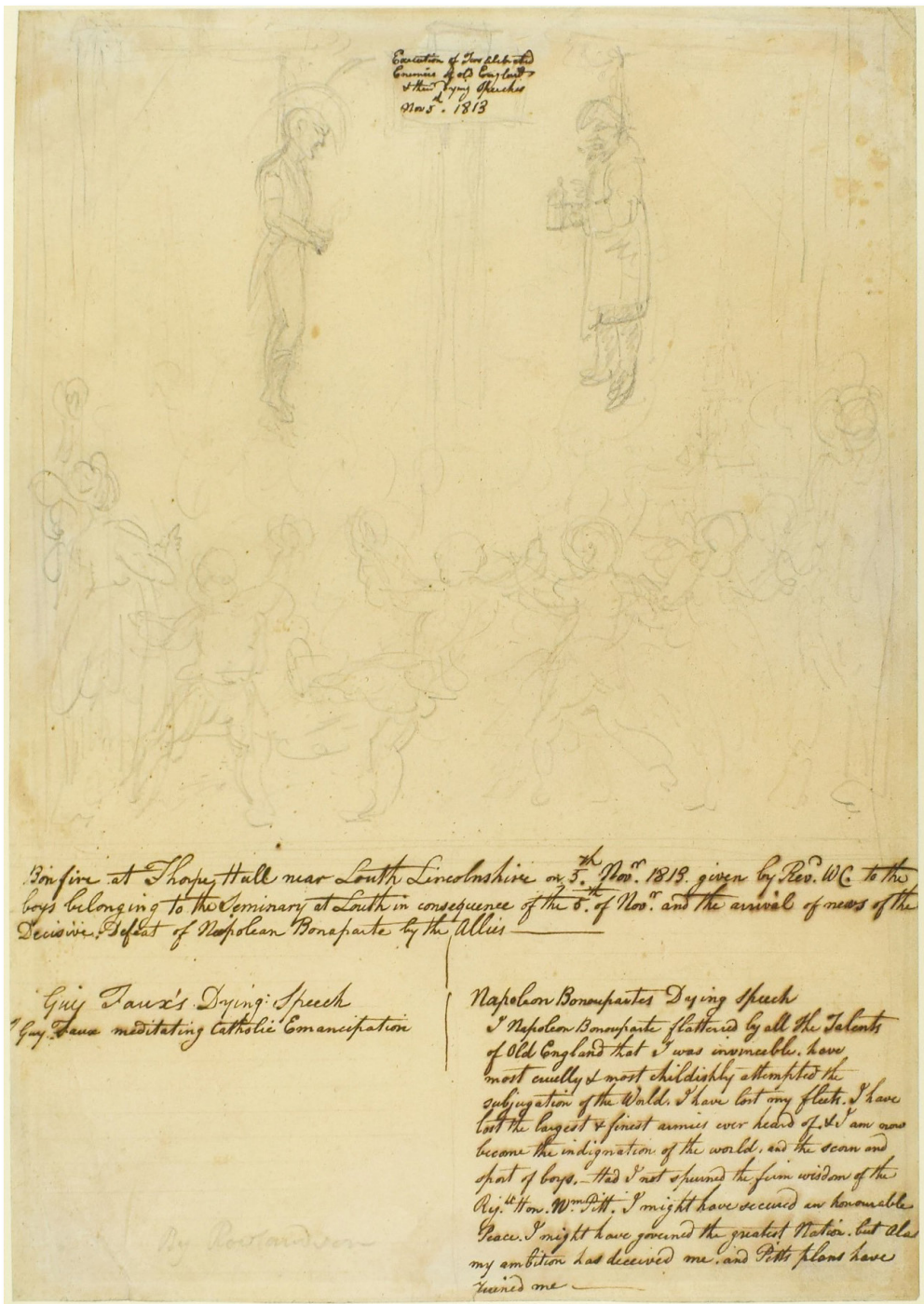
PALACE OF FONTAINEBLEAU BY A.E. RICHARDSON

