

# Grosvenor Prints

## Catalogue 133







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## Catalogue 133 Christmas Catalogue



*Item 119, one of seven*

*Cover: Detail of Item 11*

*Back: detail of Item 12*

**Items under £300 are subject to VAT where applicable**



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**1. A Section of the Quadrangle design'd for the British Musæum, or Public Repository, including the Royal Society, Antiquarian Society, and a Royal Academy of Painting, Sculpture and Architecture.**

Corn.s Johnston Inv.t. [London: Cornelius Johnston, 1754.]

Scarce engraving. 380 x 760mm (15 x 30<sup>3</sup>/<sub>4</sub>"), with large margins. Crease in centre as normal. Repaired tears. £580

An architectural orthogonal elevation of the interior facade of the proposed building, facing into the courtyard, with cut-away views through the two side wings.

Johnston, of whom nothing is known, published this print in an attempt to win the contract for the construction of a new national museum. Instead the commissioners decide to convert Montague House. It was published as a pair to 'A Design for the British Musæum, or, Public Repository and Cottonian Library, being on Front of a Quadrangle, in which may be included, the Royal Society, Antiquarian Society, and a Royal Academy of Painting, Sculpture and Architecture, with proper Receptacles for such future Libraries, Natural and Artificial Curiosities, as may be hereafter left'.

Stock: 61429

**2. Garrick's Cup, Carved from Shakspeare's Mulberry Tree.**

[Engraved by Charles John Smith.] [London: Henry Bohn, 1852.]

Wood engraving set in letterpress. Sheet 240 x 185mm (9<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>4</sub>"). Mounted in album paper. £190

'Garrick's Cup' was presented to David Garrick by the Mayor and Corporation of Stratford during Garrick's 'Shakespeare Jubilee' in 1769. According to the letterpress it was carved from the wood of a Mulberry tree that Shakespeare planted in 1609 and felled by the Reverend Francis Gastrell to stop sightseers. It was sold by Christies in 1825 (after the death of Garrick's widow), and offered for sale by J. Johnston in Covent Garden for 200 guineas. There are several Garrick's Cups in existence.

From Charles John Smith's 'Historical and Literary Curiosities' (scarce).

Stock: 61959

**3. [The Honourable Miss Cholmondeley.]**

[Reynolds pinx.t. Marchi fecit.] [Sold by Ryland, Bryer & Co. in Cornhill] [n.d., c.1763].

Proof before letters. Mezzotint, 510 x 355mm (20 x 14"), with very large margins. Repaired tear bottom left. £480

Lady Hester Frances Cholmondeley (1763 - 1844) as a child, wading across a stream in bare feet, carrying a shaggy white dog.

The daughter of Robert Cholmondeley and granddaughter of George, 3rd Earl of Cholmondeley, she married Sir William Bellingham in 1783. *Chaloner Smith I of II. Hamilton I of III.*

Stock: 61485

**4. [St Bees]**

Chas. H. Clark [in pencil] [n.d. c.1920]

Limited edition etching, 50/150; plate 175 x 300mm (7 x 11<sup>3</sup>/<sub>4</sub>"), with large margins. £160

View of St. Bees School, Cumbria, with a game of cricket in the foreground.

Charles Herbert Clark (b. 1890) studied at the City School of Art, Liverpool and at the Royal Academy Schools, London. He exhibited regularly at the Walker Art Gallery, Liverpool and at the Royal Academy.

Stock: 62050

**5. [The creation of Lincoln's Inn Place] Prospectus. It is proposed to make application to Parliament in the ensuing session for leave to effect a Spacious Opening from Carey Street to Pickett Place, Strand, in the direction of Serle Street, to be called Lincoln's Inn Place, and on each side of the same to erect a regular architectural range or Fire Proof Buildings, to be used as Chambers...**

[n.d., c.1825.]

Scarce letterpress. Sheet 335 x 210mm (13<sup>1</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub>"). £230

A prospectus to raise £100,000 (later £120,000) for a building project, launched at Green's Coffee House in Serle Street. The architect of the scheme was Decimus Burton.

Stock: 61975

**6. Christmas Goose. Now Christmas has again arrived, To please each hungry sinner, Let us have a great plumb-pudding and A stunning goose for dinner...**

Printed by W.S. Fortey Monmouth Court, Seven Dials. [n.d. c 1860's]

Woodcut with letterpress, sheet 220 x 175mm (8<sup>3</sup>/<sub>4</sub> x 7). Trimmed within plate and glued to backing sheet. £160

A comical song about having goose for Christmas dinner.

Fortey was a popular print publisher; he took over the business known as the Catnach Press, where he had been employed for some years.

Stock: 62034

7. **England's Lamentation for the loss of Farinelli. (178) [On Reverse] The Thirsty Topper (177).**

H Roberts Sculp. Publish'd accord.g to Act of Parliamen.t 1739.

Engraving, sheet 230 x 135mm (9 x 5¼"). Trimmed within plate top and right. £140

From Henry Robert's, 'Calliope or English Harmony, A Collection of the most Celebrated English and Scots Songs Neatly Engrav'd and Embelish'd with designs adapted to the Subject of each Song, taken from the Compositions of the Best Masters, in the most Correct Manner, with the thorough Bass and Transpositions for the Flute [recorder] (proper for all Teachers, Scholars and Lovers of Musick), Printed on a fine Paper, on each side which renders the Undertaking more compleat than any other thing of the kind ever Publish'd.'

Music, words and flute accompaniment. Headpiece illustration of a woman sitting in a room with two men in frockcoats, one addressing her, the other standing nearby.

Farinelli (1705 –82) was the stage name of Carlo Maria Michelangelo Nicola Broschi; a celebrated Italian castrato singer of the 18th century and one of the greatest singers in the history of opera. He was persuaded to move to Spain and only sang for the Spanish Royal Family.

Stock: 61935

8. **The Praise of Bacchus. The Musick by M.r Corelli. (16) [On Reverse] The Lovers first Address (15).**

Hen: Roberts fecit. [1739]

Engraving, sheet 230 x 135mm (9 x 5¼"). Trimmed within plate top and right. £140

From Henry Robert's, 'Calliope or English Harmony, A Collection of the most Celebrated English and Scots Songs Neatly Engrav'd and Embelish'd with designs adapted to the Subject of each Song, taken from the Compositions of the Best Masters, in the most Correct Manner, with the thorough Bass and Transpositions for the Flute [recorder] (proper for all Teachers, Scholars and Lovers of Musick), Printed on a fine Paper, on each side which renders the Undertaking more compleat than any other thing of the kind ever Publish'd.'

Music, words and flute accompaniment. Headpiece illustration of Bacchus being held in the air by two satyrs with two children and an adult couple standing round them.

Stock: 61936

9. **In Praise of Burgundy. By M.r Tho.s Phillips. (109) [On Reverse] The Miller of Mansfield. (110)**

H. Roberts Sculp. [1739]

Engraving, sheet 230 x 135mm (9 x 5¼"). Trimmed within plate top and left. £160

From Henry Robert's, 'Calliope or English Harmony, A Collection of the most Celebrated English and Scots Songs Neatly Engrav'd and Embelish'd with designs adapted to the Subject of each Song, taken from the

Compositions of the Best Masters, in the most Correct Manner, with the thorough Bass and Transpositions for the Flute [recorder] (proper for all Teachers, Scholars and Lovers of Musick), Printed on a fine Paper, on each side which renders the Undertaking more compleat than any other thing of the kind ever Publish'd.'

Music, words and flute accompaniment. Headpiece illustration of a group of six men sitting in the countryside round a table drinking wine with a servant kneeling on the ground filling a carafe. An extremely rare image of Burgundian drinking

Stock: 61937

10. **New Musical Fund, Established 1786.**

R. Cosway R.A. del.t J.Mitan sculp.t

Very rare engraving, sheet 195 x 220mm (7¾ x 8½"). Slightly trimmed to plate at bottom slightly. Foxed.

£260

Ticket for the New Musical Fund. An angel is seated on a cloud, playing a lyre. Performance by C. B. Incledod.

The New Musical Fund was established 16 April 1786 and consisted of numerous concerts all held at the King's Theatre in the Haymarket. *Daniell: 206. BM: 1981, U.475.*

Stock: 61993



11. **Peacock and Pie.**

[Francis Barlow] [illegible] N44 Wells S.t Oxford [J Hinton?] [illegible] 268 Hol[born?] [William Elliott?]

Mezzotint with wonderful printed colour, hand finished. 480 x 595 (18¾ x 23½"), with large margins.

£4500

From Fable CIV of Aesop Fables. Also known as the Parliament of Birds plate 33, Fable XVI. We have been unable to find any reference to the large mezzotint.

A peacock on full display is surrounded by birds mostly open beaked seemingly in reverence. Birds include: an owl, an ostrich, an emu, a parrot, a heron, chickens, a duck, a dove, a magpie and a falcon. *See BM 1867,0413.394 for the drawing.*

Stock: 61503





12. **A Tyger.**

Painted by Ja.s Northcote; Engraved by Jn.o Murphy. Publish'd May 1, 1790 by John & Josiah Boydell, Cheapside & at the Shakspeare Gallery, Pall Mall, London.

Mezzotint, closed letters. 485 x 605mm (19 x 23¾"), with very large margins. £6800

A fine impression of this scene of a prowling tiger in a cave, staring at the viewer. To the right is the head of a dead wolf. A fantastic image of 18th century mezzotint art.

Stock: 61190

13. **The Plenipotentiaries of Great-Britain, Prussia, Holland & Russia, signing the Preliminaries of Peace, at Petersburg between the Empress & the Porte' the 4 of Aug.,st 1791. Engraved for Ashburton's History of England.**

Dayes delin. Warren sculp. Published as the Act directs Nov.r 1791, by W & J. Stratford, N.º 122 Holborn Hill. Etching. 215 x 320mm (8½ x 12½"). Slight spotting.

£140

An oval scene of four men in an elegant drawing room. The National Portrait Gallery has a watercolour of this scene (NPG 6263). According to the gallery's description: "there is no record of Dayes visiting St Petersburg and the drawing is probably made up, perhaps from notes brought back by one of the British envoys. Among the allied plenipotentiaries at the signing of the preliminaries were Colonel Charles Whitworth and his colleague William Fawkener, Count Goltze (Prussia) and Count Osterman (Russia), but the figures are elegant puppets and can in no way be considered as portraits."

Stock: 61968

14. **The Sailors Farewell. [&] The Sailors Return.**

H. Corbould Del.t. Rob.t Cooper Sculp. London, Publish'd Aug.t 1. 1814 by S. & J. Fuller, at the Temple of Fancy, Rathbone Place.

Rare pair of stipples. 335 x 270mm (13¼ x 10¾").

Both trimmed to plate top and bottom. Small margins elsewhere. £320

A sailor and his sweetheart Nancy.

Stock: 61433

15. **The Canterbury Pilgrims.**

Painted by Thomas Stothard Esq.r R.A. Etched by Lewis Schiavonetti, V.A. and Finished by James Heath A.R.A. Historical Engraver to His Majesty, and to H.R.H. the Prince Regent, &c. London: Published for the Proprietors by R. Cribb, N.º 288 Holborn, October 1, 1817.

Etching, state before key. 360 x 995mm (14¼ x 39¼"). Some restoration. £750

A procession of the pilgrims immortalised by Geoffrey Chaucer's 'Canterbury Tales', on horseback, led by a piper, based on the painting on oak by Thomas Stothard (1806-7, now in the Tate Gallery, N01163). Robert Cromek commissioned the painting, putting it on show at a shilling per visitor. He also asked Italian stipple engraver Luigi Schiavonetti (1765-1810) to make a plate, but Schiavonetti only completed the outline etching. As a tribute to the engraver, Cromek published the incomplete print in 1810. The incomplete plate was then given to Francis Engleheart to complete, but Cromek's death in 1812 stalled the project. Cromek's widow, Elizabeth, gave the plate to Niccolo Schiavonetti, Louis's younger brother, but he too died. The plate was finally completed by James Heath and was published for Elizabeth, on 1st October 1817. A later state, with a full key identifying each pilgrim, was printed by W.H. Worthington, also for Elizabeth.

The print also caused a rift between Stothard and his friend William Blake: Blake claimed that Cromek had commissioned a painting of the Canterbury Pilgrims from him first, but Cromek had not liked the design and so took the commission to Stothard. Blake accused Cromek and, through him, Stothard, of copying his long, frieze-like composition

Stock: 61951

16. **Beauty directed by Prudence rejects with Scorn the Solicitations of Folly.**

Angelica Kauffman pinxit. J.M. Delattre sculpsit. Published according to Act, 28th Jan.y, 1783 for the Proprietor [Ann Bryer], No 5 Poland Street, Soho.

Fine stipple, printed in sepia. 375 x 320mm (14¾ x 12½"), with large margins. £390

Beauty pushes away Folly, who is attempting to drape a grape-laden vine over her. *Alexander 146.*

Stock: 61432

17. **[Untitled map of Surrey and Sussex.]**

[engraved by William Hole?] [n.d., c.1612.]

Engraved map. 260 x 335mm (10¼ x 13½"). Trimmed to plate at bottom, tear with loss of print bottom centre, laid on album sheet. £390

An extraordinary map of Surrey and Sussex, published not as a political map but as an illustration in Michael Drayton's topographical poem describing England and Wales. Thus it ignores boundaries to focus on natural features, with hills and rivers represented by anthropomorphic figures. Major towns are marked: London; Westminster; Hampton Court; Richmond; Arundel; Chichester; Hastings and part of the Weald are shown as well as the Rivers Thames, Arun, Rother and Mole.

Stock: 61742

18. **The Naval Review. His Majesty George III Viewing His Fleet at Spithead. [with] Frontispiece. The Queen at her Needle Work Manufactory attended by M.rs Wright and the Young Ladies under her Instruction.**

Ja.s Taylor sculp. [n.d., c.1780.]

Two engravings from the same plate, as the frontispiece and folding plate of a book. Verso faded ink dedication "....1775". Total sheet 120 x 245mm (4¾ x 9¾"). Split where stitched for binding, edges chipped, stains. £130

Two scenes: a view of the ships of the Royal Navy; and Queen Charlotte in a drawing room with Phoebe Wright (c.1710-78), an embroiderer who founded the "Royal School of embroidering females" in 1772, with the queen's patronage.

Wright had a shop in Great Newport Street, which had supplied embroidered furnishings for the various royal residences. The school was to train indigent young daughters of professional men who had some association with the Court, but who had either died or had become impoverished. Queen Charlotte not only subscribed £500 a year but also regularly visited the school, giving commissions, including the fabrics and bed hangings for the queen's new state bed at Windsor Castle (now at Hampton Court).

Stock: 61976



19. **The Memorable Battle of La Belle Alliance fought at Waterloo in the Netherlands June 18.th, 1815 between the French and Allied Forces, the French commanded by Buonaparte the British and Allies by the Duke of Wellington and Prince Blucher. the result of this hard fought Battle was the total overthrow of the French Army who were compell'd to retreat into France with the loss of 210 Pieces of Cannon, Buonaparte's own Carriage, Breasures Baggage, &c. &c. the loss in this affair was dreadful. Buonaparte in his own account confesses to have lost near 60,000 Men. the loss of the British & Allies was immense, yet trifling compared to that of the French.**

Published by W. Bishop Rolls Buildings Fetter Lane London [n.d., c.1816].

Etching on two sheets conjoined, total 590 x 890mm (22¾ x 35"), with large margins. Edges of sheets

chipped, splits on folds, some creasing and spotting.

£1500

A large popular print of the Battle of Waterloo, La Belle Alliance in the background, with a seven-point key marking Wellington, Blucher and 'Buonaparte escaping'.

Extremely rare: we have been unable to trace another example.

Stock: 61740

20. **Macropus Giganteus. The Great Kangaroo. 33.**

[After George Stubbs] London, Published June 1.st 1790 by F.P. Nodder & C.o. No. 13 Panton Street.

Three rare letterpress sheets and etching with fine hand colour. Plate 190 x 120mm (7½ x 4¾"), with large margins. Time staining. £190

Illustration and excerpt from George Shaw's (1751-1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

A Kangaroo after the painting by George Stubbs 'The Kongouro from New Holland.' *CLB Stubbs* 388.

Stock: 61944

21. **Petaurus australis. The Southern Petaurus. 60.**

London Published March 1.st 1791 by F.P. Nodder & C.o N.o15 Brewer Street.

Two rare letterpress sheets and etching with fine hand colour. Plate 120 x 190mm (4¾ x 7½"), with margins. Time staining. £130

Illustration and excerpt from George Shaw's (1751-1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

Picture of a yellow-bellied glider also known as the fluffy glider, is an arboreal and nocturnal gliding possum that lives in native eucalypt forests in eastern Australia, from northern Queensland south to Victoria. Stock: 61939

22. **Struthio Rhea. The American Ostrich. 72.**

London, Published July 1.st 1791 by F.P. Nodder & C.o. No. 15 Brewer Street.

Two rare letterpress sheets and etching with fine hand colour. Plate 190 x 120mm (7½ x 4¾"), with large margins. Time staining. £190

Illustration and excerpt from George Shaw's (1751-1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

Picture of a brown flightless bird. Rheas also known as nandus or South American ostrich are moderately-sized.

Stock: 61943

23. **Psittacus Magnificus. The Magnificent Cockatoo. 50.**

London, Published Dec.r 1.st 1790 by F.P. Nodder & C.o. No. 15 Brewer Street.

Two rare letterpress sheets and etching with fine hand colour. Plate 190 x 120mm (7½ 4¾"), with margins. Time staining. £190

Illustration and excerpt from George Shaw's (1751–1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

Picture of a large black bird with yellow markings on head, cheeks, top of wing and belly, plus striking red and yellow markings on tail. The red-tailed black cockatoo (*Calyptorhynchus banksii*) also known as Banksian- or Banks' black cockatoo, is a large black cockatoo native to Australia.

Stock: 61942

**24. Motacilla Superba. The Superb Warbler. 10.**

London, Published Nov.r 1.st 1789 by F.P. Nodder & C.o. No. 13 Panton Street.

Rare letterpress and etching with fine hand colour.

Plate 190 x 120mm (7½ 4¾"), with large margins.

Time staining. £120

Illustration and excerpt from George Shaw's (1751–1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

Picture of a small black bird with blue markings on its head, cheek and tail. A The Superb Fairywren (*Malurus cyaneus*) is a tiny songbird found in a variety of habitats in south-eastern Australia; Tasmania.

Stock: 61941

**25. Psittacus Porphyrocephalus. The Purple Headed Parakeet. 1.**

Published Aug.t 1.st 1789 by F.P. Nodder & C.o. No. 13 Panton Street.

Rare letterpress and etching with fine hand colour.

Plate 120 x 190mm (4¾ x 7½"), with large margins.

Slight time staining. £180

Illustration and excerpt from George Shaw's (1751–1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

Picture of a small bird with an indigo coloured head, red face and legs. Most likely a purple-crowned lorikeet (*Parvipsitta porphyrocephala*), (also known as the porphyry-crowned lorikeet, zit parrot, blue-crowned lorikeet, purple-capped lorikeet, lory, cowara, lorikeet, and purple-capped parakeet) is a lorikeet found in scrub and mallee of southern Australia.

Stock: 61940

**26. Psittacus gloriosus. The Splendid Parrott. 53.**

London Published Jan.ry 1.st 1791 by F.P. Nodder & C.o N.o15 Brewer Street.

Scarce letterpress and etching with fine hand colour.

Plate 120 x 190mm (4¾ x 7½"), with large margins.

£160

Illustration and excerpt from George Shaw's (1751–1813) periodical, 'The Naturalist's Miscellany: Or, Coloured Figures of Natural Objects; Drawn and Described Immediately From Nature'.

Picture of a red and blue parrott. Although described as a 'Splendid Parrott' by this text it is actually a Crimson rosella; a parrot native to eastern and south eastern Australia which has been introduced to New Zealand and Norfolk Island.

Stock: 61938



**27. Godfridus Kneller, Germanus, in aula Britannica Pictor veré Regius. Cui par Zeuxis, et magnus cedat Apelles.**

Quem Davidi van der Plass, inter Amstelios egregio Pictori, bene dese merito, dicat et consecrat Petrus Schenk, sculptor. [Amsterdam, Pieter Schenk, c.1680.] Fine and rare ezzotint. Sheet 245 x 180mm (9¾ x 7").

Trimmed into plate, mounted in album paper at edges. £280

Three-quarter length portrait of Sir Godfrey Kneller; leaning on a balustrade and pointing towards a statue of Venus and Cupid.

Stock: 61957

**28. M.r Richardson reading the Manuscript of Sir Charles Grandison in 1751, to his Friends, in the Grotto of his House at North End, from a drawing made at the time by Miss Highmore.**

Stadler sc. Published May 31-1804, by Richard Phillips, 72, S.t Paul's Church Yard.

Coloured aquatint. Sheet 170 x 205mm (6¾ x 8"). With a wood-engraving on the same album sheet. Trimmed within plate, folds, laid on paper. Top image unstuck.

£190

A view of a plain interior, with Samuel Richardson reading his novel, 'The History of Sir Charles Grandison', (1753), with a key listing his six guests. The wood-engraving depicts the author's house in Fulham.

Stock: 62002



29. **The Penny Sunday Times, And People's Police Gazette. The Execution of Francois Benjamin Courvoisier. [&] Execution of Courvoisier, for the Murder of Lord William Russell, July 6th, 1840.**

London, Sunday, July 12th, 1840.

Two etching from newspapers, sheet 575 x 385mm (22¾ x 15¼"). Trimmed and glued to backing sheet.

