

# ORIGINAL ARTWORK



# JARNDYCE

# Jarndyce

## Antiquarian Booksellers

Original Artwork,  
Prints, &  
Caricatures

List Four

Including items by or relating to:

Ally Sloper  
J.M Barrie  
Samuel Butler  
George Cruikshank  
Henry Heath  
John Leech  
John Opie  
Thomas Rowlandson

All items (marked †) are subject to VAT (at 20%) for purchasers within the UK.

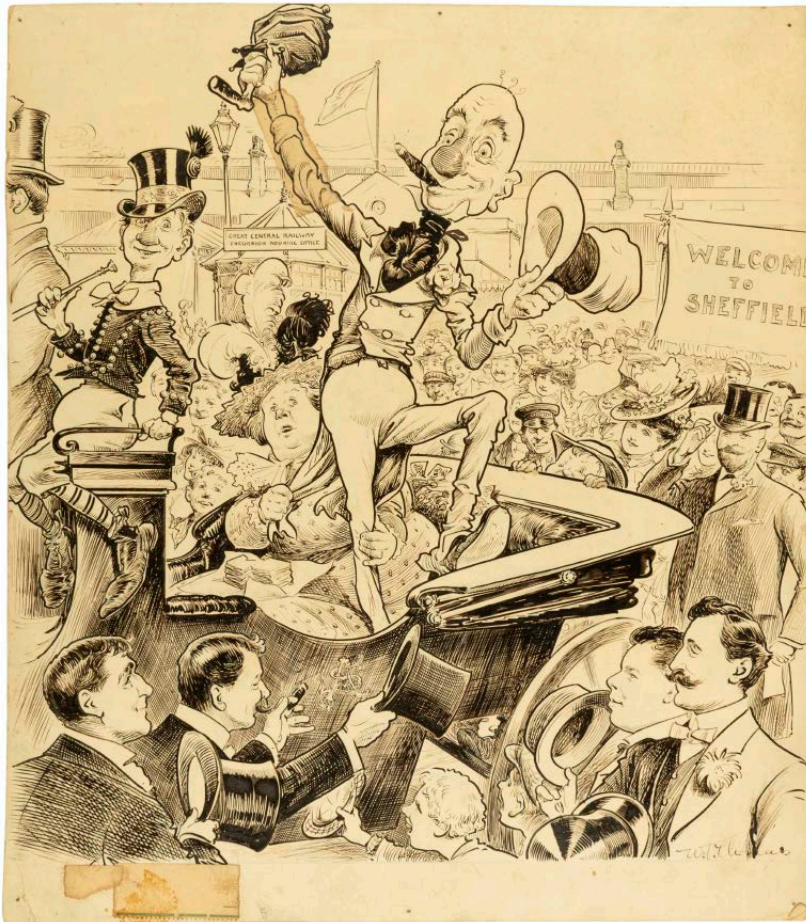
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Part I:

ORIGINAL  
ARTWORK



## ORIGINAL ILLUSTRATION FOR ALLY SLOPER

1. **ALLY SLOPER. THOMAS, William Fletcher.** Welcome to Sheffield. Original illustration for *Ally Sloper's Half Holiday*. Pen & ink on card, one correction made by the artist, signed, printer's marks on verso. 30 x 26cm. [100217]

¶ The comic character of Ally Sloper was created by Charles Henry Ross and first drawn by his wife Emilie de Tessier when he appeared in the magazine *Judy* in 1867. Ross sold the rights to the character to the publisher and printer Gilbert Dalziel and 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. On Baxter's death in 1888 William Fletcher Thomas took the position as the principal artist for *Ally Sloper* until he was replaced by Charles Henry Chapman. This is a rather fine illustration of Ally Sloper, standing in the back of a carriage smoking a cigar, doffing his hat to a large crowd welcoming him to the Yorkshire city of Sheffield.





## ORIGINAL DESIGN FOR A PUBLISHED CARICATURE

2. **ANONYMOUS.** The Upholsterer Turn'd Candidate. Pen & ink & wash on paper, unsigned. Laid down & in a modern mount. 33.5 x 24.5cm. [99463]

¶ See George BM Satires 9945, published by William Holland on July 8, 1802. The BM copy is of the illustration only. The copy at TCD, which is the only other copy located, includes the illustration above two columns of printed type: 'Deeply impressed with a modest assurance, although my Antagonists please to call it downright Impudence! I step forward to entreat your Votes and Interest on this important occasion... I pledge my Honor, I will, to the last Drop of Blood that is left in this poor Carcase, maintain the Laws and Freedom of our Country. GENTLEMEN, I will *Sup Port her* to the End of my Life; and may you, GENTLEMEN, your wives, your children, Grandchildren, and Childrens Grandchildren, also *Sup Porter* to the End of Time'. The illustration shows a very merry candidate for the 1802 elections standing on a 'Patent Water Closet' and bidet, holding (and spilling) a tankard (presumably) of ale inscribed 'Brown Bear Bow Street'. Above the title, in brown ink, is the date and place of publication in contemporary manuscript: 'London Pubd. July 8, 1802, by Will Holland, Oxford Street'.



### MANCHESTER SCHOOL

3. **ARDWICK RAGGED SCHOOL.** The Ardwick Ragged School. Pen, ink & wash on light card, laid on to a later piece of card; sl. marked, signs on verso of removal from an album. 12 x 17cm. [95522]

¶ An accomplished sketch of a long parade headed by two boys holding a large banner inscribed 'The Ardwick Ragged School'. Either side of the wide street are large crowds of onlookers standing in front of terraced buildings all bedecked with flags. The scene is in Manchester where a ragged school was located at Ardwick Green.

[c.1860]

£250 †

# ORIGINAL ARTWORK & PRINTS

Jarndyce Books

LITTLE MINISTER

By J.M. BARRIE.

REANDEAN PRODUCTION.



Act 2 Scene 2.

Scene design by George W. Harris.

THE MANSE.

## THEATRICAL SCENERY FOR J.M. BARRIE'S *THE LITTLE MINISTER*

4. **(BARRIE, James Matthew) HARRIS, George W.** Scene Design for the Little Minister by J. M. Barrie. Act 2 scene 2. The Manse. Watercolour & chalk on paper, mounted with printed inscription: 'Little Minister by J.M. Barrie. Reandean Production' & 'Act 2 scene 2. The Manse. Scene design by George W. Harris'; a few spots to paper surround not affecting image. [100030]

¶ A finished set design for a play based on J. M. Barrie's 1891 novel *Little Minister*. It was produced by Reandean Productions established by the actor, writer, producer and director Basil Herbert Dean and his business partner Alec Lionel Rea. The play was performed at the Queen's theatre in the winter of 1923/24.

[1923]

£350 †





### STREET MUSICIANS

5. **BOLY (?)** Street Musicians. Watercolour on paper, signed 'Boly (?) fecit 1802', 51 x 24cm, tipped on to cream board; sl. dusted. [100203]

¶A highly unusual watercolour of a dark-skinned woman with an elaborate hairpiece, in a shawl & yellow patterned dress, holding song sheets, standing beside a well-dressed man in top hat, blue jacket and yellow trousers who is carrying a music box and playing the pan-pipes. The portraits are full-length and elongated within borders which measure 23cm across the top of the image and 12cm across the bottom. The paper is Dutch, produced in Zaandijk, North Holland, and stylistically the image appears to be continental in origin.