24. **RICHARDSON, Albert Edward.** Original Watercolour of the Gallery of Henry II, Palace of Fontainebleau. Watercolour, signed with initials twice in lower right corner (The original signature, along with an inscription, is faded but still legible); framers' tape on left & lower margins with additional signs of tape on margins of verso. 37 x 27cm. Mounted on cream card. [65741]

¶ Albert Edward Richardson, 1880-1964, was an eminent English architect whose commissions included the Manchester Opera House, the Financial Times Building in Cannon Street, and the restoration and renovation of numerous historic buildings including Somerset House. Richardson, like Randolph Caldecott before him, has a connection with 46 Great Russell Street. His office is recorded at this address before the Great War. The Chateau of Fontainebleau, located 55 miles from Paris, is constructed on the site of a 12th century building used by Louis VII. Henry II, who ruled as King of France between 1547 until his death in 1559 was responsible, along with his predecessor Francis I, for a major reconstruction of Fontainebleau including this Gallery, designed by the architects Philibert Delorme and Jean Bullant.

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



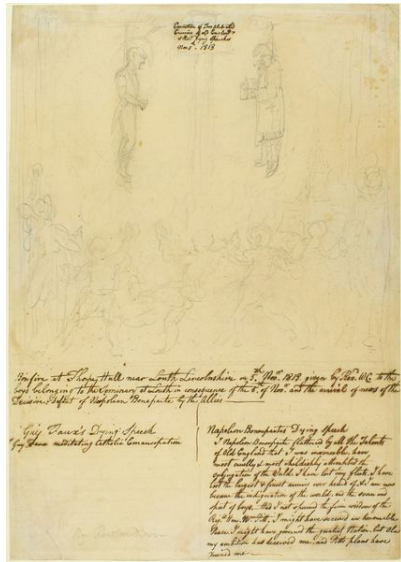
Execution of two soldiers
Guerrilla of old England
& the young French
Nov 5. 1813

Bonfire at Thrapston near Louth Lincolnshire on 5. Nov^r. 1819. given by Rev. W.C. to the boys belonging to the Seminary at Louth in consequence of the 6. of Nov^r. and the arrival of news of the decisive Defeat of Napoleon Bonaparte by the Allies

Guizot's Dying Speech
Guizot meditating Catholic Emancipation

By Rowlandson

Napoleon Bonaparte's Dying Speech
I Napoleon Bonaparte flattered by all the Talents of Old England that I was invincible, have most cruelly & most childishly attempted the subjugation of the World, I have lost my fleet, I have lost the largest & finest armies ever headed, I am now become the indignation of the world, and the scorn and sport of boys. Had I not spurned the firm wisdom of the Right Hon. Wm Pitt, I might have secured an honourable Peace, I might have governed the greatest Nation, but alas my ambition had deceived me, and Pitt's plans have ruined me



EXECUTION OF TWO CELEBRATED ENEMIES

25. **ROWLANDSON, Thomas.** Original Pencil Design for ‘Execution of Two Celebrated Enemies of Old England and Their Dying Speeches, Novr. 5, 1813. Preliminary pencil sketch with annotations in ink. 34.5 x 24cm. Framed & glazed. [93929]