£190

Two woodcut scenes of criminal François Benjamin Courvoisier (1816–40) being hung outside Newgate Prison. The Swiss-born valet who was convicted of murdering his employer, aristocrat and longtime MP Lord William Russell (1767-1840). A crowd of around 40,000 witnessed his death, including Charles Dickens and William Makepeace Thackeray.

Stock: 61949

30. **Sixteen String Jack Rann.**

AR Fecit 1774. [Pubd. Octr. 6 1774]

Scarce proof before publication line. Etching, drypoint and stipple, sheet 330 x 230mm (13 x 9¼"). Trimmed to plate. Tipped into album sheet. £260

A half-length, three-quarter profile portrait of a young man faces left, looking back at the viewer while holding up a glass in his left hand and a bottle on the table in front of him. He is dressed in a jacket, cravat, and wide-brimmed hat with rope around it. To the left is a circular window with bars.

John Rann 'Sixteen String Jack' was a highwayman who was hanged in 1774.

Stock: 62035

31. **Thomas Simmons. The horrid and inhuman Murderer of Mr. Hummerston and Mrs. Warner at the house of is Mr Boreham a Quaker at Hoddesdon ins Hertfordshire on Tuesday Evening. October th.20 1807. From a Correct likeness Drawn from the Life by Mr. Angelo.**

Etched and Pub.d by T. Rowlandson Nov.r 9. 1807  
N.1 Tames St. Adelphi.

Coloured etching. 250 x 160mm (10 x 6¼"). Trimmed into plate at bottom. Some foxing. £280

A caricature portrait of Thomas Simmons, who murdered two people in Hoddesdon in Hertfordshire. A former servant at the house of the Boreham family, Simmons was sacked for brutish behaviour. He returned one evening to confront another servant who had been his girlfriend. Pushing his way into the house, he stabbed a guest, Sarah Hummerstone, in the jugular, then one of Boreham's daughters in the neck and breast. He was then disarmed, the alarm raised and he was found in a cow-crib. He was beaten, bound and taken to the Black Bull Inn, where he nearly died from the tightness of the ligatures, before being transferred to Hertford jail to await trial. There he was sketched by Henry Angelo (1756-1835), the fencing master friend of Rowlandson. Found guilty, Simmons was hanged on the 7th March 1808,  
After Henry Angelo.

Stock: 61879



32. **Les Amusements de la Vie Privée. Dedié a Madame La Comtesse de Tessin Sènatrice de Suede.**

Peint par J.B.S. Chardin en 1746. L. Surugue Sculpsit 1747. a Paris chez L. Surugue Graveur du Roy, rue des Noyers attenant le Magazin de papier vis-avis S.t Yves. A.P.D.R.

Etching with engraving. 375 x 270mm (14¾ x 10¾"). Narrow margins. £260

A woman sits in a room, bare except for a spinning wheel and a corner cabinet, a book on her lap. Chardin's painting, 'Domestic Pleasures', was exhibited at the Paris Salon in 1747 and is now in the Nationalmuseum, Stockholm.

Stock: 61435

33. **John Wade. Aged, 85.**

Drawn from life by C. Carter. On Stone by G. C. Finden. J. R. Jobbins, litho. Canonbury Crossing, Islington, 1841.

Rare hand-coloured lithograph, sheet 290 x 225mm (11½ x 8¾"). Trimmed and glued to backing sheet.

£220

Portrait of an old man sitting on a stool. A broom leans against him.

Stock: 62052

34. **General Tom Thumb, in his carriage.**

[Dean & C.o Threadneedle S.t][n.d. c.1845.]

Hand coloured lithograph. Framed, sight size 220 x 270mm (8¾ x 10½") Trimmed at bottom, losing publication line. Unexamined out of frame. £190

Charles Sherwood Stratton (1838 -1883), better known by his stage name "General Tom Thumb" in one of his custom built carriages, drawn by ponies, the coachmen children. Onlookers watch amused.



Stratton often rode around in his carriage in the cities he was performing in as advertising. *See reference 58569 for unframed version.*  
Stock: 61738

**35. The Very Rev.d Theobald Mathew, Administering the Temperance Pledge.**

[n.d., c.1838.]  
Hand-coloured aquatint. Sheet 195 x 145mm (7¾ x 5¾"). Trimmed losing platemark on left. £130  
A scene showing Theobald Mathew (1790-1856), also known as Father Mathew who was a major figure behind the Temperance movement and Cork Abstinence Society in the 19th century.  
Stock: 62024

**36. The Rev.d R.H. Shepherd Ranelagh Chapel, Chelsea.**

April 1826.  
Rare hand-coloured etching, sheet 340 x 235mm (13½ x 9¼"). Trimmed within plate. £160  
Richard Herne Shepherd (1775-1850) delivering a sermon in the pulpit. Probably by one of the Dightons.  
Stock: 62051



**37. Georgius Whitefield, Artium Magister, Verbi divini Minister inter Anglos maxime notius.**

Jenkin pinx. J.E. Haid sc. 1783. J.J. Haid et filius exc. A.V.  
Scarce mezzotint. Sheet 140 x 225mm (5½ x 8¾"). Trimmed to plate and laid on album paper, mounted on card with two other portraits of Whitefield. Slight loss to left of title. £420  
A head and shoulders portrait of minister George Whitefield (1714-1770), in wig and gown. The other two portraits are engraved portraits by Picot after Hone and Trotter after Russell.  
Stock: 61981

**38. M.r T. P. Cooke as William.**

[n.d. c.1829]  
Fine hand-coloured etching, sheet 225 x 175mm (9 x 7"). Trimmed and glued to backing sheet. £130  
Thomas Peter Cooke in character as William, in 'Black-Eyed Susan.' Whole length, standing, in a sailor's uniform with ships, and maybe Dover Castle in the background  
Stock: 62033

**39. Nancy Dawson.**

James Watson fecit. London, Printed for John Bowles, at N.,° 13 ~ Cornhill.  
Very rare mezzotint. 150 x 115mm (6 x 4½"), with large margins. Mounted in album paper. £240  
A half-length portrait of Nancy Dawson, stage name of Ann Newton (1730-67), an actress and dancer at Sadler's Wells, the Covent Garden Theatre and Drury Lane. She found fame in 1759 during a performance of the Beggar's Opera: the man who danced the hornpipe among the thieves fell ill and she replaced him, to the audience's delight. A song called 'The Ballad of Nancy Dawson', attributed to George Alexander Stevens, contains the lines, 'Her easy mien, her shape so neat, / She foots, she trips, she looks so sweet; / Her every motion's so complete, I die for Nancy Dawson'. CS: 45., state ii.  
Stock: 61955

**40. M.r Garrick. Mademoiselle Violetti. To face p.282.**

Engrav'd for y.e London Magazine, 1749. Printed for R. Baldwin, jun.r at y.e Rose in Pater Noster Row.  
Engraving. Sheet 125 x 200mm (5 x 8"). Trimmed into plate on left. £90  
Oval portraits of David Garrick (1717-79) and Eva Maria Veigel (1724-1822), an Austrian dancer he married in 1749. 'Violetti' was a nickname said to have been given to her by Empress Maria Theresa.  
Stock: 61447

**41. [Charles Mathews] M.r Mathews, as the Lecturer.**

I.R.C. [Isaac Robert Cruikshank] fecit. [n.d., c.1823.]  
Etching. 185 x 105mm (7¼ x 4¼"). Mounted in album paper at edges. £65  
The actor Charles Mathews (1776 - 1835) as a lecturer in craniology, standing at a table, a skull in his hand. Mathews specialised in playing all the characters in his 'monodrama' entertainments. *Not in BM, but see 1865,1111.2477 for the same character by George Cruikshank.*  
Stock: 61996

**42. [Three prints of C.H Simpson]**

Drawn from Stone from Life by J.W Gear 166, Strand near the Strand Theatre. W.Day Lith.r to the King 17, Gate S.t Lin Inn F.ds [&] Copied from J.W Gear's... [&] Drawn in the Gardens, on the night of August the 19.th 1833 by Robert Cruikshank Esq.r. Published by J.W Gear. 166, Strand near the Strand Theatre, & Sold at Vauxhaull Gardens. [&] Balne Printer, Gracechurch

Street. [&] [ondon. Published by W.Kidd, 14 Chandos St, West Strand, August 20th 1833]

A hand-coloured lithograph [&] etching with letter press [&] hand-coloured etching and aquatint. Sheet 610 x 400mm (24 x 15½"). Trimmed within plates and glued to backing sheet. £500

Three prints of C H Simpson celebrating thirty six years as Master of Ceremonies at Vauxhaull Gardens. Stock: 61950

43. **[Simon Eedy] Old Simon.**

Published 24th Feb.y 1780, by Will.m Davis, N.º 25, Ludgate Hill, London.

Scarce etching, 18th century watermark. 225 x 155mm (8¾ x 6"). Ink ruling over platemark, mounted in album paper. £360

Portrait of Simon Eedy (1709-1783), carrying two large, overflowing sacks over his shoulders. A well-known beggar of St Giles, he was sketched several times by Thomas Rowlandson and appeared on London bookseller John Seago's trade card. See "*Simon & Iphigenia*". Stock: 62062

44. **The Royal Anglers on Virginia Water.**

Lith.d & Pub.d by Dean & Co. Threadneedle Street [n.d., c.1845].

Hand coloured lithograph. Framed, sight size 220 x 270mm, (8¾ x 10½"). Unexamined out of frame. £160  
The young Royal family angling on Virginia Water in Surrey.

Stock: 61739

45. **[Victoria and family] The Royal Family of England. 1854**

J. Brandard. M. & N. Hanhart Imp.t.

Tinted lithograph. Printed area 315 x 225mm (12½ x 8¾"), with large margins. Some foxing in borders.£160  
Queen Victoria, Albert and eight of their nine children (the last, Beatrice, not being born until 1857), with Leopold in the arms of a governess.

Stock: 61969

46. **"The Baby Hippopotamus"**

[n.d. c.1870's]

Very rare lithograph, sheet 220 x 285mm (8¾ x 11¼"), with large margins. Creases. £180

An anthropomorphic satire. A midwife wearing a dress and bonnet holds a baby hippo, just birthed by the hippo laying in a grand bed. Grandparents look pleased, the grandmother sits on a chair while the grandfather stands next to the fireplace wearing a housecoat.

Possibly a satire on the first captive-bred hippo at London Zoo; bore by Adhela and fathered by Obaysch in 1871.

Stock: 61459

47. **Characteristic Sketches of the London Club House. The Amphibs.**

Etched by John Phillips. London: Pub. by G. Humphrey, 24 S.t James's Street July 29 1829.

Aquatint. Sheet 210 x 280mm (8¼ x 11"). Trimmed within plate, close to printed border at bottom. £280

Three men in top hats stand at the Doric-columned entrance to a club. On the left, a man with military coat and spurs is probably the Duke of Wellington. *Rare:*

*not in BM Satires.*

Stock: 61767

48. **D.r Arne. Done from an Original Sketch by F. Bartolozzi.**

Pub.'d as the Act directs, May, 10th, 1782. by W.m Humphrey, No. 227 Strand [but later?].

Scarce chalk manner stipple. Sheet 260 x 170mm (10¼ x 6¾"), on wove paper. Trimmed within plate, mounted in album paper at edges. £240

A caricature portrait of composer Thomas Augustine Arne (1710 - 1778), wearing a bag-wig and sword, playing a harpsicord.

Arne's most famous work is the patriotic song, 'Rule, Britannia!'. *BM Satires 8240; De Vesme 750.*

Stock: 61953



49. **[Sarah Sophia Banks?] An Old Maid on a Journey.**

B. [compass monogram of Brownlow North] Esq.r del. [Etched by James Gillray.] Publish'd November 20th 1804 by H.Humphrey, No 27 St James's Street, London.

Etching with fine hand colour. Sheet 260 x 385mm (10¼ x 15¼"). Trimmed to plate. £650

This is said to be an unkind caricature of Miss Sarah Sophia Banks (1744-1818), sister of Sir Joseph Banks the naturalist. If so she wears one of her three riding habits, which she called 'hitem, titem, and scrub', as she enters an inn with her entourage.

Sir Joseph donated her collection of prints and coins to the British Museum. *BM Satires 10300.*

Stock: 61780

50. **The Living Statued Patriot... lately so justly celebrated, but now generally censured & exploded / Sic transit gloria Mundi".**

To be had on Holborn hill [Anon., 1738.]

A very rare etching, sheet 335 x 205mm (13¼ x 8"). Trimmed within plate. Paper toned. £240

Statue of Sir John Barnard (c.1685 - 1764), MP and City of London alderman, holding a scroll to left, set in an architectural niche in the arcade of the Royal Exchange, London.



Two verses below image: 'The Following humorous lines were last week stuck up under ye Statue of Sr J. B-d at ye Royal Exchange - Art a Sleep old Friend Jack? / What more dost thou lack? / What thoughts do'es thy Bosom now Harbour / Do'st not see Rogues a brewing / Thy dear Countrys Ruin; / Then why do'es not act like John Barber? / He did, when Lord Mayor. / To Commons declare / Bob Walpole's most wicked intention: / If this M-r is a log, / Prithee give him a jog / Before tis too late for Prevention'.

Stock: 62001



51. **Count Roupee. - Vide. Hyde Park.**

[James Gillray] Pub.d June 5.th 1797. by H. Humphrey 27. S.t James's Street

Very rare hand-coloured etching, sheet 385 x 540mm (15¼ x 21"). Trimmed within plate and glued to backing card. £780

Caricature of Paul Benfield (1741-1810), of the East India Company, who made a fortune in India as a trader, banker, and contractor, and was notorious through Burke's (published) speech on the debts of the Nabob of Arcot oppressor. He lost his fortune establishing a mercantile firm in London, called Boyd, Benfield, & Co which engaged in speculations which turned out badly, and Benfield's fortune collapsed rapidly. He died in Paris in poverty.

A small dark-complexioned man wearing spectacles rides a galloping horse through Hyde Park. There is a background of grass and trees, and in the distance a building with a pediment, evidently the new Knightsbridge Barracks. *BM Satires 9066.*

Stock: 61958

52. **[Duke of Portland] John Bull contemplating a Statue of Portland Stone.**

[by Charles Williams] Pub.d April 1807 by Walker N.o7 Cornhill.

Hand-coloured etching. 250 x 365mm (9¾ x 14½") Small margins, time stained. £280

William Henry Cavendish Bentinck, 3rd Duke of Portland, caricatured as a statue, with a sign saying 'Repaired and Whitewash'd in the Year 1807' around his neck.

He became Prime Minister in 1807, despite being deaf, gouty and infirm, merely as an acceptable figurehead to his fractious ministers. *BM Satire 10718.*

Stock: 61841

53. **Billy the Gamekeeper.**

Design'd from Life by R. Frankland Esq.r. Engrav'd by J.s Gillray. Publish'd April 23d 1810 by H. Humphrey, 27 St James's Street, London.

Etching with hand colour. Sheet 320 x 245mm (12½ x 9½"). Trimmed to printed border on three sides, into plate at bottom. Bit messy. £260

A man dressed as a coachman, holding a long-lashed coach-whip.

According to Grego, he was first a gamekeeper of the Earl of Aylesford, then his coachman. *BM Satires 11592.*

Stock: 61761

54. **A Great Archetect Modelling, or S.r W in his study.**

Published Jan.y 13 1791 by S W Fores N.o 3 Piccadilly.

Very rare hand-coloured etching, sheet 385 x 540mm (15¼ x 21"), with large margins on 3 sides. Trimmed to plate at top and glued to backing card. £680

Satire on architect Sir William Chambers (1726-96) who rebuilt Somerset House, the north front being an enlarged copy of the old palace built by Inigo Jones. It appeared that Chambers had not rebuilt it correctly as on 22 December 1790, Burke said in the House of Commons that he had been present at a prize-giving by the Royal Academy when alarming cracks were heard, which proved to have been caused by two main beams of the floor having given way.

Chambers sits at a round table atampting to make a house of cards. From his pocket protrudes a paper inscribed 'Art of', scored through, followed by 'Grant of Parl'. Beside him on the ground is a large book or portfolio: 'Art of Building and Rebuilding or Palladia improved by S---W---C'. Other papers (left) are 'Affidavit It was only a crack signed - Adam [and] Wyat' and 'Bills for the repairing S. H.'" On the wall are three pictures: a rock entitled 'Inigo Jones', a picture in a broken frame: 'The House that Jack built', a view of the north front of Somerset House, 'A Ruin A View on the Thames', a picture of the south front of Somerset House in ruins. *Bm Satires 8016.*

Stock: 61956

55. **Comfort to the Corns.**

J.s Gillray inv.t & fec.t. Pub.d Feb.y 6th 1800. by H. Humphrey. 27, St James's Street.

Coloured etching. Sheet 265 x 200mm (10½ x 8"). Trimmed to printed border. £380

A grotesque old woman sitting in a gothic chair before the fire with her cat, slicing her corns on her feet with a large knife. *BMM Satires 9585.*

Stock: 61764

56. **['Goose' Davis?] A view of Newmarket Heath; taken from Davis's Straits.**

R.F. [Robert Frankland] ad viv. del. [Etched by James Gillray.] London. Publish'd June 9th 1807, by H. Humphrey, 27 St James's Street.

Coloured etching. Sheet 220 x 195mm (8¾ x 7¾"). Trimmed to printed border. Crease bottom left corner. £650

£650

A short, obese man stands before the races at Newmarket.

He is said to be 'Goose' Davis, so called from being transported to Australia, and there passed from one master to another in exchange for a goose. He returned to England and became rich. Australian interest. *BM Satires 10789*  
Stock: 61779

57. **The Delights of Islington. - WHEREAS my New Pagoda has been clandestinely carried, / off & a new pair of DOLPHINS taken from the top of the / GAZEBO by some blood-thirsty Villians. & whereas / a great deal of TIMBER has been cut down & carried / away from the Old GROVE That was planted last Spring / & PLUTO & PROSPERPINE thrown into my BASON from / henceforth Steel Traps & Spring Guns will be constantly / by me. JEREMIAH SAGO.**

H.W.Bunbury delin. Chas.Bretherton Jun. f. Publish'd as the Act directs April 30th 1772 By J.Bretherton No.134 New Bond Street.

Etching, sheet 330 x 235mm (13 x 9¼"). Trimmed to platemark; tipped into backing sheet at sides. £130  
Satire on the recently wealthy owner of an Islington suburban home with a garden: On the left is a gazebo raised on a pillar around which winds a staircase; on the right is an obelisk surmounted by a huge sphere; and beyond is a high wall. The man is ill-dressed, facing front, legs apart, leaning on a stick, and staring angrily as he complains about damage to his property. His hat is on the ground beside him. *BM Satire 4722*.  
*Ref: Michael Symes "Prints & the Landscape Garden" pg.25.*  
Stock: 61965

58. **A Demosthenes from the Kings Arms. Hand Off! \_ be timely studious of your good - / The first of Eloquence is flesh and blood!**  
[n.d., c.1800.]

Ink and grey wash, lettered in pencil, pt 18th century watermark. Verso slight pencil sketch. Sheet 215 x 135mm (8½ x 5¼"). £180  
A public house agitator, fist raised.  
Stock: 61770

59. **[Charles Dibdin] The Chaunting Orator.**  
[n.d., c.1790.]

Etching with engraving. Sheet 150 x 190mm (5¾ x 7½). Trimmed, mounted in album paper at edges. £130  
Charles Dibdin (c.1745 – 1814), composer and actor, stands at a harpsichord, holding a paper inscribed 'Oddities Wags'.

See 59564 for a different version of the same caricature attributed to the pseudonymical 'Annabal Scratch'. *BM K,59.72; see BM Satires 7953.*  
Stock: 62059

60. **[William Douglas, 4th Duke of Queensberry] Push-Pin.**

J.s G.y [James Gillray] inc. & fec.t ad vivam. Pub.d April 17th 1797. by H. Humphrey. 27 St James's Street, London.

Coloured etching. Sheet 245 x 310mm (9½ x 12¼"). Trimmed into printed border, small hole in border bottom left. £450

Three people play push-pin: the Duke of Queensberry is push the pin, while leering over his double lorgnette at a very corpulent woman opposite. The chairs are decorated with ormolu and Queensberry's crest.

William Douglas (1724-1810) was a rich landowner and high-stakes gambler. The fat woman is identified by Wright and Evans as Mother Windsor, the bawd. *BM Satires 9082.*

Stock: 61798

61. **[Ernest Augustus, Duke of Cumberland] A Portrait.**

[by Thomas Rowlandson] Pub.d January 10th 1812 by H Humphrey 27 St James's Street.

Coloured etching. Sheet 265 x 215mm (10½ x 8½"). Trimmed within plate. £420

A caricature portrait of Ernest Augustus (1771-1851), walking in Kew (the pagoda in the background) wearing the so-called Windsor uniform, a high-collared blue coat with red facings, with a star. He looks through a spy-glass.

This print is one of a set of four caricatures of Regency swells published by Hannah Humphries in 1812. It seems that Rowlandson took over the job after James Gillray had gone insane in 1811. A sketch by Rowlandson (with this figure but in a crowded interior, featuring the Prince Regent after Gillray) is in the BM (1856,0712.921). *BM Satires 11924.*  
Stock: 61796



62. **[Mrs Fitzherbert & Mary Seymour] The Guardian-Angel. the hint taken from the Red.d M.r Peter's sublime Idea of "an Angel conducting the Soul of a Child to Heaven."**

J.S Gillray inv. & f.t. Pub.d April 22.d 1805. by H. Humphrey, S.t James's Street.