### SAMUEL BUTLER IN CHIAVENNA

6. **(BUTLER, Samuel)** Chiavenna. Watercolour on paper, mounted. 24.5 x 17cm. Inscribed on verso: 'Samuel Butler Chiavenna'. [100028]

¶ An oil painting on canvas by Samuel Butler of almost the same scene at Chiavenna is recorded at St. John's College, University of Cambridge. By the author and artist, Samuel Butler, 1835-1902, made during his extensive travels in Europe, and Italy in particular.

In his notebooks, he recounts his visit to Chiavenna: 'The entrance to this hotel at Chiavenna is through a covered court-yard; steps lead up to the roof of the court-yard, which is a terrace where one dines in fine weather. A great tree grows in the court-yard below, its trunk pierces the floor of the terrace, and its branches shade the open-air dining-room. The walls of the house are painted in fresco, with a check pattern like the late Lord Brougham's trousers, and there are also pictures. One represents Mendelssohn. He is not called Mendelssohn, but I knew him by his legs. He is in the costume of a dandy of some five-and-forty years ago, is smoking a cigar and appears to be making an offer of marriage to his cook. Down below is a fresco of a man sitting on a barrel with a glass in his hand. A more absolutely worldly minded, uncultured individual it would be impossible to conceive. When I saw these frescoes I knew I should get along all right and not be over-charged.'

[c.1887]

£1,250 †

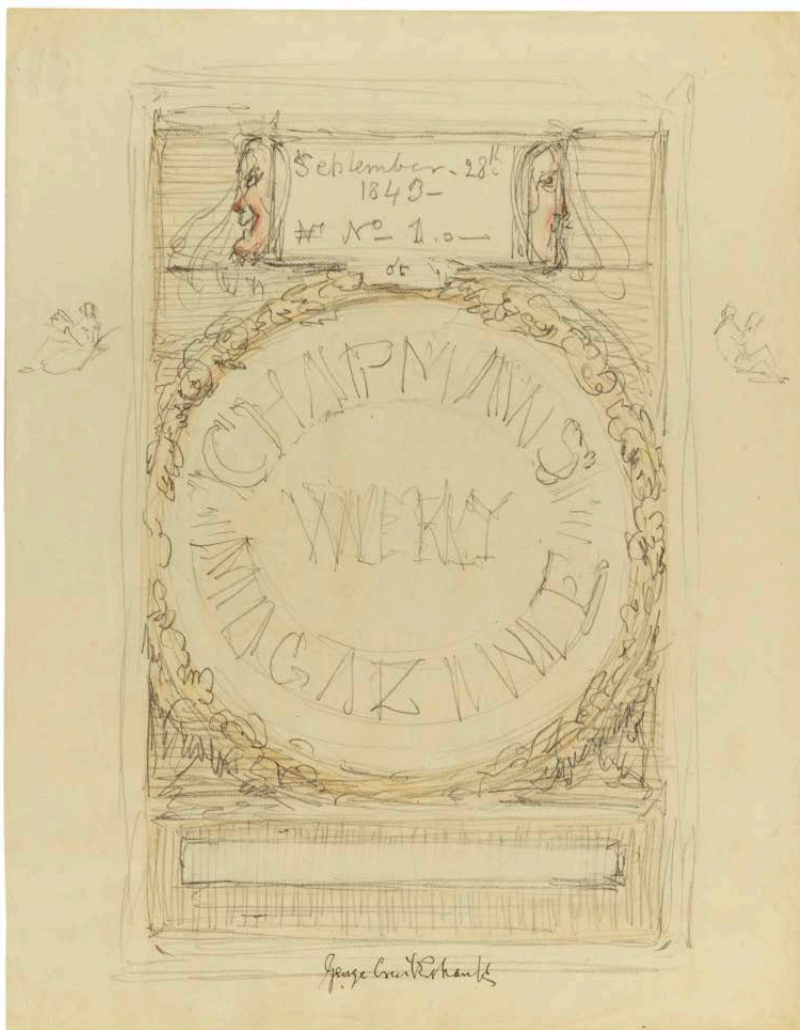


### PORTRAIT OF SARA COLERIDGE BY EDWARD NASH

7. **(COLERIDGE, Sara) NASH, Edward.** A Portrait of Sara Coleridge. Wash & watercolour portrait, signed 'EN, 1816'. Approx 23.5 x 19cm. Mounted, framed & glazed; mount sl. damp marked. [97994]

¶ Inscribed on the back board: 'Sara Coleridge by Edward Nash. Property of Rosemary E. Coleridge Middleton'. A handsome full portrait, unlike any other published portrait, of a teenage Sara Coleridge, 1802-1852, English author and translator and the third child of the poet Samuel Taylor Coleridge and of whom Rosemary E. Coleridge is the great great granddaughter. Coleridge sits beneath a tree, hands clasped, with a faint Lake District view in the background. Edward Nash, 1778-1821, was an English painter best known for his miniature portraits. He was a friend of Robert Southey; their families travelled together to the Netherlands in 1815 and the Nash family stayed on numerous occasions at Southey's house, Greta Hall, in Keswick. A painting by Nash dated 1820 of Edith May Warter, Southey's daughter, and Sara Coleridge, is held by the National Portrait Gallery.





### FRONT COVER DESIGN FOR A SHORT-LIVED PERIODICAL

8. **CRUIKSHANK, George.** Front Cover Design of Chapman's Weekly Magazine. Pencil & watercolour on paper, signed. 22 x 18cm. [100022]

¶ A rough sketch for the front wrapper design of the first issue of Chapman's Weekly Magazine, a short-lived periodical by the publisher John Kemble Chapman. The first number was published on September 28th, 1843 and the last (issue number 7) on November 9th. It is not recorded by Cohn.



### DON FEROLO WHISKERANDOS

9. **(CRUIKSHANK, George) GLOUCESTER ELECTION, 1816.**  
 The Entry of the Blue Candidate into Gloucester!!! Ink & watercolour in muted shades of blue, grey, brown & cream. 21 x 32cm, unsigned, laid on to card. The image is unsigned and trimmed close. [98224]

¶ For the printed version, see Cohn 1092; George 12907. Depicting Robert Bransby Cooper ('Don Ferolo Whiskerandos') the Tory candidate in the contested Gloucester election of 1816 who was defeated by the Whig, Edward Webb. Cruikshank's image shows Cooper entering the city on a donkey, with panniers full of loaves and fishes (indicating Cooper's pursuit of personal gain), pulled on a rope by four men, pushed by two others & cheered on by a crowd outside the Bell Inn.

There are two noticeable differences between the watercolour and the engraving published by William Hone in September 1816: in the watercolour, the inn is named 'The Bell', home of the Tory True Blue Club, but in the engraving it is 'The Marsh Bell'; and - clearly added by the engraver - is a blast from the donkey, farting 'God Save the King!!' not present in the watercolour.

Webb remained MP until 1832 - and was joined by Cooper at the uncontested 1818 General Election.



### A DRAP OF WHISKY

10. **DIGHTON, Robert.** A Drap of Whisky. Watercolour on paper, inscribed & signed, numbered 404 in lower left corner; margins sl. toned. Image 15 x 11cm. [99565]

¶ See BM 2010.7081.1738 for the print made from this original sketch published by Bowles & Carver in 1792. The print is numbered 404. Robert Dighton, 1751-1814, 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 caricatures, published by Carington Bowles, 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.)