¶ With a very nice copy of the hand-coloured print published by Ackermann on November 27th, 1813, framed & glazed. See George BM Satires, 12103: ‘The arms of two gibbets extend symmetrically, high above a bonfire; between them is an equally high post supporting a board on which the title is etched. From one (right) dangles a realistic effigy of Napoleon (scarcely caricatured) in cocked hat, uniform, and Hessian boots. From the other hangs a ruffianly fellow holding a dark lantern. They face each other in profile. The fire is under Napoleon; smoke and flames drift towards Guy Faux. Country people cheer the bonfire, with two boys capering hand in hand in the centre foreground. Below the design (an alternative title): “Bonfire at Thorpe Hall near Louth Lincolnshire on 5th Novr 1813 given by ye Revd W. C. to the boys belonging to the Seminary at Louth in consequence of the arrival of news of the Decisive Defeat of Napoleon Buonaparte by the Allies at 11 O Clock P M on ye 4th & Louth Bells Ringing all night.” Below is etched in two columns (left): “GUY FAUX’S DYING SPEECH I Guy Vaux meditating my Country’s ruin by the clandestine and diabolical means of Gunpowder Plot, was most fortunately discovered and brought to condign punishment by Old England and here I bewail my fate.” “NAPOLEON BUONAPARTES DYING SPEECH [right]. I Napoleon Buonaparte flattered by all The French Nation that I was invincible, have most cruelly and most childishly attempted the subjugation of the World, I have lost my fleets, I have lost the largest and finest armies ever heard of, and I am now become the indignation of the World, and the scorn and sport of boys. Had I not spurned the firm wisdom of the Right Hon. Wm Pitt I might have secured an honourable Peace. I might have governed the greatest Nation but Alas my ambition had decieved me and Pitts plans have ruined me”.’



A COUNTRY SCENE

26. **ROWLANDSON, Thomas.** Original Watercolour of A Country Scene. Watercolour, pen & ink, signed & dated. Approx. 13.5 x 22cm. Framed & glazed. [85195]

¶ A rural scene in typical Rowlandson style. A carriage, with two female passengers and its driver, passes in front of a house, waved on by a resident in the doorway and observed by two others standing by.

1817

£1,500 †



THE ADMIRER

27. **ROWLANDSON, Thomas.** Original Watercolour. (The Admirer.) Pencil, watercolour & wash on paper, 15 x 11 cm, laid down, mounted, framed & glazed. [92773]

¶ A fair young lady adorned in a white dress, leans through a window at the top of a ladder. She looks below her to see an adoring elderly man admiring her ladder... Or something to that effect.

[c.1800]

£2,200 †



QUENTIN DUWARD

28. (SCOTT, Sir Walter, Bart.) STRACHAN, P.L. Original Watercolour. 'Quentin Durward'. Ink & watercolour on paper, with signature P.L. Strachan in lower right corner. Image 22.5 x 15cm, mounted on cream card, 38 x 32cm. [81219]

¶ An accomplished mid-Victorian watercolour depicting a well-known scene from Sir Walter Scott's novel of 1832, *Quentin Durward*. Scott's eponymous hero stands with sword drawn and a glowering countenance, his anger directed at two cloaked travellers, one of whom draws his sword in response. Durward's assailants are in fact Louis XI and his companion Tristan l'Hermite, Marshall of France, disguised as merchants. The king admires Durward's vim, and goes on to bring him into his confidence. Of the artist, P.L. Strachan, we can find no further information.

[c.1850]

£250 †



CHARLES MACKLIN PLAYS MACBETH

29. (SHAKESPEARE) (MACKLIN, Charles) [Macbeth] Original Ink and Pencil sketch. I see thee yet in form as palpable as this which now I draw. Brown ink & pencil over two conjoined sheets of differently watermarked laid paper, one being 'Pro Patria Eiusque Liberate', expertly laid onto Japanese tissue; the odd mark, sl. browned. Mounted. 31 x 23cm. [92772]

¶ A scene from *Macbeth* Act 2 Scene 1 with Macbeth, in full tartan, speaking the line: 'I see thee yet in form as palpable as this which now I draw'. Beneath the inscription is 'Macklin', a reference to the pioneering and long-lived actor Charles Macklin, 1690-1797, who played the role of Macbeth in 1772 at Covent Garden. See Haewood 3148 for the Pro Patria watermark design noting dates with this image between c.1745-c.1769.