Etching with fine hand colour. Sheet 375 x 265mm (14¾ x 10½"). Trimmed to plate. £590



Mrs. Fitzherbert as a stout angel, carrying Mary (Minney) Seymour, daughter of Lord Hugh Seymour, from Brighton towards a burlesqued altar, surrounded with cherub's heads with the faces of politicians, including Sheridan, Norfolk, Fox, Burdett, and Derby. A satire on a legal struggle (not decided till 14 June 1806) between Mrs. Fitzherbert and the Seymour family for the guardianship of Mary (Minney) Seymour, daughter of Lord Hugh Seymour, who had died in 1801. It has been suggested that Mary, born in 1798, was the daughter of Mrs Fitzherbert and George IV. She was one of the two principal beneficiaries in Mrs Fitzherbert's will. *BM Satires 10389*.  
Stock: 61782

63. **[Charles James Fox] Discharged His Majesty's Service. The Republican Soldier!**

[Isaac Cruikshank.] London Published May 12. 1798, by S W Fores N<sup>o</sup> 50 Piccadilly where Folios of Caricatures are Lent.

Rare coloured etching, 18th century watermark; 390 x 250mm (15¼ x 9¾"). Trimmed into plate at top, chips in edges, stains at top and bit messy. £260

Fox, in uniform, stands at attention, holding a musket with four triggers and barrels, two pistols and a dagger in his belt, two grenades in his pocket and a knapsack of combustibles on his back. A blast from his lips reads 'Inflammatory Harrangues To stir up the People to Acts of Sedition - Mutiny - Treason - Rebellion'. At his feet are two papers: 'Punctual discharge of my Duty to my Constituents [scored through and replaced by] Colleagues'; and 'Remonstrance from my Constituents for non Attendance'.

A satire impling that the Opposition preached Reform as a cover for revolution. *BM: 9204*.

Stock: 61884

64. **[George Hanger] Georgey a'Cock-horse.**

[James Gillray.] [Pub.d Nov.r 23.d 1796, by H. Humphrey] New Bond Street.

Fine hand-coloured etching. Sheet 345 x 270mm (13½ x 10½"). Trimmed close to plate on three sides, around title at bottom, losing part of publication line. £480

A caricature of George Hanger riding a pony past the famous coffee-house, 'The Mount', in Grosvenor Street, the end of his bludgeon resting on the right toe. Hanger (1751-1824) had served with Banastre Tarleton's Legion as a major during the American Revolutionary War, commanding it at the defeat at the Battle of Charlotte of 1780, in which he was wounded. Returning to England he became a friend of the Prince of Wales and Charles James Fox, becoming known as an eccentric. In 1814 he inherited the barony of Coleraine from his brother but declined to assume the title.

In his autobiography ('The life, adventures and opinions of Col. George Hanger', 1801) he predicted that one day the northern and southern states of America "will fight as vigorously against each other as they both have united to do against the British". *BM Satires: 8889*. See Ref: 58356.

Stock: 61760



65. **Two-Penny Whist.**

J. Gillray ad viv.m fec.t. Pub.d Jan.y 11th 1796, by H. Humphrey New Bond Street.

Etching with fine hand colour. Sheet 230 x 345mm (9 x 13½"). Trimmed to printed border. £480

A game at whist at a round card-table at Hannah Humphrey's house in New Bond Street, shortly before the move to St James's Street. The servant 'Betty' is holding out the ace of spades with which she is about to take the seventh consecutive trick, a triumphant grin on her face. the bespectacled Hannah Humphrey sits to her left; then a man identified as either Mortimer, picture-dealer and restorer or Mr. Jeffrey (presumably the enemy of Mrs. Fitzherbert); and finally Tholdal, a German. An intimate scene of the domestic arrangements of Gillray & Humphrey, who lived together for many years. A reversed version is visible in her shop window in Gillray's 'Very Slippery-Weather', 1808. *BM Satires 8885*.

Stock: 61789

66. **[George Leveson-Gower, 1st Duke of Sutherland] Maecenas, in pursuit of the Fine Arts; \_ Scene, Pall Mall; a Frosty Morning.**

J.s Gillray ad vivam fec.t. Publish'd May 9th 1808 by H. Humphrey 27 S.t James's Street.

Coloured etching. J. Whatman 1811 watermark. Sheet 260 x 200mm (10¼ x 8"). Trimmed close to printed border. £650

A caricature of George Leveson-Gower (1758-1833), the Marquis of Stafford, shown walking along with his shoulders pushed forward. On a pillar is a Christie's picture sale catalogue at the entrance to Christie's. Leveson-Gower was the wealthiest man in Britain and spent hugely on his art collection and was one of the first collectors in London to open his collection to the public.

He married Elizabeth, Countess of Sutherland, in 1785, and the pair became infamous for the Highland Clearances of the early 19th century. He became Duke of Sutherland five months before his death. *BM Satires 11076*.

Stock: 61775

67. **[General Robert Manners?] "-gentle Manners, with affection mild, "In wit a man, simplicity a Child-**

[etched by James Gillray after an anonymous sketch.] Pub.d Nov.r 4.th 1798. by H Humphrey St James's Street.

Coloured etching, J. Whatman 179? watermark. Sheet 260 x 175mm (10¼ x 7"). Trimmed within plate, stains from glue in corners of inscription area. Old ink mss 'J. Manners' in inscription area. £320

A man in civilian clothes, walking with a cane under his arm, leaning forward.

According to the BM this is probably General Robert Manners (1758-1832), MP for Great Bedwyn or General Russell Manners, of the 26th Dragoon Guards. The original sketch is also in the BM (1854,0513.299) *BM Satires* 9288.

Stock: 61795

68. [George Norton] **Young Lamb's to Sell.** [n.d., 1836.]

Lithograph. Printed area 300 x 170mm (11¾ x 6¾"). £180

George Norton as a vendor in 'Lambeth Street', holding a tray with two toy lambs with human heads. In his back pocket is a sheet reading 'Damages £10,000'. A satire of George Norton's accusing Lord Melbourne of adultery with his wife Caroline.

After the case, which George lost, he hid his children from Caroline for several years and prevented her getting a divorce. She spent much of her life campaigning for women's rights.

Stock: 61437

69. **The Noviciate of a Macaroni. Ranelagh. 1772.**

Pub according to Act by MDarly Feby. 10th. 1771. Coloured etching, plate 170 x 120mm (6¾ x 4¾").

£140

A man wearing a macaroni wig holding his hat in his left hand. He wears a sword, a nose-gay, a ruffled shirt, and low buckled shoes. He is a first-time visitor to Ranelagh Gardens, Chelsea, a London pleasure garden opened in 1741 as a rival to Vauxhall Gardens.

From 'Caricatures, Macaronies & Characters by sundry ladies gentlemen artists &c.', in an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates.

Numbered 'V.2' upper left and '10' upper right. *BM*

*Satires: 4993.*

Stock: 62000

70. **The Royal Soldier In His Majesty's Service. He Would be a Soldier the sweet Willy O The first of all Swains. That gladden'd the plains. All Nature obeyed him\_ the sweet Willy O'.**

[Isaac Cruikshank] Lond Pub. by S W Fores. 50 Piccadilly, May 10 1798

Finely hand coloured etching, sheet 405 x 250mm (16 x 9¾"). On 18th century watermarked paper '1794'.

Some staining and surface dirt. Trimmed. £320

A caricature of Prime Minister William Pitt the Younger (1759-1806) grotesquely thin and elongated dressed in the uniform of a soldier or volunteer. *BM Satires* 9203.

Stock: 61859



71. [Alexander Ritter] **Der Carneval von Venedig, vorgetragen von dem Hofconcertmeister Doctor und Professor Ritter von Graziabi.**

Jos. Resch fec. Münchener Bilderbogen. Nro. 717. Hgl. hof+ und Universitäts-Buchdruckerei von Dr. G. Wolf & Sohn in München [n.d., c.1860.]

Coloured wood engraving. Sheet 410 x 290mm (16 x 11½"). Restored at centre fold, trimmed, losing part of inscriptions bottom right. £240

A satire of violinist Alexander Ritter (1833-96) showing him in 16 postures while playing his violin. Ritter, who married Wagner's niece, was an influence on the work of Richard Georg Strauss, encouraging him to write tone poems.

Stock: 61434

72. [John Robinson] **The Apostate Jack R- the Political Rat Catcher - NB. Rats taken alive!**

[by Thomas Rowlandson.] Pub.d by W. Humphrey No 227 Strand. March 1st 1784.

Hand-coloured etching. 230 x 350mm (9 x 13¾").

Trimmed to plate, creased. £130

Caricature of John Robinson (1727-1802) as a rat catcher, tempting rats with human faces with pensions. As Tory MP for the safe seat of Harwich, Robinson was the chief ministerial agent in carrying on the business of parliament, and he was the medium of communication between the ministry and its supporters. Those whom he seduced from the opposition were known as "Robinson's rats". *BM Satires: 6431, with a list of the rats. Grego I, p118. From Westminster Election pg. 283.*

Stock: 61807



73. **[John Stewart, 7th Earl of Galloway] An Old Encore, at the Opera.**

I.L.R. pinx [James Gillray]. Pub.d April 1st 1803 by H. Humphrey, 27, St. James's Street.

Scarce coloured etching. Sheet 245 x 195mm (9½ x 7¾"). Trimmed into printed border. £450

Galloway (1736-1806) 'was long remarkable for his attendance at the Opera, where he was generally to be found... in the pit, close to the orchestra, loud in applause of any favourite performer' (Gentleman's Magazine, 1806 p.1086).

Robert Burns attacked Galloway, a Tory peer, in his poem 'On the Earl of Galloway'; James Boswell wrote that he had "a petulant forwardness that cannot fail to disgust people of sense and delicacy". *BM Satires 10159. Grego p.307.*

Stock: 61794

74. **[Alexander Suvorov-Rymniksky] General Swarrow, towing the French Directory into Russia!!**

[Isaac Cruikshank.] Pub by S W Fores N. 50 Piccadilly May 16, 1799 Folios of Caricatures Lent out.

Coloured etching. Sheet 250 x 345mm (9¾ x 13½"). Trimmed into plate top and bottom, into image at sides. £260

An ogre-like caricature of Count Alexander Vasilyevich Suvorov-Rymniksky (c.1729-1800), Generalissimo of the Russian Empire, considered to be one of the greatest military commanders in Russian history. In 1799 he was given command of the Austro-Russian army and sent to drive France's forces out of Italy. *BM Satires 9387.*

Stock: 61883



75. **Venus a la Coquille; \_ or \_ the Swan-sea Venus.**

Designed by Shon ap Shones Esq.r [James Gillray]. P. London. Publishd March 28th 1809. by H. Humphrey 27 St James Street.

Fine coloured etching. Sheet 260 x 365mm (10¼ x 14¼") Trimmed to border. £480

A very fat lady rides in a shell drawn by two swans, whip in hand, followed by two cherubs in postilion's caps and coats riding swans.

The woman is said to be Mrs. Jones of Swansea, 'a celebrated Whip who made herself elegantly conspicuous by driving about in a smart chaise and

pair, with two booted and spurred skip-jacks [stable-boy or jockey] as outriders'.

However, it is now believed to be Sarah Webber born in 1768 and married in 1795 to Arthur Jones, originally from Caervallack, Flintshire. He inherited Priory Reigate from his mother Ann Jones and moved to Bryn-Newydd near Swansea in the early 1800s. *BM satires 11405.*

Stock: 61800

76. **[Sir Watkin Williams-Wynn] A Welch Tandem.**

J.s Gillray ad vivam fec.t. London Publishd June 21.st 1801- by H. Humphrey. No 27. S.t James's Street.

Fine coloured etching. Sheet 260 x 365mm (10¼ x 14¼"). Trimmed to plate. £650

A caricature of Sir Watkin Williams-Wynn (5th Baronet, 1772-1840) and his brothers, Charles Watkin (1775-1850) and Henry Watkin, squeezed together in a small rustic phaeton drawn (left to right) by three prancing goats (one breaking wind), heading to Wynnstay.

Williams-Wynn was the largest landowner in North Wales: because he controlled many parliamentary seats he referred to himself as the 'Prince in Wales'. *BM Satires 9760.*

Stock: 61776

77. **[Title Page] The Caricature Magazine or Hudibrastic Mirror. By G.M. Woodward.**

**Esq.r. Author of Eccentric Excursions. Vol. I.**

Woodward Del.t Cruickshanks Sculp.t. Published by Thomas Tegg N.o 111 Cheapside.

Hand-coloured etching, plate 240 x 340mm (9½ x 13½"), with large margins left & right. Thread margins top and bottom. Nicks to bottom margin. Paper toned and surface dirt in margins. £360

The title is written on a traditional curtain that is symmetrically placed throughout the design, with a John Bull-style smiling mask in the centre. The design features an ugly and aged man and woman sitting and smiling, holding a print that appears to be a mirror reflection of their heads and shoulders. Caricature heads are shown densely clustered together, as though they are in a theatre gallery, while the curtain descends on either side of the central mask. Lilliputian figures are below. *BM Satires 10889.*

Stock: 61920

78. **[Title Page] Caricature Magazine or Hudibrastic Mirror, By Thomas Rowlandson, Esq.r Vol. II.**

[After Woodward] Published by T. Tegg N.o 111 Cheapside. [n.d. c.1807]

Hand-coloured etching, sheet 250 x 405mm (10 x 15¾"). On paper watermarked '1816', with large margins left & right. Trimmed to plate at top & bottom. Some staining. £360

The title is engraved across the centre of the page. 'Comic Mirror' is inscribed on a half-length figure of a jester wearing a fool's cap, strung from two ribbon festoons that are centred by a bow. A ribbon loop with the words "To hold as t'were the Mirror up to Nature"

is engraved beneath it. Shakespeare. Half-length figures scrutinising bound numbers (or volumes) of the Magazine are supported by one festoon with the inscription 'Country Observations on the Caricature Magazine'. A attractive woman approaches John and says, "Come on, let me look, don't keep it all to yourself." "Don't be in a hurry well these things be the drollest things ever sent into our Country," and "There is one exactly like our Exciseman," are said by two oafish men while holding an open book. As he looks through a volume, a third man remarks, "I wonder how they think of all these things." The second festoon, "Town Observations on the Caricature Magazine," features two men and two ladies (three-quarter length), who appear unattractive but rather stylish, as they enthusiastically examine the bound images. They respond with: "It is certainly very amusing" ; "Pray Sir have they commenced the second Volume" ; "Just got the first number Ma'am from Mr Teggs." Two processions surround the sides and lower portion of the motif. 'Whimsical Characters climbing to the Temple of Fame' are located on the left. Back view of men and women ascending, perspective regressing to a circular temple where Fame sounds his horn. A chubby parson, a flirtatious military officer with a large cocked hat, and a plump 'cit' walking hand in hand with a slender woman are the people in the foreground. They see a Highlander walking ahead of them. "A Grotesque Deputation from the Temple of Momus-returning thanks for past favors and soliciting future patronage" is the text on the left. These are Lilliputian figures, with large grotesque heads of men and women, all smiling, descending from a temple that straddles Momus."The Genius of Caricature opening the Second Volume" is positioned between the two processions and forms a tail-piece. Perhaps a fantastic representation of Tegg, the man has a large smile on his face, faun's ears, and butterfly wings. He is sprawled on the ground with an open volume in his hands, which is "Caricature Magazine Vol 2d." He has "Caricature Magazine, Vol. 1" resting on his elbow. Next to him are documents with the following inscriptions: 'Bulls,' 'Anecdotes,' 'Jests,' 'Puns,' 'Bon Mot[s]', and distinct prints. *BM Satires 10917*.  
Stock: 61921

#### 79. **Celia Retiring. 298.**

Woodward delin. Etch.d by Roberts. by T. Tegg 111 Cheapside London.  
Hand-coloured etching. Sheet 330 x 260mm (13 x 10¼"). Trimmed within plate. £260  
A scene showing an old woman, bald without her wig, preparing for bed, aided by a pretty chambermaid. Originally published by the engraver, Piercy Roberts. *Not in BM Satires. BM 1872.1012.5084*.  
Stock: 61907

#### 80. **Posting in Scotland. Hald your Haund Mun, hold your haund! - en troth mun: e'n gin you na mind yoursel, youl just make the Muckle Laird coupeing his Creels.**

C. Loraine Smith Esq.r \_ pinxt. [but James Gillray.]  
Publish'd May 25th by H. Humphrey St. James's Street.

Fine coloured aquatint. Sheet 320 x 395mm (12½ x 15½"). Trimmed close to printed border, two tears taped top left corner and centre bottom. £650  
A scene by James Gillray satirising the coaching prints of Charles Loraine Smith (1751-1835). A post-chaise breaks apart as it descends a mountain road onto a bare moor. All four kilted Scotsmen are bare-footed and show their bare posteriors. *BM Satires 10479*.  
Stock: 61777



#### 81. **Posting in Ireland. Forward immediately your Honour; But sure a'nt I waiting for the Girl with the Poker just to give this Mare a burn your Honour, 'tis just to make her start your Honour.**

C. Loraine Smith Esq.r \_ pinxt. [but James Gillray.]  
Publish'd April 8th 1805 by H. Humphrey St. James's Street.

Fine coloured etching, pt. Turkey Mill watermark  
Sheet 310 x 405mm (12¼ x 16"). Trimmed close to printed border, tear lower right, very small hole lower left. £720

A scene by James Gillray satirising the coaching prints of Charles Loraine Smith (1751-1835). A dilapidated post-chaise with a thatched roof stands outside a ramshackle inn. The emaciated horses refuse to move despite being whipped. A boy raises a pitchfork to strike the beasts and a bare-footed woman approaches with a huge red-hot poker. *BM: 10478*.  
Stock: 61778

#### 82. **Cymon & Iphigenia.**

J.s G.y des. T. Adams sculp.t. [drawn and engraved by James Gillray]. [Pub,d May 2.d 1796 by H. Humphrey New Bond Street.]

Fine coloured etching. Sheet 240 x 375mm (9½ x 14¾"). Trimmed to printed border, losing publication line. £520

A burlesque of the discovery by Cymon of Iphigenia asleep, with a hideous yokel finding a fat black country-woman leaning back against a sandy bank. He drops his stick and gapes with delighted surprise. *BM Satires 8908*.  
Stock: 61734

83. **A broad hint of not meaning to Dance.**

B. [compass monogram of Brownlow North] Esq.r - del. [Etched by James Gillray.] Publish'd November 20th 1804 by H.Humphrey, No 27 St James's Street, London.

Fine coloured etching. Sheet 255 x 380mm (10 x 15"). Trimmed to printed border. £580

A pretty young woman walks away from a ugly fop, taking her chair with her but leaving a fragment of her dress under his foot. *BM Satires 10302.*

Stock: 61797

84. **Dandies at Tea. 317.**

I. R. Cruikshank. fecit. Pub.d Nov.r 1818, by T. Tegg. 111 Cheapside.

Finely hand coloured etching, sheet 330 x 250mm (13 x 9¾"). Trimmed within plate. £360

Two fops have tea in a small disheveled room. The host asks "My Dear Fellow, Mr Sim is your Tea agreeable?" To which Sim, with spectacles on his forehead, answers: "Charming my Dear Lollena do you buy it?" Between his extended legs is an umbrella. The bed turned up against the wall to give space for two chairs and a small round table. Ragged garments are pegged on a line stretching across the room. A rat looks from a hole in the floor; beside it is a smoothing-iron. A small casement window shows a row of houses and the dome of St. Paul's.

Stock: 61816

85. **A Decent Story.**

[Drawn and etched by James Gillray.] Pub.d Nov.r 9th 1795, by H. Humphrey, No 37, New Bond Street.

Etching with fine hand colour. Sheet 220 x 300mm (8¾ x 11¾") Trimmed within printed border at top, to border elsewhere. £480

Five people sit around a table drinking port, a raconteur holding forth. Hannah Humphrey (second right, with distinctive chin) and a parson listen with smiles, although an officer is more interested in the woman at the other end of the table.

Although the British Museum describes this print as being 'From a sketch by an amateur', it is likely to be by Gillray, who lived with Hannah Humphrey for many years. This and 'Two-penny Whist' (1796) are intimate scenes of their domestic arrangements: both prints are visible in the Humphrey shop window in Gillray's 'Very Slippery-Weather' (1808), alongside Gillray's more famous prints, suggesting a sentimental importance. *BM Satires 8753.*

Stock: 61788

86. **Doctor Syntax in the middle of a smoking hot Political squabble, wishes to Whet his Whistle.**

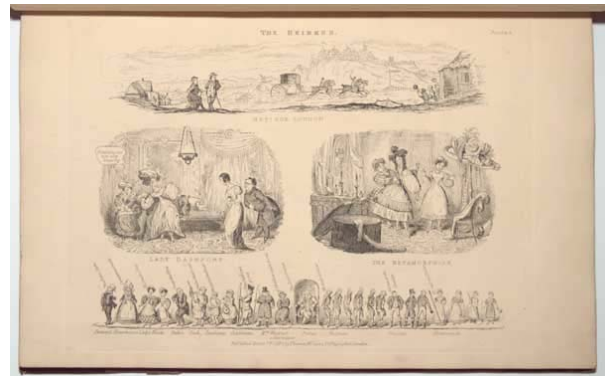
Rowlandson Del. Pub.d August 31st 1813 by Tho.s Tegg No 111 Cheapside. Price 1s. Coloured.

Coloured etching. Sheet 225 x 335mm (8¾ x 13¼"), on Whatman paper, date obscure. Trimmed within plate. £280

A scene in a crowded tavern: Dr Syntax sits on a bench with three men, smoking a long pipe; he looks over his

shoulder to attract the attention of the barmaid, who is serving a good-looking soldier. *Not in BM.*

Stock: 61819



87. **Evenings Amusement [on label on front board].**

[Various artists.] [London: Thomas McLean, c.1838.]