### GUANO FROM NAMIBIA

11. **DOLMAN, A.** Three Maritime Scenes Off the Coast of Ichaboe Island. Three watercolours, two signed A. Dolman. [98132]

- ¶ 1. Loss of the Guernsey Lily - Ichaboe. 1844. Watercolour, signed. Previously tipped into an album causing sl. marking. 24 x 32cm.  
 2. The Fleet at Ichaboe. 1844. 26 x 36.5cm. Watercolour, signed.  
 3. Untitled and unsigned watercolour depicting a listing ship on the verge of sinking. 23 x 32cm.

Following the first imports of guano from South America following the devastation of the Napoleonic Wars, the quest for this 'white gold' spread across the globe. In 1843 a Liverpool businessman set up a guano mine on Ichaboe island off the coast of Namibia. Within a year the trade was servicing 450 ships. By May 1845 Ichaboe was deserted having been cleared entirely of its resource.

[c.1844]

£480 †





11





### A FRUSTRATED WRITER FAILS TO CLIMB PARNASSUS

12. (GRINAGAIN, Giles), pseud. (HOWITT, Samuel?) The Restive Pegasus; or, The dramatic author foiled in his endeavor to ascend Parnassus. Watercolour, pen & ink, unsigned. Drawn in outline in pencil on verso. 21 x 28cm. [99461]

¶ See George BM Satires 10334, the printed version replacing 'endeavor' with 'attempt' in the title. Included in this design - but not appearing in the print - is a speech bubble emanating from the man riding his donkey: 'The Devil take this Beast - he won't stir a Peg - The nine muses nursed by Grandpapa yet this Brute will neither drink of Helicon, nor ascend the mountain - he has completely muddied the stream'. George describes the print: 'A man in ragged but quasi-fashionable dress rides an ass through a river which flows past a steep mountain. The animal jibs, with ears set back; the rider raises a whip in each hand. He wears, and uses, three pairs of spurs, and attached to his shoulders and to the ass is a monstrous pile of bladders inscribed respectively 'Repartee', 'Nonsensical Verses', 'Catastrophe', 'Sentiment', 'Blasphemies', 'Puns', 'Duels', 'Double Entendres', 'Metaphors', 'Ghosts', 'Melting Speeches', 'Squibs', 'Dialogue', 'Daggers Poisons'.'



### THE WOUND & THE RECOVERY

13. **HEATH, Henry.** A Pair of Original Maritime illustrations. Pencil, ink & watercolour, 1 signed 'H Heath' in lower left corner. Approx. 8 x 12cm. Framed & glazed. [66357]

¶ Image 1: On the shore with a ship in the background, two sailors, swords aloft, attack a fellow mariner, who, whilst kneeling backwards on the ground, shoots one of his attackers in the chest. Another seaman lies stricken on the ground whilst another, a black man dressed in red and blue, attempts to catch the shot sailor. Another man, dressed in a blue coat, stands to the left with his arms aloft.

Image 2: Inside a kitchen with a stove in the background, the sailor shot in the chest, is tended to by two women with two sailors also by his side. A baby sits in the foreground and a young boy stands to the left.

Henry Heath was a caricaturist and illustrator and brother to the artist William Heath.



### EIGHT ORIGINAL WATERCOLOURS BY JOHN LEECH

14. **LEECH, John.** Eight Original Sketches. Eight pen & ink, & watercolour sketches on paper, all initialled JL; the odd mark. 16,5 x 12.5cm. [100021]

¶ A lovely collection of comic sketches by the English caricaturist John Leech, 1817-64, best known for his illustrations to Charles Dickens's *A Christmas Carol* and for his work on *Punch*, the humorous illustrated weekly magazine established in 1841 by Henry Mayhew. These examples capture Leech's comic observations of everyday life, on the street, in the taverns and at home.

1. A Toothless Trio.
2. A Speculator. "Vell I'm sure not next. The Great Diddleaser writes to me for 5 bob on a hundred and fifty shares and to save trouble wants the name of my solicitor."
3. The Moustache Movement.
4. March of Hintellect be blow'd. Give me a long clay and the Morning Advertiser.
5. A Learned Trio. Master Stilton. Mister Buttertub and the President the Herzog Sassenger von Sowerkrout.
6. On The Boulevards.
7. "I say Bill vot a panic!" "Blow'd if I know but there's von in the city!"
8. "Vots the matter now! eh?" "Oh! there's always summit. Just as I'm a going to take the missus to the Hopera blest if all the Dress Circle seats arn't taken".

[c.1840]

£2,200 †



14





### CRINOLINE INSPECTIONS

15. (LEECH, John) (Inspecting the Volunteers.) Pen & ink & watercolour on paper, unsigned. 12.5 x 17cm. Mounted. [99411]

¶ Attributed to Leech on the verso, mount, and with a 'Squire Gallery' label on the back board of (what was) the frame naming the image as 'Inspecting the Volunteers'. a handsome original illustration by the comic artist and illustrator John Leech, one of the principal illustrators for the satirical magazine *Punch; or, The London Charivari*. The image shows seven women, all in various shapes and sizes of crinoline, inspecting lines of soldiers on parade.

[c.1860]

£450 †



### QUEEN VICTORIA IN A NURSERY RHYME

16. (LEECH, John) (Nursery Rhyme for 1860.) Pencil on paper; a little water damaged. 23 x 18 cms. [85311]

¶ Original sketch for *Punch*, published August 1844 (vol. VII, p.79). The scene depicts Queen Victoria as a character in a nursery rhyme who lives in a shoe, which is overrun with children. A caricature drawing attention to concerns about the payments made to Queen Victoria's large family and service appointments.

[1860]

£250 †



### BOWLES BY OPIE

17. **(OPIE, John, attrib.)** Original Illustration. Henry Bowles as Hamlet. Pencil and watercolour on artists' card, 18 x 23cm; edges sl. marked where removed from mount, small split in upper margin repaired on verso with archival tape. Titled on verso in pencil in contemp. hand, 'Mr Bowles in the character of Hamlet'. [99582]

¶ A well-executed head-and-shoulders portrait of the Georgian actor Henry Bowles, in the role of Hamlet, wearing a high-ruffed white collar and black doublet. John Opie, 1761-1807, was the pre-eminent portrait artist of his day, and produced many notable paintings of leading figures in the arts and society. He briefly received patronage from Thomas Coke of Holkham Hall, Norfolk, and would have been familiar with the actors of the Norwich Theatre Company, of which Bowles was an important member.



# ORIGINAL ARTWORK & PRINTS

Jarndyce Books

## DESIGNS FOR CATHOLIC CHURCHES -

### BY A GERMAN PRISONER-OF-WAR

18. **PIETZSCH, Siegfried W.** Collection of Original Designs By A Designer-Craftsman. Archive of c.180 designs, mainly of woodcarvings for Roman Catholic churches. Most of the original designs are accompanied by blueprints or photocopies enlarged to full size. A full list of designs is available on request. [98021]

¶ Siegfried Pietzsch, of Redbourn, Hertfordshire described himself as 'Designer Craftsman - Sculptures in Wood, Stone and Fibreglass, Carved Lettering in Wood and Stone, Illuminated Lettering, Mosaics, Vitreous Enamels, Gilding'. This is a craftsman's archive of designs, primarily for Roman Catholic churches and schools in East Anglia, Essex, the Midlands, London & Wales, but with occasional commissions from abroad - including Germany, the USA and Australia. There is little evidence here of fibreglass, mosaics or vitreous enamels (presumably more recent additions to Pietzsch's accomplishments) and most of his designs are for wooden statuary in lime, teak or oak, together with other church accoutrements such as fonts, memorial plaques, altars, and lecterns.