[c.1772]

£580 †



CAPTAIN WYNNEGATE

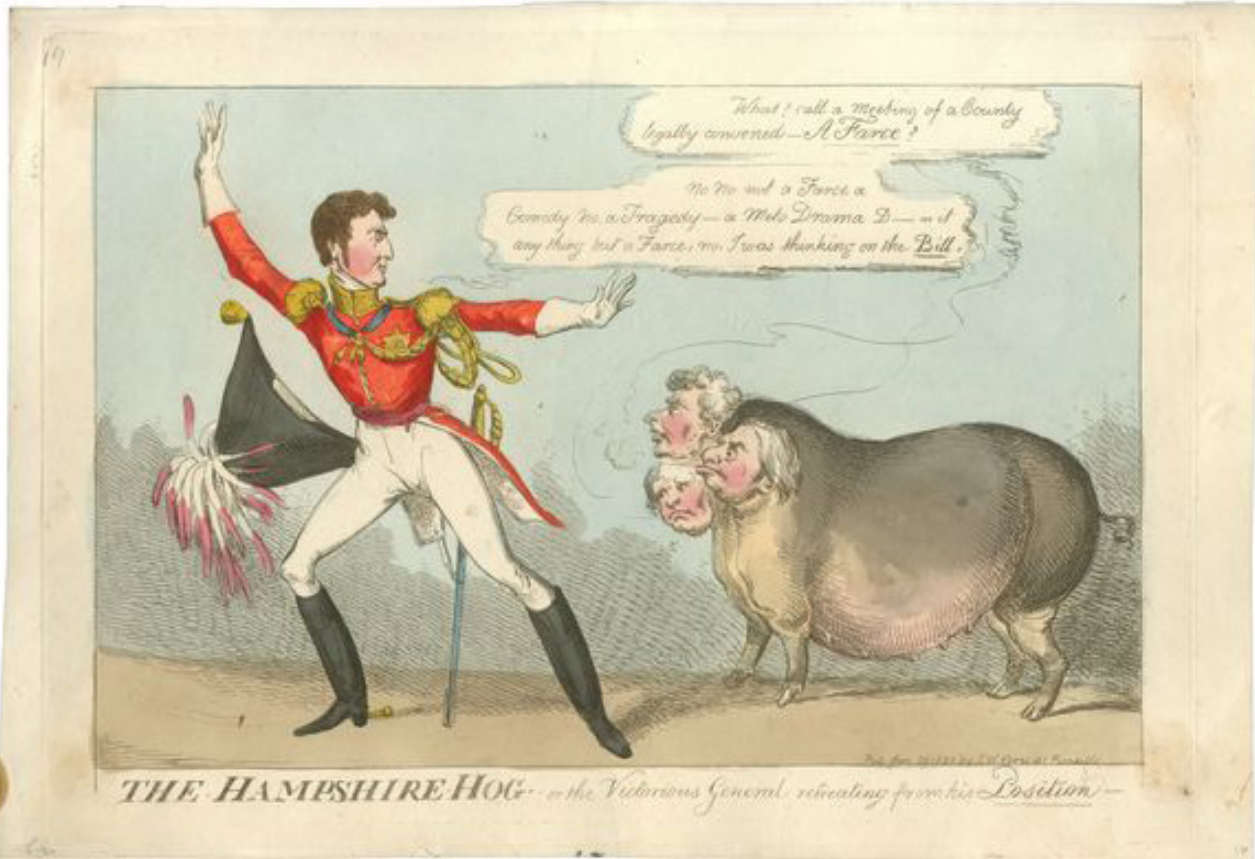
30. **(WALLER, Lewis) HAVILAND, Frank.** Original Pencil Drawing of Lewis Waller as Captain James Wynnegate. Pencil on card, signed; signs of adhesive on margins. 27 x 38cm. Mounted on cream card. [62428]

¶ Published in the *Illustrated London News*, January 1908. Frank Haviland (not to be confused with cubist painter and friend of Picasso, Frank Burty Haviland) was a regular contributor to the *Illustrated London News*, largely drawing portraits from the London theatres. William Waller Lewis, 1860-1915, stage name Lewis Waller, was an English actor and stage manager best known for his roles in swashbuckling romances. Despite being an accomplished Shakespearian actor, Waller was often ridiculed for his more puerile roles and the antics of his travelling fan club known as the K.O.W., Keen on Waller. Captain James Wynnegate was the main character in *A White Man* produced at the Lyric Theatre in early 1908. Written by the American playwright Edwin Milton Royle, the play first appeared at Wallack's Theatre on Broadway in 1905 under its original title *The Squaw Man*. The story is a tale of an Englishman who escapes to the Wild West of Montana under the alias Jim Carson. After various scrapes he marries and has a son by the daughter of an Indian Chief; there is no happy ever after.