Folio (440 x 280mm, 17¼ x 11"), half morocco gilt, scarlet morocco gilt title label on front board; 81 etched plates, one folding. Some damp stains to early plates, a few small tears, folding plate with splits taped, binding rubbed. £2000

A collection of caricatures probably bound to be lent out as an 'Evening's Entertainment'. It contains plates after George Cruikshank, William Heath (Paul Pry) and Robert Seymour. Series include: 'The Book of Etiquette' (24 satires on 6 plates); 'The Heiress' (6 plates); 'A Trip to Margate' (6 plates); 'McLean's Scraps for Albums' (9 plates); and 'Parish Characters in Ten plates (one mis-bound).

The plates are dated from 1826 to 1838.

Stock: 61365

88. **The Farmer's Blunder. A While but attend, and a Tale I'll relate, Which I hope for the Moment some Mirth 'twill create;...**

Printed and Published by R. Harrild, 20, Great Eastcheap. [n.d. c.1820]

Very scarce hand-coloured etching with letterpress poem. Sheet 275 x 215mm (10¾ x 8½"). £280

An illustration to a famous ballad where a tenant farmer wishes to visit London so he visits his landlord and embarrasses himself dining with people above his station when he wished to dine with the servants. He falls off his chair dragging the meal with him.

Stock: 61917

89. **Fast-Asleep. [&] Wide-Awake.**

[by James Gillray]. London Publish'd Nov.r 1.st 1806 by H. Humphrey 27 S.t James's Street.

Pair of coloured etchings. Sheets 245 x 210mm (9¾ x 8¼") & 240 x 210mm (9½ x 8¼"), 'awake' on Whatman paper dated 1811. 'Asleep' trimmed close to printed border; 'Awake' trimmed close to printed border on three sides, into border at bottom. £490

Two plates: in the first a corpulent man sleeps in a dining chair, his wig falling off his head; in the second a man seated in an armchair by the fire is woken by two cats hissing at each other. *BM Satires 10644 & 10655.*

Stock: 61774



90. **The Mystery of Masonry brought to Light by y.e Gormagons.**

Hogarth inv: et Sculp. London Printed for Rob.t Sayer, Map & Printseller, at N.o 53 in Fleet Street. [n.d. c.1766-1774]

Etching, plate 250 x 355mm (9¾ x 14"), with very large margins on 3 sides. Small margin at bottom. £280

Satire on the excesses of certain Freemasons. A procession of masons emerge from a public house headed by elaborately dressed men described as the emperor of China, Confucius and two mandarins; an old woman sits on a ladder balanced on the back of a donkey and a mason, identified as such by his apron and gloves, stretches between the rungs of the ladder to kiss her bare backside; Don Quixote, in full armour and wearing a masonic apron and gloves, holds up his shield behind the donkey; in the foreground, to left, a man playing the bladder and string, in the centre, a dancing monkey with apron and gloves, and, to right, a butcher laughing at the scene while Sancho Panza gasps in surprise. *Bm Satires 2549. Paulson 55.III.* Stock: 62025



91. **[Frost Fair] Gambols on the River Thames. Feb.y 1814.**

G. Cruikshank fec.t. Pub.d Feb.y 1814 by T. Tegg 111 Cheapside London.

Fine coloured etching. J. Whatman 1822 watermark, 250 x 355mm (9¾ x 14"), with very large margins left & right. Trimmed to plate top and bottom. £680

A satire of the raucous frost fair held under Blackfriars Bridge, 31st January to the 5th February 1814, the last one held. Tents full of drinkers are signposted 'The Nelson' and 'Shannon'; the 'Thames Printing Office' is at work on the left; and a game of skittles is in progress in the foreground right. *BM Satires 12341.* Stock: 61806

92. **The Gin Shop.**

Designed Etched & Published by George Cruikshank ~ November 1st 1829.

Etching, sheet 225 x 295mm (9 x 11½"). Trimmed within plate. £140

The satirised interior of a gin shop, with the products in coffin-shaped containers. The red-nosed customers stand in an enormous gin-trap, one feeding gin to her baby. A skeleton with an hourglass says 'I shall have them all dead presently'.

From the series 'Scraps and Sketches'. See reference 57280 for a coloured version.

Stock: 61960

93. **Greys and Duns, or a Prime Bang Up for the Bit. ya! hip!**

Teggs Caricatures 111 Cheapside. Pubd, July 1810 by Thos Tegg Cheapside.

Hand-coloured etching, pt 18..? watermark. 234 x 330mm. 9¼ x 13". £260

A fashionable young man addresses an amateur whip, both disregarding the duns who clamour round the latter. He wears the long coat with many capes of a coachman, and is about to mount the box of a coach and four which waits, a groom standing by the near wheeler. On the coach-door is inscribed (in reversed characters) 'No Inside Passenger', above a coronet and crest: an arm holding a whip, with the motto 'Forward'. The duns include a butcher's boy with a long bill. The others, who are partly hidden doff their hats with respectful anxiety. *BM Satires: 11647.* Stock: 61851

94. **Sketches taken at Print Sales.**

Published Feb.y the 1st 1798 by Silvester Harding, Pall Mall. [Bit later]

Scarce etching with roulette and aquatint. 340 x 240mm (13½ x 9½") Trimmed to plate mark. Some tears and creases around the edges with one repaired tear through title. Small pencil marking on right hand side. £240

Over fifty portraits, mostly in profile, of men at a print auction.

Stock: 61521

95. **Jack Junk, embarking on a Cruize.**

[Isaac] Cruikshank del. Pub by T. Tegg Cheapside [n.d., c.1810].

Coloured etching, C. Willmot 1819 watermark. 260 x 360mm (10¼ x 14") , with large margins left and right. Trimmed to plate top and bottom. £280

A sailor, about to mount a horse, puts the wrong foot in the stirrup. An ostler laughs at him, saying, "Jack you dont mount the Horse the right way - but it is sailor like to look one way and row another." Jack scowls and replied "you lubberly swab you dont know the way I'm a going." A young hunch-backed stable-boy grins delightedly. A signpost points 'To Leatherhead'. *BM Satires 10898.* Stock: 61876

96. **Jack Junk, embarking on a Cruize.**

Cruikshank del. Pub by T. Tegg Cheapside [n.d., c.1810].

Hand coloured etching, sheet 260 x 360mm (10¼ x 14"). Trimmed within plate. £290

A sailor with a long queue, holding a cudgel, clumsily mounts a horse on the off side, putting his left. foot in the stirrup. An ostler with a broom, standing by the open stable-door, laughs at him, saying, "Jack you dont mount the Horse the right way - but it is sailor like to look one way and row another." Jack scowls over his left. shoulder to answer: "I dont mount this here horse the right way!! you lubberly swab you dont know the way I'm a going." A hunch-backed little stable-boy, wearing top-boots far too large for him, holds the horse's head, grinning delightedly. There is a landscape

background with a distant village and a signpost points 'To Leather-head'. *BM Satires 10898*.  
Stock: 61843

**97. Terrible Standall an Irish Rapparee and Fardinando Dreadnought a Swiss Officer.**

Printed for John Spilsbury, Engraver Map and Printseller, in Russel-Court Covent-Garden. [n.d. c.1730]

Rare etching 250 x 275mm (9¾ x 10¾"). On 18th century watermarked paper. Small tatty margins. Tears repaired with tape. £380

From "The Lilliputian Humorists Drawn as Big as the Life" a series of 10 etchings with grotesque figures in the manner of Callot, humourously personifying national and professional types, each surrounded by figurative strapwork borders and accompanied by verses.

Stock: 61924



**98. Mr. Timothy Rack-Rent, an Old Miserable Landlord & his Neighbour Leasehold, a Country Attorney.**

Printed for John Spilsbury, Engraver Map and Printseller, in Russel-Court Covent-Garden. [n.d. c.1730]

Rare etching 250 x 275mm (9¾ x 10¾"). On 18th century watermarked paper. Small margins. Small tears in margins repaired with tape. £380

From "The Lilliputian Humorists Drawn as Big as the Life" a series of 10 etchings with grotesque figures in the manner of Callot, humourously personifying national and professional types, each surrounded by figurative strapwork borders and accompanied by verses.

Stock: 61923

**99. The Mail-Coach. Sung by Mr. Mathews, with unbound Applause, in the Frace of The Three And The Deuce, & c.- (Tune "The Country Club.")**

Published 15.th Jan. 1821. by Rich.d H. Laurie, N.o 53 Fleet Street, London.

Etching with letterpress. Sheet 330 x 255mm (13 x 10"). Trimmed and glued to backing sheet. £140

Passengers on the mail coach snatch a quick lunch in a room at the White Horse Cellar (Piccadilly) that opens onto the street where the coach's side is visible. With a coach horn in hand, the guard stands in the center of the room and speaks imperiously to a woman holding a caged parrot. On the left, a man is sipping from a bowl. A man leans against the fire to warm himself, his hat tied. The coachman stands by the entrance. A framed painting of a mail coach hangs above the fireplace, and a model of a horse—the emblem of the well-known coaching inn—is displayed on the chimneypiece. *Bm Satires 11698*.

Stock: 61966

**100. Setting out for Margate. 166**

Woodward Del. Rowlandson Scul. London Aug.st 29 18[09]. Pub.d by Thos Tegg No 111 Cheapside.

Hand-coloured etching, plate 255 x 350mm (10 x 13¾") with large margins. Some foxing. £230

A 'Cit' in old-fashioned dress complains to his fat wife about all the food he is carrying (including the two geese whose heads protrude from his pockets). Their servant announces their boat is ready. *BM Satires 11968, with date partially erased, their guess 1812*.

*Grego II 231. See reference 58385 for one framed with different colouring.*

Stock: 61906

**101. Miseries of Human Life. 244. "Inviting a friend (whom you know to be particularly fond of the dish) to partake of a fine hare, haunch &c. which you have endeavoured to keep exactly to the critical moment, but which is no sooner brought in, than the whole party with one nose order it to be atken out."**

Woodward del. Cruikshank fc. [n.d. c.1810]

Fine hand-coloured etching, sheet 250 x 350mm (10 x 13¾"). Trimmed within plate at bottom and partially left and right. £260

A dinner party scene. A footman brings in a life-like hare on a dish. Which causes most of the party shock; the two ladies cover their noses in disgust. The cook giggles to himself in the doorway. *BM Satires 11151*.  
Stock: 61912

**102. Miseries of Human Life. 301. "As you are quietly walking along in the vicinity of Smithfield on Market day finding yourself obliged though your dancing days have been long over, to lead outsides, cross over, foot it, and a variety of other steps and figures;\_ with mad bulls for your partners."**

Woodward del. [n.d. c.1810]

Hand-coloured etching, plate 245 x 345mm (9¾ x 13½"), with large margins. Stained and paper toned. £180

A man dances away from charging bulls at Smithfield market, losing his hat and his wig in the process.

Stock: 61911

103. **Miseries of Human Life. 287. "Being mounted on a beast who as soon as you have watered him on the road, proceeds very coolly to repose himself in the middle of the pond, without taking you at all into his counsel, or paying the slightest attention to your vivid remonstrates on the subject."**

Woodward del. Cruikshanks fc. [n.d. c.1810]  
Hand-coloured etching, sheet 245 x 365mm (9¾ x 14¼"). On paper watermarked '1817.' Trimmed to plate on top. Stained. £220  
A man struggles with a stubborn horse who wants to cool off in some water. *Not in BM Satires.*  
Stock: 61913



104. **Miseries of Human Life. "Treading in a beau trap while in the act of gaily advancing your foot, to make a bow to some charming woman of your acquaintance whom you suddenly meet, and to whom you liberally impact a share of the jet d'eau".**

Woodward del. Cruikshanks del. London. Pub. by T.Tegg Feb...[n.d. c.1810.]  
Fine hand-coloured etching. Sheet 250 x 355mm. (9¾ x 14"). Tear repaired with tape on lower title. Trimmed to plate on bottom edge. £260  
In greeting a young lady, a beau accidentally bespatters her with mud. *Not in BM Satires. Krumbhaar: 742. Cohn.*  
Stock: 61857

105. **Miseries of Human Life. 287. "Being mounted on a beast who as soon as you have watered him on the road, proceeds very coolly to repose himself in the middle of the pond, without taking you at all into his counsel, or paying the slightest attention to your vivid remonstrates on the subject."**

Woodward del. Cruikshanks fc. [n.d. c.1810]  
Hand-coloured etching, plate 245 x 355mm (9¾ x 14"), with large margins. Some staining in margins and tears to margins. £220  
A man struggles with a stubborn horse who wants to cool off in some water. *Not in BM Satires.*  
Stock: 61914

106. **Modern Tourists.**

Phillips, fec. Pub. by G. Humphrey, 24, St. James's Street Sep. 25. 1827.  
Rare coloured etching. Sheet 245 x 350mm (9¾ x 13¾"), partial Whatman watermark. Trimmed to printed border. £280  
A satire divided into three scenes: on the left a girl begs her father to go to Paris; in the centre two dandies stand discussing Paris, with one dressed in Parisians style; on the right two women dismiss Margate as a destination for tradesmen, preferring Paris. *BM Satires 15464.*  
Stock: 61872

107. **"Miss, I have a Monstrous Crow to pluck with you!!**

James Gillray.] Pub'd Nov.r 1.st. 1794 by H. Humphrey, N.º 37 New Bond Street.  
Coloured etching. Sheet 240 x 290mm (9½ x 11½"). Trimmed into printed border on three sides, into plate at bottom. Minuscule hole top left corner. £490  
A mother confronts her pregnant daughter. Under the table a crow says 'Oh! Too Bad. *BM Satires 8557.*  
Stock: 61763

108. **Muck'y Weather.**

[Thomas Rowlandson] Pub.d by Tho.s M.cLean, 26, Haymarket. [n.d. c.1812]  
Rare hand-coloured etching, sheet 570 x 380mm (22½ x 15"). Damaged. trimmed within plate and glued to backing sheet. £240  
Later state of "Wet Under Foot."  
A rainy street scene with a woman holding an umbrella and holding up her skirt as she tries to navigate the cobblestones in her patten shoes at the intersection of Petticoat Lane and Smock (Smack?) Alley. *Not in BM.*  
Stock: 61984

109. **Pastimes of Primrose Hill. [Attic Miscellany].**

Drawn by Cruikshanks. Etch.d by Barlow. Published as the Act directs by W. Locke Sept.r 1.st 1791.  
Etching, sheet 185 x 270mm (7¼ x 10¾"). Trimmed within plate losing text at top. Glued to backing sheet. Crease as normal. Foxed. £130  
Illustration to the 'Attic Miscellany'.  
A scene on Primrose Hill featuring a bald man pulling a pram full of kids up the hill while a lady pats sweat from his bald head. At the top of the hill, a man uses a telescope to scan the view, while a seated woman fans herself and accepts a card from a gentleman who is standing next to her. Two more figures are lying in the left foreground with picnic baskets, and a man is puffing on a pipe. In the background is a view of London with St. Paul's Cathedral in the distance. *Not in BM satires. BM number 1927,1126.1.23.26.*  
Stock: 61961

110. **[Edward Daniel Clarke] Projecting i.e. Irons in the Fire \_ or Keep them all Going!! I have lived" (said the indefatigable D,r E.D. Clarke) to know the great secret of human happiness is this \_ never suffer your enegies to**



**stagnate. the old adage of "too many irons in the fire" conveys an abominable lie. You cannot have too many Poker Tongs \_ keep them all going.**

C.W. [Charles Williams]. London Published by Tho.s McLean 26 Haymarket, 1827 [but later].

Coloured etching. 250 x 350 (9¾ x 13¾"). £320

A man and his son fill their fireplace with poker and tongs, much to the mother's consternation.

A satire on one of the sayings of Edward Daniel Clarke (1769-1822), a clergyman who filled the Egyptology department of the British Museum by looting one of Napoleon's Savants after the defeat of the French army at Alexandria (1801), including the Rosetta Stone. *Not in BM Satires but 1985,0119.403.*

Stock: 61826



**111. Raphael's Prophetic Messenger Almanack, 1849. Hieroglyphic For The (Herein the Aspect of the Heavens learn, And of the Times the mystic Signs discern,) Eventful Year 1849.**

Symbols by Raphael - Drawn by Fussel. Engraved on Zinc by C. Chabot. Published By William Charlton Wright, London.

Hand-coloured lithograph, sheet 230 x 185mm (9¼ x 11¼"). Creased, torn, surface dirt. Back taped. £130

A series of apocalyptic images; Britannia despairs in the middle next to a coffin, battle scenes, a naval squadron, a riot and a funeral.

Published alongside the astrological periodical 'The Prophetic Messenge'r, also known as 'Raphael's Almanac', between 1827 and 1861. The purpose of the pen name Raphael was to call upon the archangel Raphael, who is commonly associated with Mercury, the gods' messenger. Several British astrologers employed it during the first part of the 1800s, and their combined use helped astrology come back into vogue. Stock: 62026

**112. Raphael's Prophetic Messenger Almanack, 1859. Hieroglyphic For The (Herein the Aspect of the Heavens learn, And of the Times the Mystic Signs discern,) Eventful Year 1859.**

Symbols by Raphael. Published By Piper, Stephenson & Spence.

Hand -coloured lithograph, sheet 265 x 325mm (10½ x 12¾"). Creased, torn, surface dirt. £160

A series of apocalyptic images; Queen Victoria is in the centre next to a Native American, beside her a child in a coffin, a battle rages in on the background and to the left Noah's ark, a man in military dress reveres a glowing key that Victoria is also looking at. There are also vignettes of a train crash, a fire, a fort being built, an address to a crowd, another battle scene and people revelling going through an open gate.

Published alongside the astrological periodical 'The Prophetic Messenge'r, also known as 'Raphael's Almanac', between 1827 and 1861. The purpose of the pen name Raphael was to call upon the archangel Raphael, who is commonly associated with Mercury, the gods' messenger. Several British astrologers employed it during the first part of the 1800s, and their combined use helped astrology come back into vogue. Stock: 62027

**113. Raphael's Prophetic Messenger Almanack, 1860. Hieroglyphic For The (Herein the Aspect of the Heavens learn, And of the Times the Mystic Signs discern,) Eventful Year 1860.**

Symbols by Raphael. Drawn by T.H. Jones. Published by Piper, Stephenson & Spence.

Hand -coloured lithograph, sheet 265 x 325mm (10½ x 12¾"). Creased, torn, surface dirt. £130

A series of apocalyptic images; Britannia stands on the right holding her spear next to a cornucopia filled with exotic fruit; in the centre a grey bearded man consults a man with a Van Dycke who is seated at a table with a map of Europe, they both wear military uniforms, a list comes out from behind his chair 'Turkey, Italy, Paris, France, Italy.' Left of them the Pope holds a scroll 'Concordat', while a monarch points to it, a man at a table scribes. In the background left a battle featuring elephants takes place, below a naval battle, right another battle. Right of that a man addresses a crowd. A scroll on the ground titled Reform.

Published alongside the astrological periodical 'The Prophetic Messenge'r, also known as 'Raphael's Almanac', between 1827 and 1861. The purpose of the pen name Raphael was to call upon the archangel Raphael, who is commonly associated with Mercury, the gods' messenger. Several British astrologers employed it during the first part of the 1800s, and their combined use helped astrology come back into vogue. Stock: 62030

**114. Raphael's Prophetic Messenger Almanack, 1862. Hieroglyphic For The (Herein the Aspect of the Heavens learn, And of the Times the Mystic Signs discern,) Eventful Year 1862.**

Symbols by Raphael. Drawn by T.H. Jones.

Hand -coloured lithograph, sheet 265 x 325mm (10½ x 12¾"). Creased, torn, surface dirt. £160

A series of apocalyptic images; Britannia despairs at a man pointing at a book of symbols next to her foot is a scroll 'Dissolution', next to her is a man in military dress holding a map of Italy and Sardinia standing on a

scroll 'The Press', next to him the Pope cries holding a handkerchief as a man peers up at him holding a star and crescent flag (a symbol of Islam). In the background three men have planted a tree labelled 'Monarchy,' next to a torn flag of the USA. A battle rages on in the middle of the scene and to the left 'Iron Plated' ships are being built and people wait outside a building.

Published alongside the astrological periodical 'The Prophetic Messenge'r, also known as 'Raphael's Almanac', between 1827 and 1861. The purpose of the pen name Raphael was to call upon the archangel Raphael, who is commonly associated with Mercury, the gods' messenger. Several British astrologers employed it during the first part of the 1800s, and their combined use helped astrology come back into vogue. Stock: 62028

**115. Raphael's Prophetic Messenger Almanack, 1867. Hieroglyphic For The (Herein the Aspect of the Heavens learn, And of the Times the Mystic Signs discern,) Eventful Year 1867.**

Symbols by Raphael. Drawn by T.H. Jones. Hand -coloured lithograph, sheet 265 x 325mm (10½ x 12¾"). Creased, torn, surface dirt. £130  
A series of apocalyptic images; Britannia sits next to some cannons and a lion; to the right of her are scrolls with 'Reform' and 'Decl'(aration?); behind her the Pope drapes a black shroud over his cathedra while a man with a drawn sword holds out two keys. Across a small stream a man in military dress and Van Dyke facial hair draws on a map of Europe, a frame labelled 'Foreion' and a scroll with 'Protocols' are propped up against his desk. As small boy is at his side and four monarchs stand behind him. On the right an eagle swoops down on a set of twins, towards the middle a man purs a jug of water on top of a charging ram, above that a man shoots arrows at another ram, to the left a woman runs from a polar bear as an angel blows a horn and points towards the scene.