Pietzsch was born at Stollberg in the Erzgebirge region of Germany which has a strong tradition of woodcarving. During the Second World War he was a prisoner-of-war held in the USA and later Wales, and released in 1947. Wishing to stay in Britain, his penance was to undertake four years of agricultural work but his carvings for St. Katherine's church, Milford Haven, were noticed by the Faith-Craft workshop in St Albans; Pietzsch moved there from 1952 until the workshop's closure in 1969. All the records and most of the original drawings were destroyed when the company was finally wound up in 1972.

Pietzsch continued as a self-employed craftsman until his death in 2015; he did rather better than his previous employer in retaining a record of his work, which is offered here.

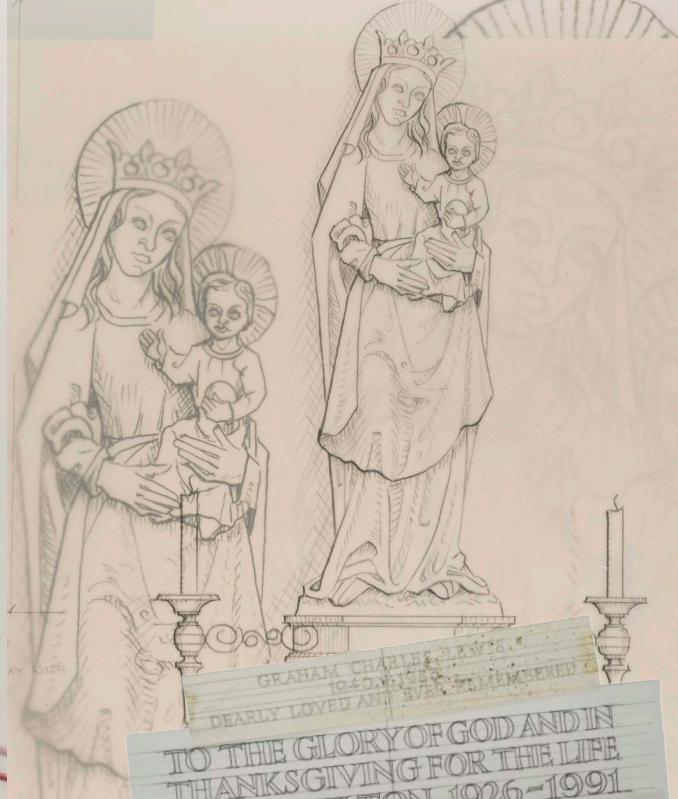
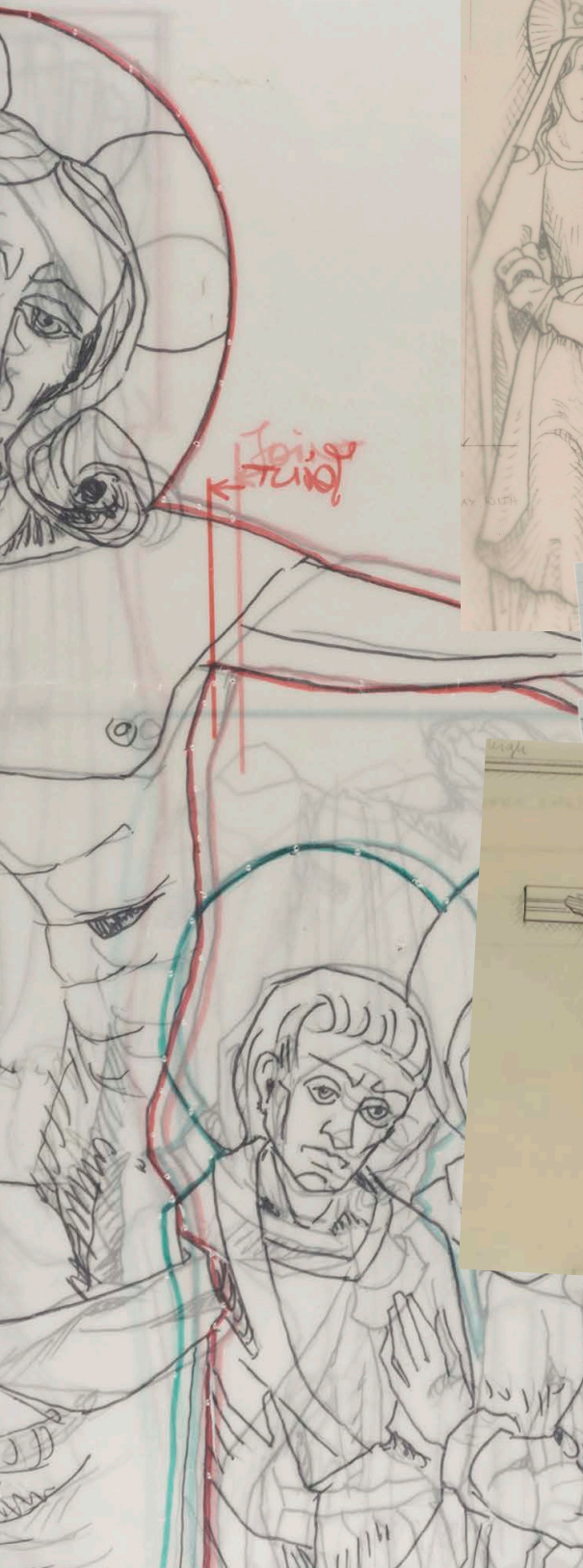
The designs here are rarely dated, but it is safe to assume that they are after 1969 when Pietzsch began to execute commissions on his own account. His work shows a close understanding of Catholic iconography and is firmly traditional, providing statuary and other artefacts easily incorporated into Roman Catholic churches; as testimony to this, when the figure of St Michael was stolen from a Bedfordshire church in 1970, it was Pietzsch who quoted to make the replacement.

[c.1970-2000]