[1908]

£280 †

PART II: PRINTS & A PHOTOGRAPH



HAMPSHIRE HOG

31. **PRINT. ANONYMOUS.** The Hampshire Hog; or, The victorious general retreating from his position. S.W. Fores. Hand-coloured etching, 25 x 35cm. [92780]

¶ George BM Satires undescribed. A caricature of the Duke of Wellington fleeing before a huge pig with a triple head of three enraged County members. The text refers to a Hampshire county meeting that the Duke had called a farce.

Jan. 29, 1821

£180 †

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



GROTESQUE TEACHERS

32. **PRINT. ANONYMOUS.** Board School Teachers. n.p. Chromolitho. 56 x 22cm. Framed & glazed. [94332]
¶ No copies traced. A caricature in grotesque style depicting two teachers, with bulging amorous eyes, one holding the other's arm with affection. Beneath is the title and two lines of verse: 'You'd much better teach your pupils to write, Than cuddle and kiss when they're out of sight'.

[c.1880]

£75 †

THE DANDY & THE MONKEY

33. **PRINT. ANONYMOUS.** [The Organ Grinder's Monkey] n.p. Chromolitho. 56 x 22cm. Framed & glazed; a few small chips to frame. [94336]

¶ No copies traced. A caricature in grotesque style depicting a dandy in full regalia stand face-to-face with a monkey standing on two feet. Beneath is a two line verse: 'You think you look a dandy with your cane and broad-brimmed tile, But each organ-grinder's monkey thinks you're copying his style'.

[c.1880]

£85 †

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



CRAFTY NEIGHBOUR

34. **PRINT. ANONYMOUS.** To a Crafty Neighbour. n.p. Chromolitho. 56 x 22cm. Framed & glazed. [94334]

¶ No copies traced. A caricature in grotesque style depicting a well-dressed woman with enormous head & large feet. She says: 'Now Do tell me all about it, there's a dear. I won't mention again to a living soul'. Beneath the title is four lines of verse: 'Full of cunning and spleen, and everything mean, Most paltry malice, unneighbourly spite and pride, And yet all the while most lamblike you seem, But quite vain are your efforts your evil to hide'.

[c.1880]

£75 †

A GROTESQUE POLICEMAN & HIS CAT

35. **PRINT. ANONYMOUS.** To a Policeman. n.p. Chromolitho. 56 x 22cm. Framed & glazed. [94338]

¶ No copies traced. A caricature in grotesque style depicting an angry-looking policeman holding a truncheon and a bespectacled cat by a lead. Beneath the title are three lines of verse: 'You're a plucky fellow a blind man could see, And your looks and your manners have quite convinced me, That you never are found where you're wanted to be'.

[c.1880]

£85 †

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



WILKIE COLLINS

36. **PRINT. (COLLINS, William Wilkie) VANITY FAIR.** A Portrait of Wilkie Collins: Vanity Fair. Feb. 3, 1872. Men of the Day, no. 39. "The Novelist who invented Sensation." Vanity Fair. Chromolitho. 20thC mount, frame & glaze. Approx. 33 x 21cm. [92771]

¶ With the accompanying *Vanity Fair* description of Collins pasted to the back board. 'Mr Wilkie Collins... recognised the rudeness of the contrivances hitherto in vogue, and by a far more artistic and conscientious treatment than had yet been attempted, he essayed to revive once more the interest in horrors. He is entitled to be called the novelist who invented Sensation'.