Published alongside the astrological periodical 'The Prophetic Messenge'r, also known as 'Raphael's Almanac', between 1827 and 1861. The purpose of the pen name Raphael was to call upon the archangel Raphael, who is commonly associated with Mercury, the gods' messenger. Several British astrologers employed it during the first part of the 1800s, and their combined use helped astrology come back into vogue. Stock: 62029

**116. Dante Gabriel Rossetti, In His Back Garden.**

[Max Beerbohm] [London: William Heinemann, 1904 ]  
Chromolithograph, sheet 380 x 535mm (15 x 21")  
Trimmed and glued to backing sheet. £190  
From 'The Poets' Corner'.  
Rossetti, who appears sketching Fanny Cornforth at lower left, and continuing counter-clockwise, the figures are J. M. Whistler, A. C. Swinburne, Theodore Watts-Dunton, George Meredith, William Morris, William Bell Scott, William Holman Hunt, John

Ruskin, and Fanny Cornforth, Rossetti's mistress and model; Sir Edward Burne Jones presents a flower to a kangaroo.

The painter and poet D. G. Rossetti (1828–1882) actually did keep a menagerie of exotic animals, from peacocks to wombats, at his London house. Sir Henry Maximilian Beerbohm (1872–1956) was an English essayist, parodist and caricaturist under the signature Max. Stock: 61989



**117. [Satire on Boydell's Shakespeare Gallery.] "Oh! that this too too solid flesh would melt". Designed for the Shakespeare Gallery.**

[James Gillray.] Pub.d March 20th 1791 by H. Humphrey No 18. Old Bond Street. Coloured etching. Sheet 195 x 195mm (7¾ x 7¾"). Trimmed within plate top and bottom, to printed border at sides. Bit messy. £140  
A corpulent man kneels before an equally fat woman, paying court. A parody of Hamlet's soliloquy in Act 1 ("too too sullied flesh"), which Gillray is suggesting that he is submitting to John Boydell's Shakespeare Gallery.  
The print appears in Humphrey's shop-window in Gillray's 'Very Slippery Weather'  
Publisher John Boydell commissioned paintings based on Shakespeare from prominent artists, which he intended to for an illustrated edition of the plays. The huge cost of the series contributed to the collapse of his business. *BM Satires* 8013. Stock: 61783

**118. A Tale of Terror!!!**

Woodward del. Cruikshank F. London Published 10 Jan.ry 1807 by Thomas Tegg Cheapside. Finely hand-coloured etching. Plate 245 x 350mm (9¾ x 13¾"), with large margins. Repaired tear in title near 'Terror'.. Creasing and nick to top margin. £190  
A terrified man relates his encounter with the 'devil' while inebriated. *Not in BM Satires*. Stock: 61909





119. **Very Slippy-Weather. [&] Dreadful-Hot Weather. [&] Sad Sloppy Weather. [&] Raw-Weather. [&] Fine Bracing Weather. [&] Windy Weather. [&] Delicious Weather.**  
 Etch'd by J.s Gillray. London. Published February 10.th 1808. by H. Humphrey N.º 27 S.t James's Street. Set of seven etchings with very fine hand colour. 260 x 205mm (10¼ x 8"). Trimmed close to border. £2800  
 The complete set of seven etchings, showing men affected by the weather. The most famous is 'Very Slippy-Weather', which shows a man slipping on the icy pavement outside Hannah Humphry's shop on St James's Street, the window full of Gillray satires. *BM Satires 11094-11100.*  
 Stock: 61759

120. **A White Ghost in Ireland. N16.**  
 Woodward Del. Cruikshank Sc. Pubd. by Thos. Tegg 111 Cheapside April 6, 1807.  
 Hand coloured etching. Sheet 250 x 360mm (10 x 14"). Trimmed within plate left and right. Printers crease. £260  
 Two Irishmen are surprised by a white cat in a church graveyard. *Not in BM.*  
 Stock: 61908

121. **Miseries of Human Life. 237 "Squatting plump on an unsuspected cat in your chair!!".**  
 Woodward del. Cruikshanks Sc. [n.d., c.1810.]  
 Fine hand coloured etching. Plate 245 x 345mm (9¾ x 13½"), with large margins. £260  
 An interior scene depicting a fashionably dressed man to the left, who rises from his chair on which is a snarling cat with a kitten. A young woman sitting facing him throws up her arms. An old man, seated to the right, wearing a night-cap and glasses, looks up from his book in anxious inquiry. A little boy falls on his back and a dog barks below. *BM Satires 11150.*  
 Stock: 61846

122. **Miseries of Human Life. 237 "Squatting plump on an unsuspected cat in your chair!!".**  
 Woodward del. Cruikshanks Sc. [n.d., c.1810.]  
 Hand coloured etching. Sheet 245 x 345mm (9¾ x 13½"), with margins. Trimmed losing sections of the platemark on all sides £220  
 An interior scene depicting a fashionably dressed man to the left, who rises from his chair on which is a snarling cat with a kitten. A young woman sitting facing him throws up her arms. An old man, seated to the right, wearing a night-cap and glasses, looks up from his book in anxious inquiry. A little boy falls on his back and a dog barks below. *BM Satires 11150.*  
 Stock: 61855

123. **The Yorkshire Bumkins Mistake. 155.**  
 Woodward del. [etched by Charles Williams] [London Pubd Aug 6th 1812] by Thomas Tegg No.111 Cheapside.  
 Finely hand-coloured etching on paper watermarked '1819'. Plate 245 x 345mm (9¾ x 13¾"). Publication date rubbed off? Thread margins. Trimmed to plate at top right corner. £240  
 A comic scene in which a country footman is confused by the message given to him by the fashionably dressed footman. The country footman misunderstands the meaning of 'court' taking it mean going to woo rather than to a Royal court. *BM Satire 11979.*  
 Stock: 61905

124. **The five orders of Perriwigs as they were worn at the late Coronation, measured Architectometrically.**  
 Publish'd as the Act directs Oct.r 13, 1761 by W.Hogarth.  
 Copper engraving, plate 300 x 22mm, (12 x 8¾"). Later issue. Foxed. Paper toned. Tears to margins taped. £230  
 Hogarth's famous satire on wigs, attempting to define styles in the same way that Vitruvius had categorised architecture, published shortly after the coronation of George III. At the bottom of the engraving is an 'Advertisement' stating that a series of six folio volumes published over 17 years will set out the measurements of the periwigs of the ancients; this satirises Stuart's *Antiquities of Athens*. *BM Satires 3812; Paulson state III of III, with 'or Parsonic' added and the 'e' of 'Advertisement' added above the line.*  
 Stock: 61963

125. **The Graces in a High Wind. \_ a Scene taken from Nature, in Kensington Gardens.**  
 J.s. Gillray fecit. 1810 London. Publish'd May 26th. by H. Humphrey, 27 St James's Street.  
 Etching with fine hand colour. Sheet 255 x 350mm (10 x 13¾"), on Whatman paper. Trimmed to plate. £480  
 Three young women, dressed alike in dresses and straw bonnets trimmed with ribbons, are distressed by a high wind, which causes their dresses to accentuate their bodies. *BM Satires 11593.*  
 Stock: 61799



126. **The Lady's Disaster. \_ nil ortum tale. Hor. ... Drawn from the Fact. Occasion'd by a Lady carelessly tossing her Hoop too high, in going to shun a little Chimney sweeper's Boy who fell down just at her Feet in an artful surprise, at ye enormous sight.**

J. June fec.t. Drawn from the Spot and Publish'd according to Act of Parliament Decem.r ye 15 [1746]. Price 6.d. [Later impression.]  
Engraving. Sheet 380 x 570mm (15 x 22½"), with very large margins. Glued to backing sheet. £280  
A woman's hooped skirt suffers a wardrobe malfunction on the north side of the Strand. In the background is St Mary-le-Strand. *Not in BM. Crace XO11. 134. See also 31749 & 54335.*  
Stock: 61987



127. **Taste a la Mode in 1748 Compar'd with that in 1711. [The Review.]**

J. June del Sc. [in image] Publish'd according to Act of Parliament. [n.d. c.1750]  
Etching. Sheet 285 x 570mm (15¼ x 22½"). Title cut out and new one glued. Trimmed within plate and glued to backing sheet. £320  
A scene ridiculing skirt hoops while proposing 'a new Invention by your Sexe's Friend' (a skirt which can be contracted to fit through narrow spaces by pulling two cords). The woman on the left demonstrates this innovation outside Long's Warehouse in Tavistock Street, Covent Garden where a shop sign of a woman in a petticoat is being raised into position. To the right we see 'The Round Hoops condemnd': a weeping woman is tried before a magistrate's court, apparently for wearing the round hooped petticoat which is suspended above her head (drawing comparisons with the dome of St Paul's Cathedral in the distance). *BM Satires 1991. See references 31750 & 54334.*  
Stock: 61985

128. **A Whole Family Lost.**

[CW.] Pub.d Pubd Novem.r [24th 1814 by Saml Knight Sweeting Alley RI Exce]  
Hand-coloured etching, sheet 335 x 230mm (13¼ x 9"). Trimmed within plate losing artist/engraver and part of publication line. £240  
Satire on the Bank Restriction Act 1797 that was renewed annually until 1821. This act was introduced as an increasing number of people were trading their banknotes for gold. Due to the overprinting of

banknotes, the Bank of England was losing its supply of gold, and due to the gold standard, the value of each banknote was diminishing.

Outside the Bank of England a town crier shouts, 'O Yes! If any of the relations, or next of kin, of one Mr Guinea, who about the year 1800 was much seen in England, and is supposed to be an Englishman. will give information where he can be met with, they will be handsomely rewarded, on application to Mr John Bull, Growling-Lane. opposite Thread-needle-street— A proportionate reward will be given for information relative to his son, Mr Half Guinea; or his grandson, Young Seven Shilling Piece. Papers innumerable have been issued in consequence of their disappearance, but all in vain; and they are believed by many persons to have left the kingdom; though others shrewdly suspect they lie hid somewhere in the country, waiting for more favourable times before they dare make their appearance; as they have reason to suppose they would instantly be taken up [sic] and put in close confinement— Their sudden disappearance is particularly to be regretted, as they were in great favour with the people, and enjoyed even the King's Countenance, to such a degree that they actually bore the Royal Arms.—Notwithstanding they are persons of real worth, yet it must be confessed that by getting occasionally into bad company, they have lost some little of their weight in society; yet if they will return all faults will be forgiven; no questions will be asked; but they may depend upon being received with open arms by their disconsolate friends, who by this temporary separation have learnt how to appreciate their sterling worth.—they resemble each other very closely, and may very easily be known by their round faces, and by their complexion which is of a bright yellow; for though they, it is true, were born and acquired their polish and insinuating manner in London; yet it is well ascertained, that the family originally came, and derived their name, from the coast of Guinea, a place too well known in Liverpool to require any description.— God save the King.' On the pavement by the arched gateway is a group of four. One man, feeling in his coat-pockets, looks at the Bellman, saying, "Mercy on us how shocking." Two men talk together; one says: "Oh! you have received your Dividend!"; the other, holding out a sheaf of notes, answers: "Yes but it is all in Papers still!!" *BM Satires*  
Stock: 61922

129. **Bobadil disgraced or Kate in a rage- For Brunswick's Duke with Ninety Thousand men March'd into France and then!! - & then Marched out again.**

[Isaac Cruikshank] London Pub Octr 1792 by S W Fores No 3 Piccadilly.  
Finely hand coloured etching on 18th century watermarked paper. Sheet 240 x 345mm (9½ x 13½"). Trimmed within plate. £280  
Catherine II, Empress of Russia (1729-96) stands between Stanislas II August, King of Poland (1732-98), whom she seizes by his pigtail queue, and Ferdinand, Prince of Brunswick-Lüneburg (1721-92), whose back she kicks and threatens with a sceptre. She says "B-----t your Cowardly Spirit I'll Kick you to

Hell, what I suppose you was frightened at their Naked A-----s. Get out of my sight, or I'll send you and your Army-----after my Husband." Brunswick covers before her saying, ""And here my rendezvous is quite cut off. Honor is cudgell'd, well, Bawd will I turn To Brunswick will I steal, & there I'll steal: And Patches will I get unto these cudgell'd scars, And swear I got them in the Gallic Wars." Stanislaus being dragged exclaims, "Let my Pole go oh! Stanislaus what Disgrace". On a table beside him are a crown labelled 'to the King of Poland' and a paper: 'rules & orders to be Implicitly obeyed Cat Catherine.' On the wall behind him is a 'Map of France' showing the south of 'England' and the 'english channel'; France, the word in reversed letters, is bisected by a line, the northern portion inscribed 'my share'. *BM Satires 8124*.  
Stock: 61894

130. **A Second Jean d'Arc or the Assassination of Marat by Charlotte Cordé of Caen in Normandy on Sunday July 14 1793. Who, while he was Villifying some of the more moderate men in the Convention and asserting that they should lose their heads stabbed him saying, Villian thy death shall precede theirs.** [Isaac Cruikshank.] Pubd July 26 1793 by S W Fores No 3 Piccadilly.

Coloured etching. 240 x 335mm (9½ x 13¼). Trimmed into image on three sides. £260

In a street, a grotesque Jean-Paul Marat falls to the ground, blood pouring from a gash in his waistcoat. Above him stands a glamorous Charlotte Corday, knife in hand, saying "Down, down, to Hell & say A Female Arm has made one bold Attempt to free her Country". Marat was assassinated in the bath on 13th July; news reached London on 22th July, but with few details. *BM Satires 8335*,  
Stock: 61886

131. **[The July Revolution] Fashionable Movements \_ or the Stray Birds, Frighten'd out of France.**

G Cruikshank fec.t. Pub.d Aug 10, 1830 by G Humphrey St James's St \_ London. This is a later reprint than George (BM)

Coloured etching, J. Whatman, Turkey Mill watermark. Sheet 240 x 385mm (9½ x 15¼"). Trimmed within plate, mounted in album paper at sides, small hole in sky top right. Top left margin missing. £420

Britannia and John Bull stand on the cliffs of England, Britannia calling to the ducks and geese representing the French middle classes who are jumping into the English Channel to escape anthropomorphic figures of prison and the guillotine (which says 'Fee-Faw-Fum- I smell the Blood of an Englishman!') and an elongated skeleton with gaping maw. *BM Satires 14514*.  
Stock: 61852

132. **[The First Partition of Poland.] The Polish Plumb-Cake. Thy Kingdom, Stanislaus, is now at stake, To four such stomachs, 'tis a mere plumb-cake.**

J. Lodge sculp. [Westminster Magazine, 1st September 1774.]

Etching. 185 x 115mm (7¼ x 4½"), with separate letterpress description. Trimmed to plate upper left, laid on album paper. Otherwise small margins. £80

A satire on the First Partition of Poland, with the monarchs of Russia, Prussia, Austria and France sitting around a table, preparing to cut the Polish cake with swords and axes. Behind to the left is the king of Poland crying; to the right is the Ottoman Sultan, wanting to join in. Under the table is the Devil, pointing at Frederick of Prussia.

The text describes Frederick as "a King more savage than an Indian". *BM Satires 5229*.

Stock: 61753

133. **[John Scott, Lord Eldon & Angelica Catalani] A Catalanian attack on a Chance-Seller.**

[by Charles Williams] London Pubd Decerm.r Is 1807 by Thos Tegg 111 Cheapside

Coloured etching. 1818 watermark. 240 x 345mm (9½ x 13½"). Trimmed into plate at bottom. £260

Lord Eldon in his Chancellor's robes, surrounded by seven elderly barristers, is attacked by a savage cat dressed to represent Angelica Catalani, with a gold fillet and three feathers on her head.

Eldon reportedly stated that he would not give five shillings to hear her sing. *BM Satires 10919*.

Stock: 61849



134. **Taking Physick.**

[by James Gillray.] Publish'd Feb.y 6.th 1800, by H. Humphrey, St James's Street, London.

Coloured etching. Sheet 265 x 195mm (10½ x 7¾"), watermarked 'J. Ruse 1802'. Trimmed to printed border. £360

An invalid, with unbuttoned breeches and nightcap, standing before a fire drinking medicine from a bowl, pulling a face.

One in a series (with 'Gentle Emetic', 'Brisk - Cathartic', 'Breathing a Vein' & 'Charming - Well again), all of which appear in Humphrey's shop



window in Gillray's 'Very Slippy-Weather' (1808), alongside some of Gillray's more famous satires. As the display celebrates Gillray's domestic arrangements (it includes two prints in which Hannah Humphrey, Gillray's partner and publisher, is recognisable) it is conceivable that the patient in this satire is Gillray himself. The series certainly had significance for the caricaturist. *BM Satires 9584*.

Stock: 61791

### 135. Gentle Emetic.

[by James Gillray.] Publish'd Jan.y 28.th 1804, by H. Humphrey, St James's Street, London.

Coloured etching. Sheet 275 x 210mm (10¾ x 8¼"). Trimmed within plate. £320

An invalid sits before a bowl, his mournful-looking manservant holding his head as he waits for the inevitable.

One in a series (with 'Taking Physick', 'Brisk - Cathartic', 'Breathing a Vein' & 'Charming - Well again'), all of which appear in Humphrey's shop window in Gillray's 'Very Slippy-Weather' (1808), alongside some of Gillray's more famous satires. As the display celebrates Gillray's domestic arrangements (it includes two prints in which Hannah Humphrey, Gillray's partner and publisher, is recognisable) it is conceivable that the patient in this satire is Gillray himself. The series certainly had significance for the caricaturist. *BM Satires 10304*.

Stock: 61792



### 136. Breathing a vein.

[James Gillray.] Publish'd Jan.y 28th 1804 by H. Humphrey St. James Street London.

Coloured etching. Sheet 260 x 195mm (10¼ x 7¾"), watermarked 'J Ruse 1802'. Trimmed to printed border. £360

An invalid, dressed in breeches, waistcoat and nightcap, looks away as his manservant directs a spurt of blood from his bicep to a bowl.

One in a series (with 'Taking Physick', 'Gentle Emetic', 'Brisk - Cathartic' & 'Charming - Well again'), all of

which appear in Humphrey's shop window in Gillray's 'Very Slippy-Weather' (1808), alongside some of Gillray's more famous satires. As the display celebrates Gillray's domestic arrangements (it includes two prints in which Hannah Humphrey, Gillray's partner and publisher, is recognisable) it is conceivable that the patient in this satire is Gillray himself. The series certainly had significance for the caricaturist. *BM Satire 10306*.

Stock: 61790

### 137. Charming - well again.

[by James Gillray.] Publish'd Jan.y 28.th 1804, by H. Humphrey, St James's Street, London.

Coloured etching. Sheet 260 x 195mm (10¼ x 7¾"), watermarked 'J Ruse 1802'. Trimmed to printed border. £320

A convalescent, still wearing a nightcap, sits at small dinner-table, his appetite restored. He holds up a glass of wine with a smile of satisfaction and is about to carve a bird. Behind his chair stands a stout footman in livery, pleased with the improvement.

One in a series (with 'Gentle Emetic', 'Taking Physic', 'Brisk - Cathartic' & 'Breathing a Vein'), all of which appear in Humphrey's shop window in Gillray's 'Very Slippy-Weather' (1808), alongside some of Gillray's more famous satires. As the display celebrates Gillray's domestic arrangements (it includes two prints in which Hannah Humphrey, Gillray's partner and publisher, is recognisable) it is conceivable that the patient in this satire is Gillray himself. The series certainly had significance for the caricaturist. *BM Satires 10307*.

Stock: 61793

### 138. Musical Charmer. 170.

London, Printed for R. Sayer, Printseller, N.º 53 Fleet Street, as the Act directs, 7 Sept. 1786.

Mezzotint. 150 x 115mm (6 x 4½"). Crease. £160

A fashionably-dressed young woman sitting on a striped sofa playing a lute, an open music book next to her.

Stock: 61431

### 139. [Mary Anne Clarke] The Road to Preferment Through Clarkes Passage.

[Thomas Rowlandson.] Pub.d March 5. 1809 by Tho.s Tegg No 111 Cheapside.

Coloured etching, pt. watermark. Sheet 230 x 330mm (9 x 13"). Trimmed within plate, small tear in title.

£180

Mrs Clarke, dressed in a military jacket and hat, stands in a massive archway, addressing a mixture of young, old and infirm soldiers, parsons and civilians, one of whom holds up a money bag marked '500'.

Mary Anne Clarke (1776-1852), mistress of Frederick, Duke of York, was found out to be selling army commissions while he was Commander-in-Chief of the army. York was forced to resign from his position, though he was later exonerated and reinstated. Mrs Clarke was prosecuted for libel in 1813 and imprisoned. On her release, she went to live in France.

*BM Satires 11239; Grego II 149*.

Stock: 62054



140. **Flannel Coats of Mail against the cold/French or the British Ladies Patriotic Presents to the Army.**

I.C. [Isaac Cruikshank] London Pubd Novr 25 1793 by S W Fores N 3 Piccadilly

Scarce coloured etching, 270 x 370mm (10½ x 14½"). Trimmed to plate, printer's crease through title. Stained. £260

Two pretty women stand on stools as they pull on the flannel breeches of a tall and handsome grenadier, who wears a bearskin cap.

In the title 'French' is scored out and replaced with 'cold'. *BM Satires 8349.*

Stock: 61885



141. **Flannel Coats of Mail against the cold/French or the British Ladies Patriotic Presents to the Army.**

I.C. [Isaac Cruikshank] London Pubd Novr 25 1793 by S W Fores N 3 Piccadilly

Coloured etching, J. Whatman watermark; 270 x 370mm (10½ x 14½"), with large margins on 3 sides. Creased in centre. £350

Two pretty women stand on stools as they pull on the flannel breeches of a tall and handsome grenadier, who wears a bearskin cap.