£1,500 †

EAGLE CARVED IN OAK, FILLED AND POLISHED. SCALE: HALF-SIZE

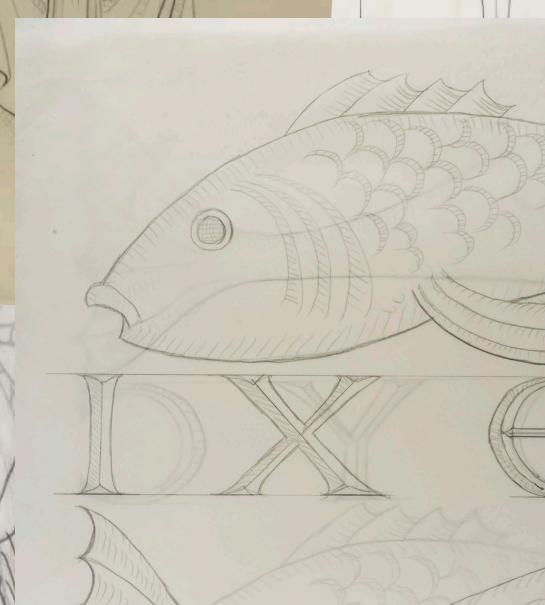


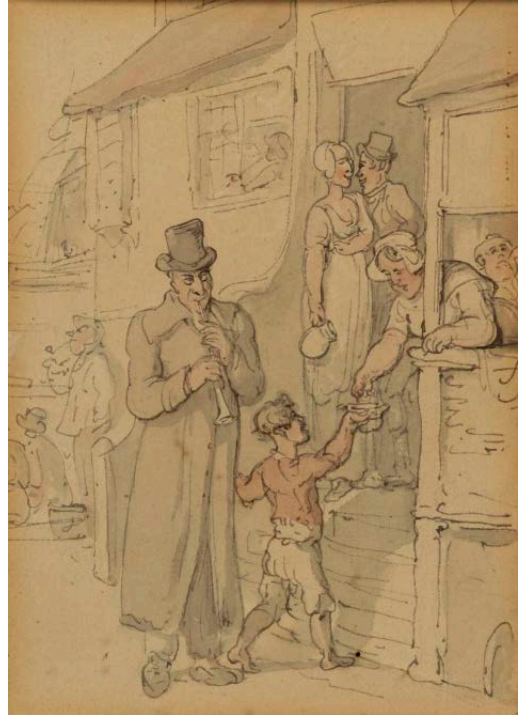


GRAHAM CHARLES LAWTON  
1940-1991  
DEARLY LOVED AND WELL REMEMBERED

TO THE GLORY OF GOD AND IN  
THANKSGIVING FOR THE LIFE  
OF PAT FULTON 1926-1991

THE FORMER LECTERN WAS IN MEMORY  
OF CANON EDWARD VAUGHAN  
RESIDENT 1859-1896





### STREET HAWKER

19. **(ROWLANDSON, Thomas)** (A Street Hawker and His Donkey.)  
Watercolour on paper; two small marks. Approx. 12 x 8.5cm.  
[99534]

¶ A hawker, with his donkey and cart, yells up to a woman above who leans out of a window. The street vendor appears to be holding a Battledore Shuttlecock with others loaded into his cart.

[c.1800]

£480 †

### STREET SCENE

20. **(ROWLANDSON, Thomas)** (A Street Musician and His Boy.)  
Watercolour on paper. Approx. 12 x 8.5cm. [99533]

¶ A typical Rowlandson street scene focusing on the comings and goings outside one particular building. A man in top hat and long coat stands outside playing a wind instrument while a young boy collects money in a hat, receiving a coin from a lady who leans down from a veranda. On top of the stairs are an amorous couple. A lady holding a milk jug standing next to a young man, their heads, and bodies, very close to each other.

[c.1800]

£500 †



### THE CARTER AND THE GIPSIES - ORIGINAL DESIGN & PRINT

21. **(ROWLANDSON, Thomas)** (*The Carter and the Gipsies.*)  
 Unsigned watercolour & wash on paper; some sl. marking. 15 x  
 23cm, mounted. [95362]

¶ The original design for Rowlandson's caricature *The Carter and the Gipsies* published by Thomas Tegg on May 10th 1813 which is not recorded in the British Museum collections. It is a particularly striking watercolour depicting the scene of a horse pulling a cart through the shallows of a river. The cart has been overturned with the angry and shocked passengers, described as gipsies in the title, being unceremoniously dumped into the water as the driver, holding a whip, looks angrily on. On the river bank, in front of a cottage, a man holds out his arms towards the scene that is unfolding in front of him. The original watercolour is accompanied with a copy of the print.

[1800]

£1,850 †



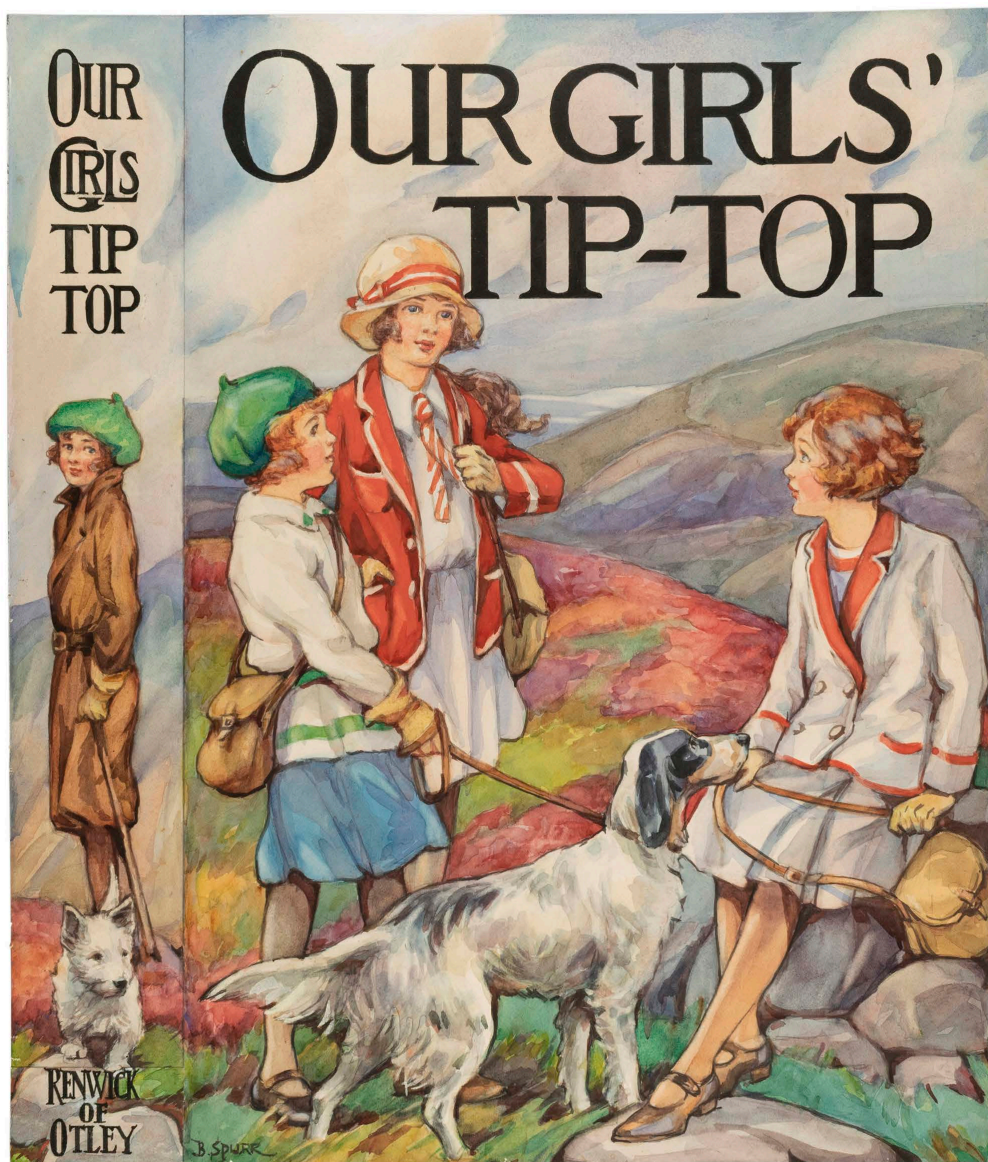
### FROM SIBSON TO WILLIAM BELL SCOTT

22. **SIBSON, Thomas.** Ink Sketch of the artist knocking at the front door of W.B. Scott's house. 'in reply to an invitation'. Pen & ink on paper; a little damp marked, previously laid into an album. 16 x 8 cms. [85314]

¶ An attractive little sketch, by way of an RSVP from the English artist Tom Sibson, 1817-1844 to the Pre Raphaelite, artist and poet, William Bell Scott, 1811-1890, who's most valued friends were Sibson and Dante Gabriel Rossetti. In the early 1840s, Sibson published extra illustrations to Charles Dickens's *Pickwick Papers*, *Barnaby Rudge*, and *The Old Curiosity Shop*. An album of sketches by Sibson was left to William Bell Scott on Sibson's death and in 1890, donated to the British Museum by J. Linton.