1872

£125 †



BENEFIT OF CRINOLINE

37. **PRINT. CRINOLINE.** “Water”, the benefit of crinoline, and preservation of life. George Newbold. Partly hand-coloured litho.; sl. browning caused by former mount, sl. creasing to upper right corner. 35 x 27cm. [92770]

¶ The BM copy is uncoloured; not recorded on Copac or OCLC. A satire on the buoyancy of Crinoline and it's life saving benefits if you find yourself thrown overboard into the sea.

[c.1855]

£250 †

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



PHANTASMAGORIA

39. **PRINT. CRUIKSHANK, Isaac.** The Phantasmagoria; or, A Review of Old Times. T. Williamson. Hand-coloured etching, 25 x 35.5cm, with good margins. [92777]

¶ George BM Satires 9971. A magician dressed as Napoleon points towards two figures of the past who appear within a magic circle. He displays the two English figures, one morbidly obese and the other wretchedly thin, to two well-dressed and healthy Frenchmen. A satire on the prosperity of France under Napoleonic rule.

March 9th 1803

£280 †

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



REPUBLICAN ATTACK

40. **PRINT. GILLRAY, James.** The Republican Attack. H. Humphrey. Hand-coloured etching, approx. 24 x 34cm. Mounted, framed & glazed. [92774]

¶ George BM Satires 8681: 'The King sits impassively in his badly damaged state coach, which is being assailed by a mob of sansculotte, including Lord Landsowne, Fox, Sheridan the Duke of Grafton, Lord Stanhope and Lord Lauderdale'.

Nov. 1st, 1795

£350 †

ORIGINAL ARTWORK & PRINTS

Jarndyce Books



SIGNED PHOTOGRAPH

41. **PHOTOGRAPH. (HAGGARD, Sir Henry Rider) HISTED, Ernest Walter.** Signed Photographic Portrait. Platinum print, 23 x 27cm, laid down onto sl. indented sheet, 38 x 49cm, printed with 'Histed, 42 Baker Street, London W. Signed in pencil 'H Rider Haggard 1901, Histed'. [67247]

¶ The photographer Ernest Walter Histed, 1862-1947, was born in Brighton but made his reputation whilst working in Chicago and Pittsburgh. He returned to London to establish a photographic studio in New Bond Street and then 42 Baker Street. The National Portrait Gallery, although it does not hold a copy, notes that Histed made a portrait of the novelist Sir Henry Rider Haggard in 1898, by which time he was a hugely popular author. Having returned from South Africa in 1881 he decided against pursuing a career at the Bar, for which he had trained, and instead dedicated himself to writing. Having already written *King Solomon's Mines*, *She*, *Allan Quatermain*, *Jess*, *Cleopatra* and numerous other novels, 1898 saw the publication of *Swallow* (serialised in *The Graphic*) and *Doctor Thorne*.

1901 [1898]

£1,800 †



TRIUMPH OF TRUTH

43. **PRINT. (WILLIAMS, Charles)** The Triumph of Truth; or, The Ghost of Diogenes, more hair on end. Diogenes being observed looking about with a lanthorn alight a noon day, was asked what he was hunting after when he replied, for an honest man. T. Tegg. Hand-coloured etching; one very small internal hole. Plate 35 x 25cm, with small margins. [92776]

¶ George BM Satires 11559: 'Diogenes stands in the House of Commons between the two front benches; both arms are thrown out towards Burdett with a dramatic gesture; in one hand is his lantern, illuminating the patriot at close range; small clouds at his feet indicate that he is a ghost. He turns his head to look steadily at three members on the front Ministerial bench (left), saying: "An Honest Man is the noblest work of God". The three culprits (unidentified) register shame and terror, their hair standing on end. Burdett stands by the front bench (right) on which is his hat, displaying to the frightened Ministers (one intended for Perceval) a document headed "Magna Charta—Pro Rege, lege, grege". Except for one member on the front bench, those behind Burdett stand, five being depicted, three of whom wave their hats. All the occupants of the gallery wave still more emphatically. In the background and on the left is the Speaker's Chair; the diminutive Abbot, author of the famous Warrant, holds up a hand in astonished alarm'.