In the title 'French' is scored out and replaced with 'cold'. *BM Satires 8349.*

Stock: 61880

142. **Rights of Man alias French Liberty alias Entering Volunteers for the Republic.**

IC [Isaac Cruikshank] London Pub May 7 1791 by W S Fores N.o 3 Piccadilly where may be seen the Compleate Model of th Guillotine also the largest Collection of caracaturs in the Kingdm, also the Head & Hand of Count Streuenzee, &c. admit 1

Hand coloured etching on 18th century watermarked paper. Sheet 260 x 380mm (10¼ x 15"). Trimmed within plate. Some surface dirt. Very small loss within title. £280

The print was published shortly after war between Britain and France began in February 1793. The date of 1791 is an engraver's error.

A satire on the unpopular recruiting law of 24 February 1793.

Recruits, bound and humiliated, are led off by two grotesque French officers, a third drives them along with his sword, "Come along and share in the glory of

France." Five famished-looking men have been thrown across the back of a horse, where they lie head downwards, screaming. Into the posteriors of the topmost man is thrust a vertical pole, striped like a barber's, and tricolour, which supports a cap of 'Liberté'; he says, "I wont be a Volunteer foutré". Another man says, "if this is Rights of Man & french Liberty Lord have mercy upon us". On the horse's neck sits one of the officers, pointing to his victim and saying, "Vive la Liberté". A similar soldier leads the horse by a halter, a sword in his hand; he looks back fiercely, saying, "Come along my brave Volunteers, one Sous per Day in Assignats & Plenty of Water." Other men are dragged along by ropes attached to the horse; a woman and two ragged children form a chain to pull back a ragged man who is so dragged; he says, "oh mon Dieu, my Wife & my pauvre Famille".

Another ragged man has fallen to the ground. Four other men are being driven along behind the horse by the third soldier; a man on the extreme left says, cowering in terror, "O I do not wish to go to Glory so soon". *BM Satires 7853. Ex Collection of Lindensiana Earl of Crawford.*

Stock: 61892

143. **[Henry Hardinge and the Crimean War] The "System" or the British Juggernaut. They manage these matters better in France. Sterne.**

Touchstone del.t. London, Published Nov.r 1855 by Lloyd Brothers & C.º 22 Ludgate Hill.

Tinted lithograph. Sheet 305 x 410mm (12 x 16").

Repaired tear. £140

A satire on Henry Hardinge (1785-1856), Commander-in-Chief of the Forces during the Crimean War. A toothless old man, he sits in a chariot (marked 'Routine', 'Family Interest' and 'incompetence'), being pulled by Establishment figures, crushing soldiers marked 'Common Fellows' and 'Ill-Paid Sailors'. His six arms hold a cat o'nine tails, commissions for sale, a baton marked 'caprice', and money-bags for bribes, extravagance and speculation. John Bull stands in a window with a bulldog with 'Times' on its collar.

The conduct of the Crimean War was being questioned, particularly by 'The Times', whose correspondent William Howard Russell was reporting on the appalling conditions suffered by the regular army. A commission was set up to investigate these failings: as Hardinge was delivering the report to Victoria and Albert, he collapsed with a stroke and had to retire soon after.

'Touchstone' was a satirist whose work was published by Thomas McLean in the early 1850s. The 'T' of Touchstone was a monogram of a jester's head with belled cap.

Stock: 61430

144. **Oh: Dear What Can The Matter Be.**

[Isaac Cruikshank] London Pub.d Sepr 21 1793 by S W Fores N 3 Piccadilly.

Hand-coloured etching, plate 350 x 245mm (13¾ x 9¾"), with large margins. Crease on right going through plate mark. Small nick in right margin. Bit messy. £280

Attack on Charles Lennox (1735-1806), 3rd Duke of Richmond and Lennox blaming him for the coalition loss at siege of Dunkirk and the Battle of Hondschoote in 1793.

The Duke stands between two posts, supporting himself by a hand on each. He looks down and to the right, with a dismayed expression, vomiting a cascade of munitions of war: weapons, cannon, drums, &c, a fortress, a baggage-wagon, a windmill. One post (right) is inscribed '4 Per Chaldron 20,000 pr Ann', the other, 'Hereditary Income D'Aubigne'. A scroll floats towards him from the upper left corner of the design inscribed: 'Thou hast done those things thou ought not to have done And hast left undone those things thou ought to have done.' *BM Satires 8341*.

Stock: 61862



**145. Supplementary Cavalry and Infantry.**

Woodward Delin.t [I. Cruikshank f.] [Pub.d January 1st 1797 by S. W Fores No 50 Piccadilly corner of Sackville St-Folios of Caracatures lent out for the Evening]

Hand-coloured etching, sheet 325 x 460mm (12¾ x 18"). Trimmed within plate losing publication line. Some staining. Small holes near top. £420

Satire on the military designed in two compartments; above, cavalry proceed right to left.; below, infantry march left to right. A burlesqued procession of men variously mounted. An unsoldierly group seemingly try to goose step with bayoneted muskets, preceded by two boys with fife and drum. *BM Satires 8977*.

Stock: 61910

**146. Battle of Vittoria.**

G. Cruikshank fc.t. Pu.d July 7th 1813 by T.Tegg 111 Cheapside.

Coloured etching. 245 x 345mm (9¾ x 13½"), watermarked 'J Whatman 1822]. Trimmed into plate on three sides. £320

Wellington sits on his horse watching as his army charges the French, driving them off with bayonets. On the night Joseph Bonaparte flees on a galloping ass, his crown falling from his head.

Satire on the allied victory at the Battle of Vitoria (21 June 1813) in which 151 cannon were captured, but many soldiers broke rank to loot the abandoned French wagons. *BM: 12068*.

Stock: 61869

**147. [Peace of Amiens] John Bull visited with the Blessings of Peace.**

[Charles Williams] [Pub.d Oct.r] 21st 1801 by S W Fores [50] Piccadilly. Folios of Caracatures lent out for the Evening.

Coloured etching, J. Whatman 1794 watermark; 255 x 400mm (10 x 15¾"), with large margins on 3 sides.

Trimmed into plate at top, publisher's inscription weakly inked. Mount stain £280

A fat John Bull and his happy family reap the benefits of the Peace of Amiens, being offered cheap and plentiful food by tradesmen.

"Blessings of Peace" was a common political slogan for the Treaty of Amiens, attempting to mask the unfavourable terms of the treaty. *BM Satires 9732*.

Stock: 61828

**148. Long Faces at Bayonne or King Nap and King Joe in the Dumps.**

Pub.d Aug.t 1808 by Walker No 7 Cornhill.

Hand-coloured etching, plate 350 x 245mm (13¾ x 9¾"). Pt. 'J Whatman' watermarked paper. Small margins. Creases on right side. £290

Napoleon and Joseph Bonaparte as long-faced Lilliputians, seated, hands on knees. Napoleon is in uniform and Joseph wearing a crown with a Spanish ermine-trimmed robe and the order of the Golden Fleece.

After his defeat at the Battle of Bailén (16-19 July 1808) Joseph, the 'king of Spain', retreated from Madrid to Bayonne. *BM Satires 11009*.

Stock: 61919

**149. French Volunteers on a march to Invade Great Britain!!**

[after James Gillray.] [London: Thomas Tegg, n.d., c.1803.]

Coloured etching, J. Whatman watermark. Sheet 245 x 350mm (9¾ x 13¾"). Trimmed within plate on three sides. Loss of outer margin top right. Crease across top area. £240

A French officer, sitting upon a horse, drags a procession of chained conscripts or 'volunteers'. All the figures are ragged and miserable, though one is able to take snuff.

A commentary on french conscription following the breakdown of the Treaty of Amiens and England's declaration of war on France in 1803.

A slightly-adapted copy of Gillray's "French Volunteers, marching to the Conquest of Great Britain", 1803. *BM Satire 10117a*.

Stock: 61827

**150. [Battle of Camperdown] The Dutch in an Uproar or the Batavian Republic crying for Winter.**

[Isaac Cruikshank] London Pub.d Octr 15 1797 by S W Fores No 50 Piccadilly. NB Folios of Caracatures Lent.

Fine coloured etching. Sheet 270 x 380mm (10¾ x 15"). Trimmed into plate. Slight staining at top. £360

A post-boy holds out a scroll, 'Account of the Total Defeat of the Dutch Fleet' to a Dutch council. The president complains that the English have taken the

Dutch colonies and now had destroyed their fleet. On the table is a map of France with Holland marked as 'Department 85', and the 'Plan of the Invasions of England Ireland Scotland the Cape of Good hope Gibraltar East & West Indies China &c. &c. &c. &c.'. Admiral Jan Willem de Winter had been coerced by the French to go to sea to attack Edinburgh and Glasgow then land in the north of Ireland. British Admiral Adam Duncan put paid to the scheme with a superb victory at Camperdown on the 11th October. This satire was published only four days later.  
Stock: 61877



**151. [The Glorious First of June] Lord Howe they lun [run] or the British tars giving the Carmignols a Dressing on Memorable 1st of June 1794.**

I.C. [Isaac Cruikshank] London Pub: June 25 1794. by SW Fores No 3 Piccadilly, who has just fitted up his Exhibition in an entire novel stile admittance one shilling.

Coloured etching. 245 x 355mm (9¾ x 14"), with large margins. Laid on album paper. £380

Two British tars and a bulldog defeating five French sans-coulottes in a fist fight, a satire on the Glorious First of June [or Fourth Battle of Ushant], in which Admiral Lord Howe attempted to prevent the passage of a vital French grain convoy from the United States. A boxing image. *BM Satires 8471*.

Stock: 61878

**152. Lacing in Style \_ or A Dandy midshipman preparing for attr [scored through] action.**

Etch'd by G. Cruikshank. Pub.d March 6.th 1819 by T. Tegg 111 Cheapside.

Coloured etching. 245 x 345mm (9½ x 13¼"), watermarked 1817. Trimmed into plate at bottom, tear entering plate at top, time stained and laid down. £260

A midshipman braces himself against a mast as four sailors pull his corset tight by working a capstan. *BM Satires 13440*.

Stock: 61870

**153. Nautical Experience.**

Etch'd by Roberts. London Pub by Roberts middle row Holbron. [n.d. c.1807]

Finely hand-coloured etching on 18th century watermarked paper. Sheet 300mm x 355mm (11¼ x 14"). Trimmed to plate slightly on all sides except bottom. £280

A comic scene showing a sailor trying to carry a donkey on his back while another sailor helps, a third man with a stick and dog asks who has given them permission to free the animal. *BM Satire 10192*.

Stock: 61904

**154. Making a Sailor an Odd Fellow!! 109.**

Woodward del. Cruikshank sp. [London pubd by T. Tegg Cheapside Decr 1. 1812]

Hand coloured etching, sheet 250 x 350mm (10 x 13¾"). On paper watermarked 'J Whatman 1822'.

Foxing. Trimmed losing sections of platemark on all sides except right. £280

Ten Odd Fellows with grotesque faces watch a sailor who stands, arms akimbo, wary and pugnacious. The chairman sits in a raised armchair, smoking and drinking, behind a small table on which are two lighted candles. A man in a dressing-gown, introduces the sailor, doffing a night-cap: "Most worthy Chairman Mr Benjamin Block of Wapping Old Stairs - attends to be made a Member of the Ancient and honorable Society." The sailor with hands on hips says, "Avast my Hearties, - before I've proceeded any further on the voyage let me know what course you are steering - if you mean to frighten a British sailor with your goggle eyes, and queer faces you are d-----dly mistaken - besides it appears to me that you have got masks on which is like fighting under false colours, and that wont do for an English Jack Tar!"

Odd Fellows (or Oddfellows; also Odd Fellowship or Oddfellowship) is an international fraternity consisting of lodges first documented in 1730 in London. *BM Satires 10899*.

Stock: 61838

**155. A Sailor sitting for his Miniature.**

Woodward delin. Etch'd by Roberts. [London Pub.d by P. Roberts 28 Middle Row, Holborn.][n.d. c.1807]

Finely hand coloured etching on 'J Whatman' watermarked paper. Sheet 270 x 380mm (10½ x 15"). Trimmed losing publication line. Stain in title. £230

The artist wearing a floral dressing gown/artists smock, a self-portrait of Woodward, sits at a writing desk painting a miniature of the sailor that sits on a stool opposite arms akimbo. He says: "Come my Hearty - mind what you are at - make good use of your Eyes - you know the terms on which I set sail - ten golden quids if you come to Anchor in ten minutes - but a minute beyond time, and you have but five you know, so heave a head do you hear - and lay in plenty of the true-blue about the jacket, - and Harkee Young-one - don't forget the beauty spot on the lar-board side of my Cheek - Poll calls it her hearts delight, - well this same painting is a fine knack to be sure - but I am rather puzzled about one thing - If you can get my hulk, head, and stern into that there little bit of ivory - d-----n me, but I think you would be able to tow a seventy-four



through one of the cock boat Arches of London Bridge."

Stock: 61900

156. **Sailors on Horseback.**

Rowlandson scul. Pub.d March 16, 1811 by Tho.s

Tegg No 111 Cheapside Price One Shilling.]

Coloured etching. 250 x 350mm (9¾ x 13¾"), paper watermarked 1819, with large margins on 3 sides.

Slight soiling in margins. £320

Three sailors ride away from the sea-shore, all having trouble with their horses. One complains 'D—n me—how she heaves. Why this is worse than a Jolly Boat, in the Bay of Biscay'. *BM Satires 11801; Grego II 202.*

Stock: 61821

157. **[Richard Birnie] Parochial affairs [H]all's Dicky \_or a Row de Dow in the Vestry. S.t Paul's Covent Garden 26th March 1828.**

Jack Ketch de Line it [Isaac Robert Cruikshank]. Pubd as the Act directs by Hunt York St Covent Garden April 2d 1828'.

Coloured etching, J. Whatman Turkey Mill watermark. 250 x 375mm (9¾ x 14¾"). Small margins. Margins broken slightly on left. £280

Magistrate Sir Richard Birnie breaks up a vestry-meeting in St Paul's, Covent Garden, which was attempting to forestall the Select Vestry in the appointment of overseers.

Select Vestries were committees of parishioners who administered local taxes and the Poor Law.

Birnie is best known for arresting the Cato Street Conspiritors in 1820 and reading the Riot Act at the funeral of Queen Caroline the following year.

*Hickman: pg 80; BM 15528.*

Stock: 61863

158. **[Sir Francis Burdett] Peter and Paul expell'd from Paradise. The World was all before them where to choose [/] Their place of rest and Parson T\_e, their guide.**

[Charles Williams.] Pub.d Dec.r 1806 by S.W. Fores N.o 50 Piccadilly.

Etching, 1805 Edmeades watermark; 255 x 350mm (10 x 13¾"), with large margins. Trimmed to plate at top. £160

A satire on Sir Francis Burdett and James Paull's defeats at the 1806 election. William Mellish and Richard Sheridan, who won the seat of Middlesex and Westminster, brandish flaming swords from under an arch labelled 'Gate of St Stephens' while the defeated Burdett and Paull hurry away from them, an unconcerned John Horne Tooke, their mentor walks before them reading 'Divisions of Purley' towards his home in Wimbledon. *BM Satire 10622.*

Stock: 61875

159. **[Sir Francis Burdett] Britannia Lamenting the Fate of her Favorite Son.**

[Thomas Rowlandson?] Pub.d April 11th 1810 by T.

Tegg, 111 Cheapside.

Rare coloured etching. 250 x 350mm (9¾ x 13¾").

Small margins. £320

Sir Francis Burdett, holding copies of the Magna Carta and the Bill of Rights, is arrested by the Speaker of the House of Commons (who calls Britannia a 'blank eyed b\_h'). Britannia stands, hand clasped in supplication, her lion by her side.

Burdett argued in the House of Commons against the imprisonment of the radical John Gale Jones. Failing to have Jones released, Burdett issued a revised edition of his speech in the Weekly Register, which the House voted this action a breach of privilege. The Speaker issued a warrant for Burdett's arrest: he was taken by soldiers from the Commons to the Tower of London, where he remained until the next Parliamentary recess. *Rare: not in BM. We have not been able to trace another example.*

Stock: 61824

160. **The First Exploit of the Modern Quixote or John Bull turned Sancho Panza.**

Pub.d June 1807 by Walker N.o7 Cornhill.

Hand-coloured etching, sheet 240 x 335mm (9½ x 13¼") Trimmed within plate. Crease. £260

A satire on Sir Francis Burdett's, 5th Baronet (1770-1844) address to the Electors of Westminster on 25 May, after his return. He promised 'to tear out the accursed leaves of that scandalous red book . . .' (the 'Royal (or Court) Kalendar', which contained lists of office-holders), which Cobbett said was 'swelled to the thickness of a duodecimo Bible'. This was the sequel to his election cry of 'no placemen, no pensioners' in Parliament.

Burdett in armour as Don Quixote raises a sabre having smashed a red book on the floor. John Bull as Sancho Panza looks on in horror and John Horne Tooke (1736-1812) watches at him behind a curtain looking smug. *Bm Satires 10745.*

Stock: 61915



161. **[John Cartwright] The Drum Major of Sedition. All Gentlemen and others 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....**

[Thomas Rowlandson] Pub.d March 29 1784 by Mrs. Dacheray St James's Street.

Coloured etching, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Printer's crease entering image left centre tear in margin taped top centre. £380

Major John Cartwright stands legs apart, holding a long staff, addressing the populace before the hustings in Covent Garden, being ignored by everyone but Lord Hood in admiral's uniform, sword drawn. Under the title is a lengthy speech.

John Cartwright (1740-1824) campaigned for Parliamentary reform, including universal suffrage and secret ballots. His younger brother Edmund Cartwright was the inventor of the power loom. *BM Satires* 6474; *Grego I, 121*.

Stock: 61823



**162. Diamond Cut Diamond or A Whimsical Information.**

Woodward delin. Etch'd by Roberts. London Pub.d by P. Roberts. 28 Middle row, Holborn.

Fine hand-coloured etching on 18th century watermarked paper. Plate 270 x 345mm (10½ x 13½"). Thread margins. £360

The Lord Mayor (Sir Charles Price (1748-1818) Mayor of London 1803) wearing spectacles and a chain of office sits in a chair of state facing a city officer in a long gown holding a wand who leads in a file of five amused 'cits', three men and two women. The officer says: "Here are a number of People brought before your Honor, by your Honor's Order, for not keeping the pavement clean before their Houses in Frosty Weather - according to the Act of Parliament for that purpose; but the worst of all is - here is a Worthy Alderman, lays information, that the pavement before your Honor's Door is as much neglected as any of the rest - and moreover says that he himself had a fall there in the late Frost, which shook him so much, that he has been unable to digest Turtle or Venison ever since - A material injury to one of the Body Corporate." The alderman, who heads the file, clasps an enormous paunch. The Mayor answers, proffering a coin: "Well, Well, if that is the case, take my five Shillings, and say no more about the Business." *BM Satires* 10180.

Stock: 61898

**163. The Dissolution of P\_\_\_\_\_t.**

[n.d. c.1774.]

Etching, sheet 130 x 205mm (5¼ x 8"). Trimmed (messily) at bottom going into plate. £140

A street scene, in which a stage coach is drawn by six horses and laden with passengers inside and outside, rushing through the streets at full speed. They drive past a posting-inn, with an open gateway over which, as a sign, is a head of Wilkes in an oval; beneath it are the words "John Wilkes Esqr. Neat Post Chaises". To the postilion on the near leader is attached a label inscribed "Galloping Liberty". The coach-door is inscribed "For the Corrupted Boroughs". Five passengers (ministerialist candidates) sit inside the coach, fashionably dressed. On the roof sit four men, two flourish clubs; the large boot or basket attached to the back of the coach holds six passengers. On the ground are papers inscribed: "Generall Warrants"; "Boston Port Bill"; "Quebec". Bystanders point and jeer at the coach, in particular a ragged man sitting on the ground with two wooden legs, one of which is broken off. American interest. *BM Satires*: 5236.

Stock: 62006

**164. The Statue To Be Disposed Of.**

[Thomas Rowlandson] Pub.d March 12. 1809 by Tho.s Tegg No 111 Cheapside.

Finely hand coloured etching, plate 345 x 245mm (13½ x 9¾"). Bottom right staining. Taped tear on right in margin. Small margins. £280

Satire on the anticipated dismissal or resignation of Frederick Augustus, Duke of York and Albany and Bishop of Osnabrück (1763-1827).

The Duke of York, in uniform and wearing his cocked hat, but without a sword, stands in back view on a low rectangular pedestal facing the corner of Mrs. Clarke's house in 'Gloucester Place'. The door is partly visible on the extreme left with a door-plate inscribed '[Cla]rke'. On the wall facing the Duke is a placard: 'The Statue on the outside having been thoroughly repaired and white Wash'd is to be sold by private Contract—for farther particulars enquire within'. On the right a billposter is putting up a second placard: 'Teggs Cheap Caricature Warehouse N° 111 Cheapside A New Caricature on Mrs C-----ke every Day Price One Shilling each'. Beside him a newsboy blows his horn. *BM Satires* 11249. See *Grego Vol II p153*.

Stock: 61811

**165. [Impeachment of Henry Melville, Lord Dundas] Popular Indignation \_ or John Bull in a Rage.**

Warren Lee [Charles Williams] Del.t. Pub,d April 26th 1805 by S W Fores N° 50 Piccadilly. Folios of Caracatures lent out for the Evening.