[c.1840?]

£120 †



## ORIGINAL COVER DESIGN

23. **SPURR, Barbara.** *Our Girls' Tip Top.* Gouache on card, signed; small closed tear to upper margin repaired with archival tape. 38 x 32cm. [98543]

¶ A striking original cover design for *Our Girls' Tip Top* annual by the children's book illustrator Barbara Spurr. The sole run on Copac and OCLC is recorded at the BL: 1917 & 1921-1960.

[c.1940s?]

£350 †



### CARD DESIGNS

24. **TAROT CARDS.** Original Design for Twelve Tarot Cards. 12 pen & ink designs, each 9 x 5.5cm, mounted, framed & glazed.  
[100033]

¶ Twelve designs, with three designs each of four different suits, pentacles (diamonds in playing cards), cups (hearts), swords (spades) and clubs (which is usually a wand in tarot but is clearly a club). The characters are pages, knights and kings. These cards pre-date the ubiquitous Rider-Waite Tarot design, the images being closer in style to the Marseille Tarot card pattern.

[c.1840s]

£1,200 †

Part II:

PRINTS





### BIG WIGS - A SATIRE ON LAWYERS

25. **ADAMS, Francis.** Counsellor Cozen Consulting Cases. Francis Adams. Hand-coloured mezzotint, laid on to board; sl. browning at edges not affecting image. Plate 35.5 x 26cm. [100024]

¶ See George BM Satires 4788 for a variant issue in which the imprint is 'By H. Bryer'. A satire on lawyers: 'a lawyer wearing an absurdly tall wig sits at a table in a book-lined chamber, holding a sheet in one hand and with the other reaching out for a slim purse of coins being held by a countryman, whose boy raises his hands in amazement'. Francis Edward Adams, 1754-77, was an artist and printmaker. It appears, from the font of the imprint, and the fact that Adams published his own artwork, that the Bryer imprint is a later issue.



*Traveling in France - or - Le depart du diligence*

**TRAVELLING IN FRANCE**

26. **CRUIKSHANK, George.** Traveling in France; or, Le depart du diligence. G. Humphrey. Hand-coloured etching. Plate approx. 24 x 34cm. v.g. Mounted, framed & glazed. [99469]

¶ Cohn 2043; George BM Satires 782. A copy at the V&A is printed in reverse with the carriage on the left rather than the right as here.

Octr. 19th, 1818

£500 †





### EXECUTION OF LOUIS XVI

27. **CRUIKSHANK, Isaac.** The Martyr of Equality: behold the progress of our system. S.W. Fores. Hand-coloured etching. Plate 24.5 x 22cm. Mounted, framed & glazed. [99465]

¶ George BM Satires 8302. Louis Philippe II, Duke of Orléans, stands on the scaffold, dressed as a grenadier of the National Guard, holding the head of his cousin, Louis XVI, whose body lies under a guillotine to the left of stage. Following the Insurrection of 10 August, 1792, the abolition of the monarchy and the proclamation of the First French Republic, Louis XVI was tried and found guilty of high treason and executed on 21 January, 1793. His cousin, the Duke of Orléans, was a fervent supporter of the French Revolution changing his name to Philippe Égalité and voting for the death of the king. In November 1793, Philippe was himself guillotined, one of the thousands of victims of the Reign of Terror.

Feb. 12, 1793

£550 †



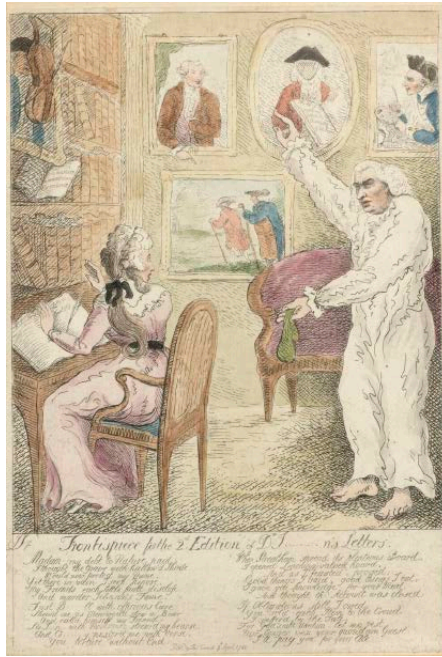
**THE TREASON AND SEDITION BILL**

28. **CRUIKSHANK, Isaac.** Petition Mongers in Full Cry to St. Stephens!! Beware of wolves in sheep's clothing. S.W. Fores. Hand-coloured etching; trimmed within plate at upper & lower margins, previously tipped into an album. 27 x 32cm. [97785]

¶ George BM Satires 8697. Fox, wearing a Cap of Liberty, and Sheridan walk burdened by the weight of enormous bundles of petition that they carry on their backs. A satire on the petitions against the Treason and Sedition Bill which was enacted after the stoning of King George III on his way to open parliament in 1795.

November 26, 1795

£280



### THE GHOST OF SAMUEL JOHNSON

29. **(JOHNSON, Samuel) SAYERS, James.** Frontispiece for the 2d. Edition of Dr J.....n's Letters. Thomas Cornell. Hand-coloured etching; one small crease. Approx. 25.5 x 17.5cm. 20th frame, glazed. [99464]

¶ George BM Satires 7417, uncoloured, as is the copy at the National Portrait Gallery. A satire on the publication of *Letters to and from the late Samuel Johnson* by Hester Lynch Piozzi in 1788, four years after Johnson's death. The image shows the ghost of Johnson surprising a shocked Mrs Piozzi who sits at a desk in front of shelves of books. On the wall are portraits of Boswell, Sir John Hawkins (who published the first full biography of Johnson in 1787), John Courtenay (author of *A Poetical Review of the Literary and Moral Character of the late Samuel Johnson*, 1786) and Johnson himself with Boswell, walking on their Scottish tour. Beneath the image are two columns of text beginning: 'Madam! my Debt to Nature paid / I thought the Grave with hallow'd Shade / Would now protect my Name / Yet there in vain I seek Repose / My Friends each little fault disclose / And murder Johnsons Fame...'

Following Johnson's death in 1784, Piozzi first published *Anecdotes of the Late Samuel Johnson* in 1786 based on anecdotes compiled in the final 20 years of Johnson's life, a period in which she was the great lexicographer's principle correspondent. The publication, which made Piozzi the large sum of £300, was so popular it sold out on the first day with the King even unable to obtain a copy. *Anecdotes* was followed in 1788 by *Letters to and from the Late Samuel Johnson*, 'representing the first publication and canonization of a large body of his correspondence (some 338 letters)'. According to Boswell, Piozzi made £500 from the publication.