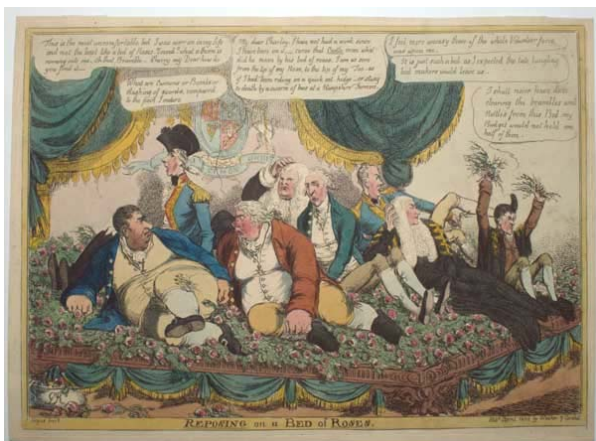
Fine coloured etching. 245 x 350mm (9¾ x 13¾"). Narrow margins. £280

John Bull uses a bludgeon and clenched fist to drive a terrified Melville into a fiery pit full of demons, punning that it is the only 'Pitt' open to receive him. Above Pitt's wings are being clipped by 'Constitutional Shears', so he can over Melville no help. To the right Alexander Trotter attempts to enter Coutts Bank with a

bag marked 'Naval Office', but a bulldog rips it open, allowing coins and notes to fall to the ground. A satire on the impeachment of Henry Melville for irregular financial dealings as Treasurer of the Navy. *BM Satires 10393. See Ref: 61837.*  
 Stock: 61832

166. **[Defeat of the India Bill] The Fall of Dagon \_ or Rare News for Leadenhall Street. And behold Dagon was fallen upon his face to the ground before the ark of the Lord & the head of Dagon and both the Palms of his hands were cutt off upon the threshold.**

[Thomas Rowlandson] Publish'd Jany. 4. 1784 by W. Humphrey, 227 Strand.  
 Coloured etching. Sheet 225 x 305mm (9 x 12").  
 Trimmed within plate. £280  
 A satire on the fall of the Coalition after the defeat of the India Bill in 1783. Dagon, a figure with a Janus-like head with the faces of Fox and North, has fallen from a pedestal, with head and hands severed. In the distance is Tower Hill, with a scaffold with an executioner with his axe raised.  
 Rowlandson's sketch is in the BM (1854,0513.288).  
*BM Satires 6365; Grego I, p.112.*  
 Stock: 61809



167. **Reposing on a Bed of Roses.**  
 Argus [Charles Williams] Inv.t. Pubd April 1806 by Walker 7 Cornhill.  
 Fine coloured etching. 250 x 345mm (9¾ x 13½").  
 Narrow margins. £320  
 Ministers recline on a massive state bed covered with roses, the Royal Arms at the head, all complaining about discomfort. From the left: Fox, Moira, Sheridan (with a roseated face), Ellenborough, Windham, Grey, Erskine and Petty. *BM Satires 10559.*  
 Stock: 61829

168. **[Charles James Fox.] The Case is Altered.**  
 [Thomas Rowlandson] Pub April 29. 1784 by J. Hedges Royal Exchange.  
 Coloured etching. Sheet 250 x 340mm (9¾ x 13¼").  
 Trimmed within plate, some spotting. £160  
 Fox drives Sir Cecil Wray in 'The Lincoln shire Caravan for Paupers', watched by Samuel Hood. Fox says "I will drive you to Lincoln where you may Superintend the Small beer & brick dust".

Against expectations, Fox beat Wray in the 1784 Westminster Election. Hood was the third candidate. *BM Satires 6562, a repost to BM Satires 6456. Grego I 132-3*  
 Stock: 62055

169. **[George III & Fox] The New Minister or \_ As it should be.**

Argus [Charles Williams] del.t. Pub'd Feb.y 1806 by Walker N° 7 Cornhill.  
 Fine coloured etching. 350 x 250mm (13¾ x 19¾"), with large margins. Creasing in margins. Glue stains from album page slightly showing. £360  
 George III steps from the throne to the front of the dais to inspect Charles James Fox through his glass, as Baron Grenville introduces him.  
 Following Pitt's death earlier in 1806, Grenville had formed the 'Ministry of All Talents' and offered Fox the position of Foreign Secretary, which he accepted. *BM Satires: 10528.*  
 Stock: 61848

170. **[French Revolution] Reform Advised. Reform Begun. Reform Compeat.**

[Thomas Rowlandson] Pu[b]lished as the Act directs Jany 8th. 1793 by J.no Brown N° 2 Adelphi.  
 Coloured etching. Sheet 420 x 265mm (16½ x 10½").  
 Trimmed within plate, small abrasion on the face of Bull in 'advised'. £390  
 A design in three compartments, each with a title. At the top is a fat John Bull, seated at a table laden with good food, with revolutionaries advising him he wants political reform. In the centre, John Bull has lost weight and his leg, and has a frog to eat; the sans culottes threaten him with cudgels and a dagger. At the bottom, John is lying prone, with the sans culottes standing on his back; one says to John 'Oh Delightfull you may thank me you Dog for sparing your Life - thank me I say'.  
 A satire on 'The Society of the Friends of the People', which had been formed in April 1792 by Grey and others to advocate Parliamentary Reform. *BM Satires 8289; Grego I 319.*  
 Stock: 61814

171. **[George IV & The Catholic Relief Bill] My Fathers Ghost \_ or \_ Surrender of Right and Title.**

Peeping Tom fec.t [Charles Williams?]. Pub,d for the Proprietor, by George Sparkes 14 Lambeth R.d [c.1829].  
 Fine coloured etching. 290 x 410mm (11½ x 16"), Small tear entering plate at bottom taped. Small margins. £280  
 As the ghost of George III enters, George IV flees, a mitre falling from his head, followed by Wellington, who grabs the Assent to the Catholic Relief Bill off a table and orders Robert Peel to gather all other evidence. A crown lies broken on the floor by a torn 'Petition Against...'. Wellington tramples the Magna Charta.



In April 1829 George IV signed the Catholic Relief Bill, abandoning his duty as Head of the Church. *BM Satires 15738*.  
Stock: 61860



172. **[Henry Hunt] Civic Combatants.**

A. Sharpshooter [John Phillips] fec. Pub. by S. Gans, 15 Southampton St. Strand June 1, 1829.  
Fine coloured etching. 245 x 355mm (9¾ x 14"), with large margins. Slightly creased down centre. £280  
Henry Hunt, in a rage, hurls a jar of his 'Hunts Matchless Blacking' at Lord Mayor William Thompson's head. Thompson, in his gown, smiles and raises the City mace in both hands defensively. At Hunt's feet is a paper: 'Petition against increased Duty on Coals'; just behind him is a pugnacious coal-heaver (Lord Durham) clutching a blacking-jar. Behind the Mayor is a barrister in wig and gown, probably the Recorder (Newman Knowllys).  
Henry Hunt the demagogue is here conflated with another Henry Hunt, one of the City Auditors, who presented a petition to the Lords through Lord Durham alleging that obstacles had prevented his auditing of City Accounts and of mismanagement of City Estates. The petition by his feet relates to the City's request for a tax on coals towards the expanses of the new London Bridge, part of Hunt's objections. *BM Satires: 15783*.  
Stock: 61861

173. **The Irish Howl or the Catholics in Fritz. The Journey from Dublin.**

[Isaac Cruikshank.] London Pub: March 20.th by S.W. Fores N3 Piccadilly- who has just fitted up his exhibition in an entire novel title admittance one shilling. N.B Folios lent out for the Evening. [n.d., c.1795.]  
Hand-coloured etching on 18th century watermarked paper. Sheet: 235 x 390mm (9¼ x 15¼"). Trimmed within plate. taped tear in right corner. £260  
A satirical print showing William Wentworth, 4th Earl Fitzwilliam being carried on a stretcher by Catholic priests. A commentary on Fitzwilliam's calamitous lord-lieutenancy of Ireland and anti-Catholic feeling. *BM Satire 8632*.  
Stock: 61896

174. **John Bull refreshing the Bears Memory. 34.**

Cruikshank s.t. London Published by T Tegg 111 Cheapside Dec.r 20. 1807.  
Very finely hand coloured etching. Plate 245 x 345mm (9¾ x 13½"), with large margins. £350  
John Bull shows Alexander I, Tsar of Russia (1777-1825), who is a crowned bear on its hind-legs who wears a a collar: 'This Bear belongs to Napoleo[n]', an enormous open book: 'John Bulls Journal'. Bull points to the right.-hand page: 'The Great the Magnanimous Catherine of Russia seized upon One third of the Kingdom of Poland and Kept it to herself - These Peaceful Danes Seiz'd on the City of Hamburg.' He says: "So you say Master Bruin, that my visit to Denmark has no parallel in History- do be so good as to turn your spectacles to this page and refresh Your Memory." The bear peers through huge spectacles reading the page. *BM Satires 10776*.  
Stock: 61833

175. **Iohny Mac-Cree in the dumps!!**

J. Ck. [Isaac Cruikshank.] Published April 12-1805 by S W Fores. 50. Piccadilly London.  
Finely hand coloured etching, watermark 1801 C. Willmot; Sheet 250 x 370mm (9¾ x 14½"), with small margins. Trimmed to plate at top, thread margins on bottom. £260  
Two elderly Scots discuss the impending impeachment of Melville for financial irregularities during his management of the Admiralty. The kilted Melville tries to attract their attention, begging them not to turn their backs. On the right Pitt runs off, saying "I must cut out this Connexion - & leave him to his fate". *BM Satire 10385. See Ref: 61832*.  
Stock: 61837

176. **[Ministry of all the Talents] Kissing Hands or New Appointments.**

Argus [Charles Williams] del.t. Pub,d Feb,y 10th 1806 by E Walker N° 7 Cornhill.  
Fine coloured etching. Sheet 250 x 350mm (9¾ x 13¾"). Trimmed within plate. £280  
Charles James Fox, the new Foreign Secretary in Grenville's 'Ministry of all the Talents', kisses the hand of George III, saying "it is the softest I have Kiss'd these Twenty Years - this sure is bliss if bliss on Earth there be'. The other ministers await their turn. *BM Satires 10526*.  
Stock: 61836

177. **[Ministry of all the Talents] St Steven's Statute.**

[by Charles Williams] Pub,d Feb.y 6th, 1806 by SW Fores 50 Piccadilly. Folios of Caricatures.  
Coloured etching. Sheet 245 x 345mm (9½ x 13½"). Trimmed within plate. £240  
George III views his ministers, including Charles James Fox as the new Foreign Secretary, through his looking glass.  
The satire was drawn before the details of the new government were known: the steward doing the introductions resembles Hawkesbury, George's first

choice of Prime Minister, rather than Grenville, who eventually created the 'Ministry of all the Talents' *BM Satires 10523*.  
Stock: 61850

178. [Lord North] **The Premier distributing the Loaves and Fishes to the Labourers in his Vineyard May 9 1772.**

[Town and Country Magazine. 1st July 1772.]  
Engraving. 175 x 105mm (7 x 4"), with separate letterpress description. £80

A satirical print in which Lord North stands on stilts, held up by Mansfield and Bute, in front of Westminster Hall while Wilkes covers his eyes in dismay. The print attacks both ministerialists and the patriots. *BM Satire 4955*.

Stock: 61756

179. **One of the Family.**

[Isaac Cruikshank?] Pubd Decr 20 1795 by S W Fores N° 50 Piccadilly the corner of Sackville St \_ NB Folios of Caracatures Lent out for the Evening.

Scarce finely hand coloured etching on very faint 18th century watermarked paper. Plate 345 x 245mm (13½ x 9¾"), Left corner margin creased. Some staining outside image. Taped tear top margin. Small margins. £280

Justice Mitimus intrudes between a couple, inviting himself to live with with them "to see that every thing goes on pretty and smooth in the family".

A satire of the Seditious Meetings Act of 1795 which, although designed to curtail political meetings, was being used against other groups, including prayer meetings. *Not in BM Satires but see 8686*.

Stock: 61891

180. [Peace of Amiens] **John Bull and his Friends Commemorating the Peace.**

Woodward delin. Etch.d by Roberts. [n.d., c.1802.]  
Coloured etching. Sheet 265 x 330mm (10½ x 13").  
Trimmed within plate. £260

John Bull dancing with various foods and drinks with human arms and legs, hoping that the 1802 Peace of Amiens would bring down food prices and stop adulterations. *BM Satire 9850*.

Stock: 61813

181. **A Panic on both Sides or Great Men in the horrors!!**

[Isaac Cruikshank] London Pub: No 20 1795 by S W Fores No 50 Piccadilly Corner of Sackville St NB Folio Caracatures lent for the Evening.  
Coloured etching. 265 x 400mm (10½ x 13½"), paper watermarked 'E & P', with publisher's ink stamp lower right. Paper toned at edges. Time stained. £320

The caricatured figures of William Pitt and Charles James Fox sit back to back, glaring at each other over their shoulders. Pitt sits on a chamber pot with the Royal Crest, the 'Convention Bill' (the Seditious Meetings Bill and Treasonable Practices bill) sticking out from his pocket; and Fox sits on a chair on which a bonnet-rouge hangs, a paper with 'Copenhagen meeting' (mass meetings held by the London

Corresponding Society in Copenhagen Fields) in his pocket. *BM Satires 8689*.  
Stock: 61881



182. **St Stephens Fair. O don't you think it a wonderfull Fair." Holcroft. 23.**

Woodward, del.t \_ Williams Sculp.t \_ Pub,d Feby 8,th 1808 by Tho,s Tegg 111 Cheapside London.  
Finely hand coloured etching on paper watermarked 'J Whatman 1805'. Sheet 260 x 400mm (10¼ x 15¾").  
Trimmed to plate at top. Taped tear at top, stops before iage. £380

A satire showing rival politicians as showmen with booths at St Stephen's Fair, with banners including 'Catholic Emancipation' and 'No Popery'. Recognisable faces include Canning, Castlereagh, Percival, Grenville and Sheridan. *BM Satires 10966. See also BM 10763*.  
Stock: 61901

183. **The Old and New Stagers; or, Steam Speed Against a Mile An hour! The Political Drama. No 129.**

[by Charles Jameson Grant.] Printed and Published by G. Drake, 12, Houghton Street, Clare Market [n.d., 1834].

Wood engraving with letterpress text. Sheet 255 x 345mm (10 x 13½"). With a lithograph by William Day. Laid on album paper on one sheet, £260  
A steam coach belonging to the Whig Radicals racing and winning with the Tories' coach and four, driven by the Duke of Wellington.

The lithograph, 'The Triumph of Mechanics in 1832', illustrating the vehicle that the satire's steam coach is based on. On the side of the coach is 'W. Hancock Patentee London' and 'Paddington to the Bank'.

Stock: 61972

184. **Standing orders or John Bull lock'd out.**

[by Charles Williams] Pub.d Augst 1807 by Walker N° 7 Cornhill.

Fine coloured etching. 345 x 240mm (13½ x 9½").  
Small tear just entering plate at top. Small margins. £280

John Bull, a yokel in a smock, stands at a closed door above which is an inscription: 'Rebuilt with Portland Stone in the Beginning of the Nineteenth Century'. Above is a window from which a man leans, saying 'By St Dennis Mr Bull, you seem in a Brown Quandary - but dont be angry - you have nothing to do with the business we are about - it is quite of a private nature'.

In July 1807, after the collapse of the Ministry of all the Talents, Samuel Whitbread moved for a Committee on the State of the Nation. Dennis Browne, M.P. for Mayo, called for the exclusion of strangers (non-MPs), and the galleries were cleared. *BM Satires 10754*.  
Stock: 61840



185. [John Horne Tooke] **The Westminster Ceceeder on Fresh Duty.**

[by Charles Williams] Pubd March 14 1801 by SW Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening.

Fine coloured etching, 18th century watermark 1792; S.W. Fink stamp at bottom margin; 310 x 220mm (12¼ x 8¾"), with large margins.. Tear in top margin. £320

Charles James Fox stoops to support John Horne Tooke, who is about to climb into the window of St Stephen's Chapel, as the door is being closed by Lord Temple, who says: "He shall not pollute this holy Temple".

Having been elected MP for Old Sarum, Lord Temple endeavoured to have Horne Tooke excluded on the grounds that he had taken orders in the Church of England. The government allowed him to stay but introduced a bill to make all those in holy orders ineligible to sit in the House of Commons. Horne Tooke did not run again. *BM Satires 9715*. An early example, before the title was corrected to 'seceder'.  
Stock: 61847

186. **Drawing for Twelfthcake at S.t Annes Hill!! N.o X.**

[Isaac Cruikshank] [ n.d. c. after 1799]

Finely hand coloured etching, sheet 175 x 130mm (7 x 9"). Trimmed within plate. Some surface dirt. £180

A reduced copy of Isaac Cruikshank's satire on the supposed Jacobin sentiments of the Opposition.

The host of the Twelfth Night celebration, Charles James Fox (1749-1806), stands behind a table on which is a large Twelfth-cake decorated with trees of Liberty and crowned by a bonnet-rouge. He and all his guests are inspecting the tickets they have drawn from a bonnet-rouge full of papers which lies on the corner of the table opposite Richard Brinsley Sheridan (1751-1816). Fox delightedly holds out his ticket, 'Perpetual Dictator'. The others are: George Tierney (1761-1830), his ticket 'A Nabob'; then Francis Rawdon Hastings, 1st Marquess of Hastings and 2nd Earl of Moira (1754-1826), 'The Irish Hoaxter'; Francis Russell, 5th Duke of Bedford (1765-1802), seated, 'Collector of Taxes', Charles Howard, 11th Duke of Norfolk (1746-1815), on Fox's right, 'Perpetual Toast Master'; Right Hon Michael Angelo Taylor (1757-1834), very small and wearing a bonnet-rouge, his ticket inscribed 'Go to Roost'; Thomas Erskine, 1st Baron Erskine (1750-1823), on Fox's right, 'Soliciter General'; Sir Francis Burdett, 5th Baronet (1770-1844), 'Keeper of the Prison in Cold Bath Fields', Richard Brinsley Sheridan (1751-1816), seated, 'First Lord of the Treasury', and who is thought to be George Byng (1764-1847) M.P. for Middlesex, looking nearsightedly at 'Bastile Jervise'. On the wall is a placard: 'Rules to be observed at this Meeting 1 That the Cake be decorate with appropriate insignia 2 That the tickets be deposited in a Bonnet Rouge and drawn in Rotation 3 That the Old Fashioned Game of King and Queen be exploded & Catch as Catch can Substituted in its stead.' *BM Satires 9340*.

Stock: 62003

187. **Drawing for Twelfthcake at S.t Annes Hill!!**

[Isaac Cruikshank] Pub.d by S W Fores. 50 Piccadilly. Jan.ry 16. 1799. Folios of Caricatures Let out.

Finely hand coloured etching, sheet 260 x 405mm (10¼ x 16"). On paper watermarked '1797.' Trimmed within plate. Some surface dirt. Repaired tears. £280  
Satire on the supposed Jacobin sentiments of the Opposition.

The host of the Twelfth Night celebration, Charles James Fox (1749-1806), stands behind a table on which is a large Twelfth-cake decorated with trees of Liberty and crowned by a bonnet-rouge. He and all his guests are inspecting the tickets they have drawn from a bonnet-rouge full of papers which lies on the corner of the table opposite Richard Brinsley Sheridan (1751-1816). Fox delightedly holds out his ticket, 'Perpetual Dictator'. The others are: George Tierney (1761-1830), his ticket 'A Nabob'; then Francis Rawdon Hastings, 1st Marquess of Hastings and 2nd Earl of Moira (1754-1826), 'The Irish Hoaxter'; Francis Russell, 5th Duke of Bedford (1765-1802), seated, 'Collector of Taxes', Charles Howard, 11th Duke of Norfolk (1746-1815), on Fox's right, 'Perpetual Toast Master'; Right Hon Michael Angelo Taylor (1757-1834), very small and wearing a bonnet-rouge, his ticket inscribed 'Go to Roost'; Thomas Erskine, 1st Baron Erskine (1750-1823), on Fox's right, 'Soliciter General'; Sir Francis Burdett, 5th Baronet (1770-1844), 'Keeper of the



Prison in Cold Bath Fields', Richard Brinsley Sheridan (1751-1816), seated, 'First Lord of the Treasury', and who is thought to be George Byng (1764-1847) M.P. for Middlesex, looking nearsightedly at 'Bastile Jervise'. On the wall is a placard: 'Rules to be observed at this Meeting 1 That the Cake be decorate with appropriate insignia 2 That the tickets be deposited in a Bonnet Rouge and drawn in Rotation 3 That the Old Fashioned Game of King and Queen be exploded & Catch as Catch can Substituted in its stead.' *BM Satires 9340*.

Stock: 61888



188. **[The Irish Union] The Union.**

[Thomas Rowlandson] Publish'd Jan.ry 1801 by R. Ackermann N 101 Strand.

Coloured etching. Sheet 295 x 380mm (11½ x 15"). Trimmed within plate, library ink stamp in inscription area. £320

William Pitt the Younger (in armour as St George) and St Patrick sit astride duelling bulls. A satire comparing the Union of Great Britain and Ireland to bulls locking horns. *BM Satires 9696; Grego II, 22*.

Stock: 61822

189. **[Duke of Wellington] A Kick Up Among the Wigs.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq.r Del. Pub by Tho. McLean 26 Haymarket, London [n.d., c.1828].

Coloured etching. 260 x 370mm (10¼ x 14¼"). Time stained top and bottom. Small margins. £180

Wellington, dressed as a Life Guards officer, rides a galloping charger over little men made of large wigs with little arms and legs. Behind is George IV, who holds his sides, laughing at the plight of the Whigs. The Tory duke became Prime Minister in January 1828. *BM Satires 15505*.