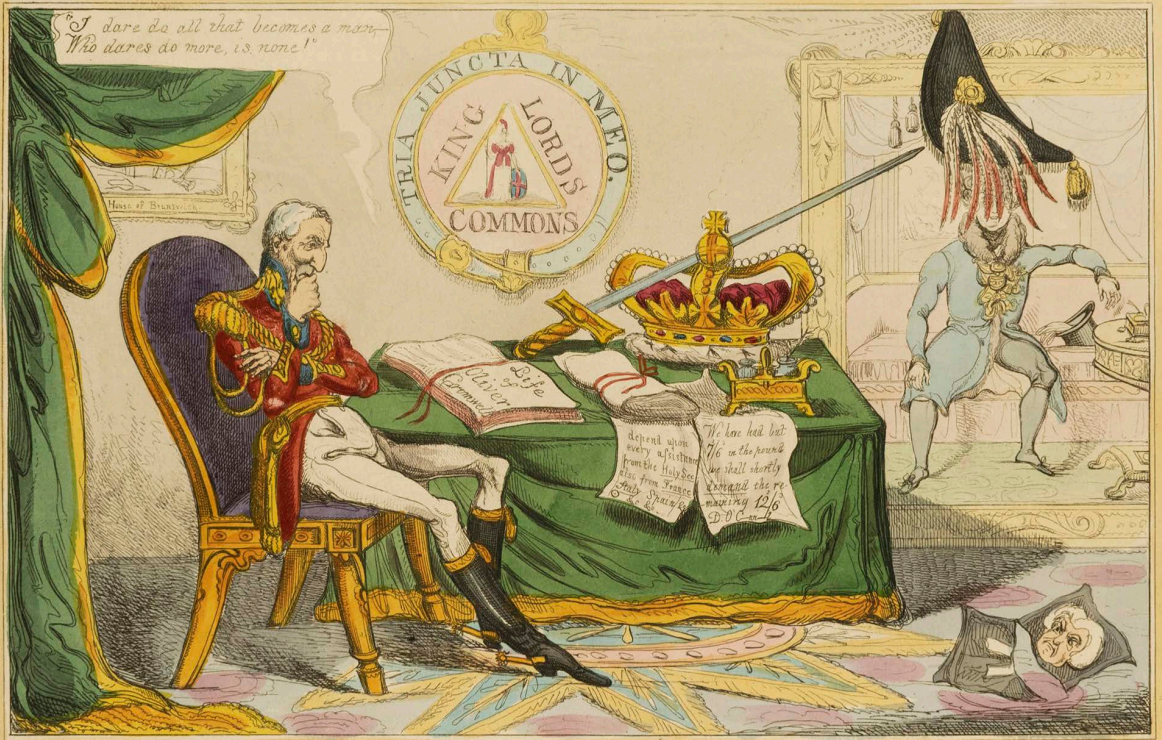


Frontispiece for the 2<sup>d</sup> Edition of D. J. ... n's Letters.

Madam, my debt to Nature paid,  
I thought the Grave with hallo'd Shade  
Would now protect my Name,  
Yet there in vain I rest, repose,  
My Friends each little fault disclose  
And murder Johnson's Fame.

First B...ll with officious Care  
Shoud me as Men would shew a Bear  
And call'd himself my Friend,  
Sir J... with Non-sense shoud my hearse,  
And Co...y pastord me with Verse,  
you torture without End.

When Streatham spread its Mysterious Board,  
I opened Learning's valued hoard,  
And as I feasted, propos'd,  
Good things I said, good things I eat,  
I gave you knowledge for your Meat,  
And thought th' Account was closed.  
If Obligations still I owed,  
If you sold each Man to the Crowd,  
I suffer'd by the Sale,  
For God's sake Madam, let me rest,  
No longer vex your quondam Guest,  
You'll pay you for your Ale



"PORRO UNUM EST NECESSARIUM.—His Ambition will lead him to attempt that one thing.—Vide Napoleon Bonaparte's prophecy.

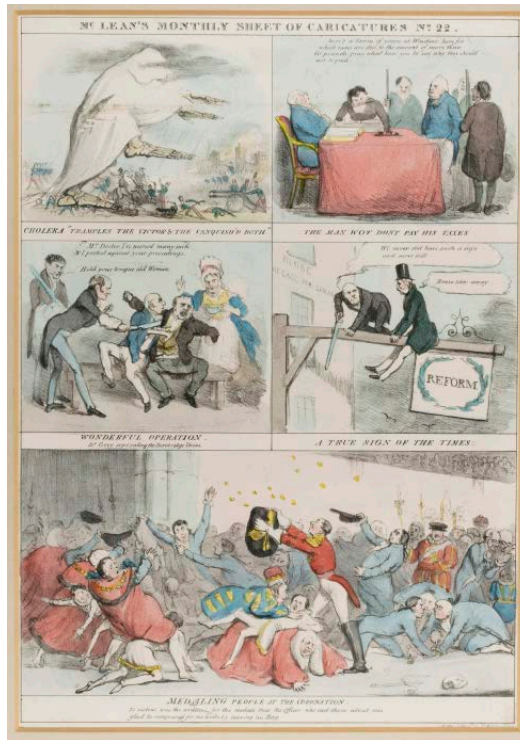
WELLINGTON IMITATES CROMWELL

30. **JONES, Thomas Howell.** Porro Unum Est Necessarium. - "His ambition will lead him to attempt that one thing" - Vide Napoleon Bonaparte's prophecy. Paul Pry. Hand-coloured etching; trimmed close to plate mark. 25 x 35cm. [97793]

¶ George BM Satires 15728. Satirising the political pressure brought by Wellington on George IV for Catholic Emancipation. Wellington is shown, deep in thought, contemplating a military despotism in imitation of Oliver Cromwell, whose biography lies on the table in front of the Duke.

[1829]

£280 †



## COMIC ILLUSTRATIONS BY ROBERT SEYMOUR

31. (McLEAN, Thomas) (SEYMOUR, Robert) McLean's Monthly Sheet of Caricatures; or, The Looking Glass. Vol. II, no. 22, Oct. 1st, 1831. Thomas McClean. Hand-coloured lithograph by Robert Seymour, on recto only of folio sheet, laid on to card & mounted. 30 x 39cm. [100026]

¶ A single plate from the 22nd number of Thomas McLean's popular monthly illustrated comic periodical, each issue comprising of four plates. This plate consists of four smaller sketches above a larger sketch satirising the Coronation of William IV.

Having helped establish the *Glasgow Looking Glass* in 1825, the caricaturist William Heath, together with the popular London publisher Thomas McLean, sought to give 'a metropolitan gloss' to the increasingly popular format of comic illustrated periodicals. First published in January 1830, the *Looking Glass*, three pence plain or six pence coloured, was the most popular and widely distributed example of this format which included multi-image plates and combined social and political satire. Under the stewardship of Heath, the illustrations were hand-coloured etchings. With McLean preferring the increasingly popular method of lithography, the two clashed and Heath was replaced with Robert Seymour from issue eight until his death in 1836. From January 1831 it was renamed *McLean's Monthly Sheet of Caricatures; or, The Looking Glass*. Under the influence of McLean, Seymour created lithographic plates with fewer images and an increasing emphasis on social rather than political satire.



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## POKING FUN AT COLBURN, BENTLEY & CO.

32. **(McLEAN, Thomas) (SEYMOUR, Robert)** McLean's Monthly Sheet of Caricatures; or, The Looking Glass. Vol. II, no. 24, Decr. 1st, 1831. Thomas McClean. Hand-coloured lithograph by Robert Seymour, on recto only of folio sheet, laid on to card & mounted. 30 x 39cm. [100027]

¶ The title plate from the 24th number of Thomas McLean's popular monthly illustrated comic periodical, each issue comprising of four plates. This plate consists of four smaller sketches below a larger sketch, itself divided into four, poking fun at the most prominent publishers of the day, Colburn, Bentley, Constable, Longman and, curiously, Moon Boys & Co.

1831

£180 †

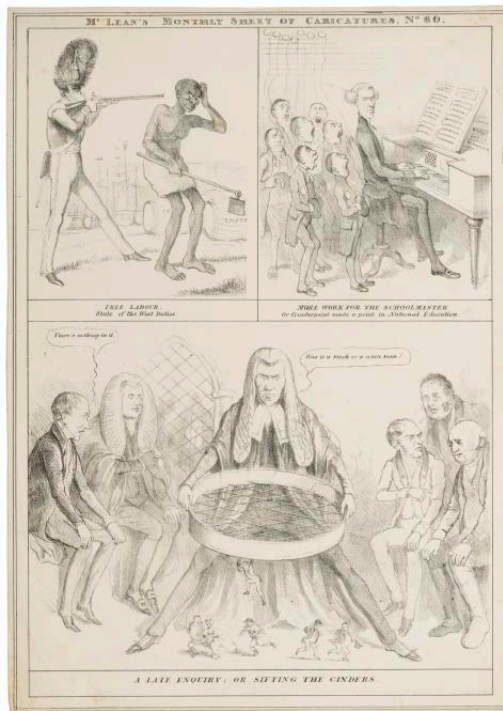
## 'FREE LABOUR' & THE ABOLITION OF SLAVERY

33. **McLEAN, Thomas, publisher. (SEYMOUR, Robert)** McLean's Monthly Sheet of Caricatures; (or, The Looking Glass. Vol. 5, no. 60, December 1st, 1834). (Thomas McLean.) Uncoloured litho.; trimmed close to image. 35 x 25cm. [94999]

¶ A single uncoloured sheet with three caricatures including one, 'Free Labour. State of the West Indies' satirising the so-called freedom of indentured labourers following the abolition of slavery in 1833. The caricature shows a British soldier aiming a rifle at the head of a perplexed looking labourer.

[1834]

£180 †





I.P. del.

Hunt sculp.

## CROSS-READINGS AT CHARING-CROSS.

*(With a View of the New National Gallery.)*

## COMIC SCENES IN FRONT OF THE NATIONAL GALLERY

34. (PARRY, John Orlando) Cross-Readings at Charing-Cross. (With a view of the new National Gallery.) (W. Soffe.) Uncoloured etching; Trimmed to exclude the imprint, closed tear to lower margin, sl. impinging on image, repaired on verso, a few marginal tears not affecting image at upper margin. Overall a nice sharp copy. 26 x 36cm. [100023]

¶ BM 1880,1113.2807, which is a coloured copy: 'View in Charing Cross by the fence surrounding the National Gallery while under construction; the fence plastered with signs, posters and notices, figures passing are in comical situations; on the left a man holding a sign reading 'Fall of Nineveh' falls backwards losing his hat as he is poked in the mouth by the end of the umbrella of the man wearing a cloak to his left; in the centre a boy strolls along carrying a dish with a suckling pig on his head, unaware that behind him a man with a large blue sack is about to snatch it from the dish, and on the right two men squabble while wearing sign boards, the man on the right has his nose honked by the other'.



### DRUM MAJOR OF SEDITION

35. **(ROWLANDSON, Thomas)** The Drum Major of Sediton. Mrs Dacheray. Hand-coloured etching; trimmed to plate mark, sl. dusted. 36 x 25cm. [97774]

¶ George BM Satires 6474, uncoloured. Two men (one of whom is Lord Hood) stand addressing a crowd at Covent Garden. The crowd ignores them both as they stand listening to the speech of the Drum Major (Major John Cartwright) which is etched beneath the image: 'All Gentlemen and other Electors for Westminster who are ready and willing to Surrender their rights and those of their Fellow Citizens to Secret Influence and the Lords of the Bedchamber let them repair to the Prerogative Standard lately erected at the Cannon Coffee House where they shall be kindly receiv'd untill their Services are no longer Wanted. This Gentlemen is the last time of Asking as we are determined to Abolish the power of the House of Commons, and in future be governed by Prerogative as they are in France and Turkey. Gentlemen the Ambition of the enemy is now evident. Has he not within these few days past Stole the Great Seal of England, while the Chancellor was taking a Bottle with a female favoute [sic], as all great men do - I am informed Gentn that the Enemy now assumes Regal Authority and by Virtue of the Great Seal (which he Stole) is creating of Peers and granting of Pensions. A most shameful Abuse Gentm of that Instrument. If you assist us to pull down the House of Commons every person who hears me has a chance of becoming a Great Man if he is happy enough to hit the fancy of Lord B-----[Bute] of Mr J-----n [Jenkinson]. Huzza God Save the King.'

March 29, 1784.

£350 †



THE ENRAGED SON OF MARS AND TIMID TONSOR.

### BARBERSHOP SCENE

36. **ROWLANDSON, Thomas.** The Enraged Son of Mars and Timid Tonsor. (Thomas Tegg.) Hand-coloured etching. Plate approx. 25 x 35. v.g. Mounted, framed & glazed. [99468]

¶ George BM Satires 11805 with the Tegg imprint; this copy is without the imprint. One of a number of barbershop scenes portrayed by Rowlandson. In this fantastic print, an angry punter lashes with one hand as he feels a nasty gash in his cheek inflicted by the large razor held by the barber. The barber's wife, assistant and another customer look on in shock. A monkey (a common theme in barbershop scenes) sits on a table in front of a mirror. Broadsides hang on the back wall (including an execution broadside) and wig boxes and wig blocks stand on high shelf on the right-hand wall.



### THE RABBIT MERCHANT

37. **ROWLANDSON, Thomas.** The Rabbit Merchant. (Thomas Tegg.) Hand-coloured etching; small tear to lower margin sl. affecting title which, three letters of which are partially completed in ms. Plate approx. 24 x 33cm. A nice bright copy. [99536]

¶ George BM Satires 11644: 'A man sells rabbits at the door of a corner-house (right); an ugly old woman sniffs at a rabbit, saying, "Sweet indeed why it smells Quite Strong"; a pretty young maidservant stands beside her. The man answers: "Yes Ma'am and so would you were you held in the same position". He holds the rabbits slung to the ends of a pole held across his shoulder, with another bunch in his left hand. A dog bites at the rabbits behind the man's back to the amusement of a chimney-sweep's boy (left), who passes by, bent under his bag of soot. The houses on the opposite side of the cobbled street are old-fashioned, gabled, and irregular; against one (left) is a bulk or stall inscribed "Cobblers Work Done here", the cobbler leans out to talk to a woman. Next is the sign of "The Flowerpot".'



### AN ATTACK ON BURDETT

38. **(WILLIAMS, Charles)** The Crown and Anchor Desperado; or, The cracked member belonging to the Bedlam Rangers. S.W. Fores. Hand-coloured etching; a few creases & small tears to margins not affecting image. 25 x 35.5cm with good margins. [97792]

¶ George BM Satires 10054. A satire against the speech given by Sir Francis Burdett at the Crown and Anchor following his election in the 1803 ballot. In his speech he declared that: 'If your Government want sailors to perform a particular act... they hold out something to amuse them, either the prospect of a more equal distribution of prize money or some other object.... I have no hesitation in declaring that in the present situation of the Country, viewing the conduct of Ministers in the light I do, I think it impossible for an honest man to come forward in their defence, or to be justified in lending an assisting arm in defence of their country'. The speech caused uproar and a backlash from the patriotic press.

8 August, 1803

£350 †