Stock: 61854

190. **Bull Bamboozled Both Ways--Robbed in One Department, and Burnt Out in Another. The Political Drama. No 14 Vol 1.**

CJG [Charles Jameson Grant.] Printed and Published by B.D. Cousins, 18, Duke-street, Lincoln's inn-fields [n.d., c.1841.]

Wood engraving with letterpress text. Sheet 275 x 365mm (10¾ x 14¼"). Trimmed, losing some of the printed border. £160

Wellington (as Constable of the Tower of London) holds a pistol to the head of John Bull) as Henry Goulburn (Chancellor of the Exchequer) harangues Bull from the other side, forcing John to reach into his pockets to pay for the rebuilding of the Tower of London, seen burning in the background. On same sheet part burnt letter "Extracted from the Fire Ruins of the Tower of London Nov 6, 1841".

Stock: 61973

191. **[Westminster Scrutiny] The defeat of the high & mighty Bailissimo Corbettino...**

[by Thomas Rowlandson.] Pub.d by W. Humphry near Temple Bar Strand. 7.th March 1785.

Coloured etching. 250 x 350mm (9¾ x 13¾"). Small margins but with thread margin at top. £230

The interior of St Martin-in-the-Fields, with Charles James Fox leading a charge to drive out government figures.

A satire of the Scrutiny of the Westminster Election, when the High Bailiff deciding who had won the 1784 election. *BM Satires 6783; Grego I, p153-4*.

Stock: 61808

192. **[John Wilkes] The Patriots deceived, or Townsend triumphant. Vol. IV. No. XXXIII.**

[London: A. Hamilton, November 1772.]

Engraving. Sheet 110 x 175mm (4¼ x 7"), with separate letterpress description. £80

John Wilkes, carrying the Cap of Liberty, is prevented entering his carriage by James Townsend, Lord Mayor of London. In the election of 1772 Wilkes had come first in the polls but Sheriff Richard Oliver manipulated the voting process to give Townsend the position, leading to riots.

From the Town and Country Magazine. *BM 4967*.

Stock: 61757

193. **Malice and Fortitude. There is no terror in your threats; For Jam arm'd so strong in honesty, That they have pass by me, as the idle wind, Which I respect not - Shakespeare.**

[n.d. c.1768]

Scarce etching, sheet 150 x 120mm (6 x 4¾").

Trimmed within plate on three sides. Left slightly stained. £360

Satire that praises John Wilkes (1726-97) and disparages his opponents. He is standing behind a low picket fence beneath a palm tree, with one hand resting on a low column that reads "fortitude" and the other pointing to his chest, which has the words "magna Charta" written on it as though it were a collar. A group of threatening people approach him, led by Lord Bute (1713-92), who is brandishing a drawn sword. Princess Augusta (1719-72) is standing next to him, holding a dagger, seemingly ready to stab Wilkes. The figure behind them is likely a blindfolded version of King George III (1738-1820), and Lord Mansfield (1705-93) is carrying a scroll with the words "Nulli differemus justiciam." Sir Fletcher Norton (1716-89)

raises his fist, while Lord Sandwich (1718-92), wearing a jockey's cap and holding a cricket bat, watches furiously from behind. Four quotes from Act IV, scene three of Shakespeare's "Julius Caesar" are below. An early cricket item. *See BM Satires 4239 for different copy.*  
 Stock: 62039



**194. A Will O'The Wisp or John Bull in a Bog!**

[Isaac Cruikshank] London Pub: March 28 1796 by S W Fores N 50 Piccadilly Folios of Caricatures lent out for the Evening.

Finely hand-coloured etching, plate 245 x 345mm (9¼ x 13½"), with large margins. £360

Satire on William Pitt the Younger's (1759-1806) desire for peace with France.

Pitt as a will o' the wisp, naked, and poised on a cloud, holds out a dark lantern to a terrified John Bull. Pitt holds up in his right hand the end of a swirling drapery which blows about him, his hair blows over his face. The rays of his lantern are: 'New Proposals'; 'L'Eclair'; 'peace'; 'French Gentleman just arrived from the continent'; 'armistice'. Small attendant sprites float above his head and assist in frightening John Bull: Edmund Burke (1729-97), wearing nothing but a Jesuit's biretta, holds a bag inscribed '4000' and a dark lantern whose beam is inscribed 'Services done the Public'. A naked woman excretes a blast inscribed 'Plans'; she triumphantly holds up, in each hand, a money-bag inscribed '2000 Ann' and '2000' (likely a depiction of Jane Burke (1734-1812)). A demon with an ass's head holds a lantern whose beam is: 'for extended services 20,000'. Another beam is inscribed 'Pensions'. John Bull, a fat citizen wearing a cocked hat, struggles to step from the 'Slough of Despond or Quagmire of War'. He holds out his hands towards Pitt's lantern, screaming, "This is a terrible boggy Ground I have got into - but I shall certainly catch it at last it can't be far off now." *BM Satires 8792.*

Stock: 61871

**195. The Corporation Hogs Journey To Smithfield In Stile. Or Aldermen turn'd Puppet [crossed out] Pig show men. They could not agree about the Hogs admission So six cunning Aldermen prefer'd a Petition: To request they'd permit them to buy that there Pig And convey him to Smithfield straightway in a Gig. The Petition was granted, the Pig they**

**have bought, And paid fifty Guineas, the Sum for him sought; In a cart then to Smithfield this Beast they convey'd, And triumphantly enter'd upon thier new Trade.**

Cruikshank 1790. Pub Feb 26. 1790. by S W Fores at his Museum N 3 Piccadilly, where may be seen the Completest Collection of Caricatures. &c in the Kingdom. Also the Head & hand of Count Struenzee Admit. 1s.

Finely hand coloured etching on 18th century watermarked paper. Sheet 260 x 400mm (10¼ x 15¾"). Trimmed within plate. £260

One of three satires on the Corporation of Windsor, Slingsby was associated with underhand dealings in connexion with works at Windsor Castle.

A stout alderman is seated in a two-wheeled farm-cart, embracing an enormous pig which sits on a livery-gown. The cart is drawn by five men and pushed behind by two others. The foremost, 'Rim--n' (Rimington of Windsor (fl. 1790)), carries a banner on which is a fat pig inscribed 'Corperation Hog Admitance 6d Each Painted by R--m--ngt--n'; he says, "The greatest likeness possible all my own". The next is 'Par--r' (Parker of Windsor (fl.1790) possibly Edward Parker mayor of Windsor 1799 & 1811), saying, "give me a Hodd again this is too hard work". Next is a befeater, 'Pant--n' (possibly James Panton mayor of Windsor 1783 & 1788), in his shirt-sleeves, saying, "How I sweat I'll sell my share for ten Guineas I'm so d--nd Hungry". The next, holding a whip, is 'Bany--d' (possibly John Banyard Mayor of Windsor 1790) ; he says, "Ge up my Lads a heavy fare this". The last man, wearing a livery gown, is 'Sling--y' (Slingsby Mayor of Windsor 1792, 1798 & 1801); he holds a trowel and says "I had rather rightbuild London Bridge than fagg so". The cart is inscribed 'Ban--d Windsor'; the pig says "I am so tired siting like an Alderman". The alderman answers "And I too Brother, Lord how they laugh at us no Cutting or slashing". He wears a livery gown and Dorothy George reckons from BMSat 7739 to be 'Sn--w' (possibly Joseph Snow who was Mayor of Windsor 1770, 80, 86, 89 & 96). The two who push behind are 'Perr--n' (possibly Paul Perryman Mayor of Windsor 1793 & 1801) and 'Bend--g' (possibly Joseph Bending Mayor of Windsor 1781, 85 & 94); the former says, "I'll go measure Tape this is too hard work". The other, who wears a cocked hat and livery gown, says, "I'm tired of shoving I used to drive my Pigs." A grinning country boy stands behind, saying, "Birds of a feather flock together". He grasps a signpost, pointing left 'To Smitfield' and right 'To Windsor'. *BM Satires 7738.*

Stock: 61895

**196. A Political Fair.**

Woodward del.t. London Pub.d. Octo.r, 1st 1807 by Tho.s Tegg 111 Cheapside.

Finely hand coloured etching on paper watermarked 'J Whatman 1805'. Plate 245 x 350mm (9¾ x 13¾"). Paper slightly toned. £450

A crowded fair-ground scene, with spectators and attractions in the foreground, backed by adjacent and



competing platforms, all with performers, placards, and flags. In the centre is the largest booth inscribed, 'The Best - Booth in the Fair John Bull and Company - The Englishman's Fire Side, and The Wooden Wain of Old England, Principal Characters by Joh Bull, Paddy Bull, Ben Block &c.' Britannia stands on the stage, holding her spear and pointing to a group seated round a punch-bowl; John Bull, smoking a long pipe, Erin with her harp, a Welshman, and a Scot in Highland dress. Under the platform is an eating-place inscribed, 'Roast Beef gratis this Booth.' To the left are Russian, Danish, Swedish and Westphalia booths, each with a representative figure in front. To the right are Austrian, Spanish, Dutch, American and a tatty looking Prussian booth. To the left of the British booth, is a stall flying a large tricolour flag. It is, 'Boney's Imperial Gingerbread. Gingerbread Kings and Oueens Wholesale and Retail Now is your time to purchase.' In front stands the salesman, Napoleon, wearing his feathered bicorne, addressing figures from the crowd. American Interest. *BM Satires 10763*. See also *BM 10966*.

Stock: 61902

### 197. **The Enthusiastic Orator. 6.**

[after Robert Dighton] Printed and Sold by Carrington Bowles, at N.o 69 in S.t Pauls Church Yard, London. Publish'd as the Act directs; 25 Sep.r 1782.

Etching, 18th century watermark, plate 175 x 280mm (6¾ x 11), with large margins. £160

A republishing from the series 'Twelve elegant and humorous prints of rural scenes, adorned with comic figures, by Robert Dighton.'

Preaching to a small group of pious elderly women and artisans, a minister is standing on a bench beneath a tree with his arms raised and a handkerchief in his right hand. Approaching from the right, two young chimney sweeps, astride the same donkey, make fun of the preacher. The scene is rural, with grass and bushes, but St. Paul's dome can be seen in the distance. See *BM Satires 6752*.

Stock: 61962

### 198. **The Mischief of Methodism. 106.**

W, Fecit. [n.d. c.1811]

Finely hand-coloured etching, plate 245 x 345mm (9¾ x 13¾"), with very large margins. £280

This satirical print by George Moutard Woodward was first published in 1811 in Thomas Rowlandson's popular Caricature Magazine, or Hudabristic Mirror.

It depicts two stereotypical preachers: a slender Methodist whose popularity in the pulpit causes the listeners at his chapel to neglect their daily obligations, and a rotund Anglican parish priest whose sermons attract no following at all. The four prints that are hung on the wall further mock the two preachers' skills. The classic "Tale of a Tubb" illustration on the left alludes to the meandering, nonsensical style of Methodist lectures. The viewer is rendered blind to the meaning of this biblical adage towards the centre as the Methodist hat falls over a picture of the "Blind Leading the Blind." The painting of "The Four Evangelists" portrays an unjust comparison between the sainted authors of the Gospels and their contemporary counterparts, while the Anglican's hat to the right hides "Hope." *Not in BM Satires*.

Stock: 61916

### 199. **Joanna Southcott the Prophetess Excommunicating the Bishops. Know I told thee I should begin at the Sanctuary I will cutt them all off, having already cutt off Four Bishops for refusing to hear her Visitation.**

[Thomas Rowlandson] Pub.d Sept.r. 20th 1814 by T. Tegg No 111 Cheapside.

Coloured etching, 250 x 350mm (9¾ x 13¾"), watermarked 'Charles Wise 1819'. Trimmed into plate top and right. Slightly faded. £280

A satire of Joanna Southcott and William Tozer thrashing a group of fat bishops, she with a birch-rod, him with 'Rev.d Roger Towser's Flail'. She wears a mohair mantle that she was given, which cost £150. Southcott (1750-1814), a charismatic religious figure who announced that, at age 64, she was to become the mother of Shiloh, an obscure messianic figure mentioned in Genesis, and a sketch of the crib given to her in expectation. The date of 19th October 1814 passed without the expected birth and she died, probably of a brain disease, on the 27th December. Despite the non-event, many of her followers continued to study the 60 or more tracts and books of her writings and the sect only died out by the end of the 19th century.

After her death she left a locked box with instructions that it should only be opened in the presence of 24 bishops and at a time of national crisis. *BM Satires 12334; Grego II 287*.

Stock: 61818

### 200. **Dear Albert, arter all there's nothing like the Valtz! I vonders if the Kiveen feels the same delightful sensations when she's Valtzing with her Albert, as I dos?**

JLM [in image] London, Pub.d by J L Marks Long Lane Smithfield. [n.d. c.1840]

Very rare finely hand-coloured lithograph, sheet 285 x 225mm (11¼ x 8¾"). Folds. Tears. What looks like make up, obscuring part of the lady's face. £130

Satire print from the Victorian era that parodies a plump, aristocratic German woman dancing with a grin-faced black man dressed shabbily; the man appears to be her servant. With the caption "Dear Albert, arter all, there's nothing like the Valtz!," the



woman parodies her pretenses of comparing herself to Queen Victoria, whose husband was Prince Albert. I wonder if the Kiveen experiences the same delightful feelings as I do when she's kissing Albert. Although slavery had been outlawed across the British Empire by the time this print was probably created (after 1833) the way Albert is portrayed—his big smile, wide eyes, and innocent manner—is evocative of the racial stereotypes prevalent at the time.

Stock: 62031



**201. We Eye Natures walks and Shoot folly as he flies.**

Des.d by Argus. Marks fec.t Pub.d by Able Marksman Bishops-gate in the Isle of Albion. [Sept. 1824.] Finely hand coloured etching, sheet 240 x 340mm (9½ x 14½"). On paper watermarked 'J Whatman 1824'. Trimmed within plate. £360

Satire on Alexander Fletcher's (1787-1860) proceedings brought against him in the Civil and Ecclesiastical Courts for breach of promise with Miss Eliza Dick (fl.1824).

The parson flees, covering his face with his hands and trampling cupid. He says, "It is all Dickey". From his pocket hangs a paper: Consistency of Conduct. His black gown streams behind him. The arrows are inscribed: Caricatures, Times, Monitor, Chronicle, Scotch Sin-not (Synod). Eliza Dick holds a reticule, and extends her hand, saying, "Pause Alexander, Pause!" with an air of dignified resignation. There is a landscape background with a church spire.

Alexander Fletcher was the very popular Scottish minister (United Presbyterian) of the Albion Chapel, London. He is also noted for his support of missionary work, and for the abolition of slavery in the United States. No verdict was given in court however he was suspended from his office by the United Associate Synod, Edinburgh. *BM Satires 14700*.

Stock: 61803

**202. A New Chancery Suit removed to the Scotch Bar or more Legitimates.**

I.R C fecit. Pubd Feby 4th 1819 by S W Fores 50 Piccadilly & 312 Oxford Street.

Hand coloured etching, 18th century watermark; sheet 240 x 335mm (9 x 13½") with large margins, on 18th century watermarked paper. Trimmed within plate.

£260

A satire on Thomas Erskine's, 1st Baron Erskine (1750-1823) marriage to his second wife and mistress

Lady Sarah Erskine. They married Gretna Green on 12th October 1818.

Erskine, in woman's dress, wearing a huge feathered bonnet over a barrister's wig, holds the right hand of a demure-looking woman, modishly dressed and apparently pregnant. He holds a paper: 'Breach of Promise'. With them are three young children. The smith, in profile to the right, wears Highland dress; he holds a red-hot bar on the anvil and raises his hammer, saying, "I shall make a good thing of this Piece at last." Erskine says: "I have bother'd the Courts in London many times, I'll now try my hand at the Scotch Bar—as to Miss C— she may do her worst since I have got my Letters back." A young woman rushes towards them shouting to stop.

Gretna's "runaway marriages" began in 1754 when Lord Hardwicke's Marriage Act came into force in England. Under the Act, if a parent of a person under the age of 21 objected to the minor's marriage, the parent could legally veto the union. The Act tightened the requirements for marrying in England and Wales but did not apply in Scotland, where it was possible for boys to marry at 14 and girls at 12 with or without parental consent. It was, however, only in the 1770s, with the construction of a toll road passing through the hitherto obscure village of Graitney, that Gretna Green became the first easily reachable village over the Scottish border. Scottish law allowed for "irregular marriages", meaning that if a declaration was made before two witnesses, almost anybody had the authority to conduct the marriage ceremony. The blacksmiths in Gretna became known as "anvil priests". *BM Satires 13384*.

Stock: 61830

**203. Staffordshire Courtship!!.**

Woodward del. [Issac] Cruikshank st-. T Tegg 111 Cheapside - NB Folios of Caratures Lent.

Coloured etching. Sheet 245 x 350mm (9¾ x 13¾"), with large margins. £240

A rustic couple in a cottage interior: a woman leans towards the man's dog and exclaims, "Bless me Mr. Clump what a pretty Dog you have got"; the man replies, "No Miss it beant a Dog - it be one of your own sex".

Stock: 61858

**204. Pray M.r Gardener What Is The Language Of The Flowers To Day? Och! Its Not To Be Mistaken Madam; This Sunflower Was Red, This Morning, But It Was So Jealous Of Your Ladyships' Beauty, That It Has Turn'd Entirely Yellow.**

Dean & C.o Threadneedle S.t. [n.d. c.1833] Hand-coloured lithograph, sheet 410 x 235mm (16¼ x 9¼"). Trimmed and glued to blue scrapbook paper.

£95

An ugly woman asks her Scottish gardener about the flowers. The gardener gives a flattering reply. Her black servant smiles in amusement.

Stock: 62032

205. **[Caroline of Brunswick] A late Arrival at Mother Wood's.**

[George Cruikshank.] Pub.d June 19 1820 by G. Humphrey 27 St James Street. Hand-coloured etching. 260 x 390mm (10¼ x 15¾"), with very large margins. Uncut. Slight staining, mostly in margins on left, repaired tear in margin on left.

£280

Queen Caroline, stout and flamboyant, stands on the balcony at Alderman Sir Matthew Wood's house in South Audley Street, looking down complacently with folded arms at the cheering crowd which fills the street. Wood (1768-1843), a Whig politician, persuaded Caroline not to be paid off by Brougham's mission to France and to return to England to confront her husband, George IV. *BM Satires 13734.*

Stock: 61866

206. **[Caroline of Brunswick] Persecution of the Saints \_ anniversary 22d June 1820.**

[George Cruikshank.] Pub.d July 3d 1820 by W. Benbow St Clements Church Yard-Strand.

Hand-coloured etching, Watermark 1817; 260 x 390mm (10¼ x 15¾"), with large margins. Time stained.

£280

A satire in two compartments. On the left is Queen Caroline, stout and flamboyant, standing on the balcony at Alderman Sir Matthew Wood's house in South Audley Street, watching as a crowd spits on four fleeing men, led by William Wilberforce. On the right is the Speaker of the House of Commons, Charles Manners-Sutton, calling for order, and another M.P. shouting "Privilege! Privilege".

On June 22nd 1820 Wilberforce presented a resolution for a compromise by a private settlement in the feud between George IV and his queen. It passed and he and three other M.P.s presented it to the Queen, who rejected it. The mob were abusive, calling Wilberforce 'Dr Cantwell'.

Wood (1768-1843), a Whig politician, persuaded Caroline not to be paid off by Brougham's mission to France and to return to England to confront her husband, George IV. *BM Satires 13734.*

Stock: 61867

207. **The Illustr<sup>^</sup>ious Lover or the D, of Cumberland done Over.**

[Isaac Cruikshank] London Augt 16, 1801, Pub: by S W Fores N. 50 Piccadily [sic] Folios of Caricatures Lent out.

Etching with fine hand colour. 250 x 345mm (9¾ x 13½"), with large margins. On Edmeades watermarked '1799' paper. Slight hole /tear near bottom of box.

£320

Ernest Augustus, Duke of Cumberland and King of Hanover (1771-1851), sits in an arm-chair pressing a knot of ribbon to his lips and says, "Not meet at St Giles's? D-n-n worse than a Dog you use me - not to be allowed to attend as Midwife, Nurse or Chamber maid, D-n-n must I belong to nobody - but I must not complain - I am allways blubbering I talk in my sleep, in short I act the part of a Fool - O the dear Plant, the dear the ever dear Pink cotton - my Charmer, my

dearest dear, my adored my Celestial, I have invoked Cupid, Mercury, Mars, Saturn, Venus, & all the Deites to Santion our heaven born love, you know I have plunged 7 times in the Hog trough over head & ears, & yet after all such sousing I cannot conquer this heaven born Passion . . . as wheat falls so my Divine affection rises . . . [&c. &c.]. Pray dont read the life of Major Hanger till I come & read it to you - O what a Dog I am." He faces a small oblong table on which is a flowering plant, which he waters from a watering-can held between his legs. Other objects on the table are books: 'Jack the Giant Killer' [a chap-book]; 'Lover Letter Tom Thumb'; 'D of Cumberland'; a print of three standing prostitutes: 'Two Penny Uprights (See Partridge, 'Slang Dict., s.v. threepenny bit.) [a similar print by Cawse has this title]; packages inscribed: 'Alcampane', lollypops', 'Sugar Candy', 'Carraway Comfits', 'Barley Sugar', 'Parmasan'. On the floor are papers: 'My Beauty without Paint'; 'My Angel'; 'My Deer Deer Dear Lovee Love Dear'; 'My Love . . . Adorable'; 'Not sufficiently Expressive of my Noble love & Devine Affection'. Beside the duke stands an open chest of 'Keepsakes', piled up with hats, bonnets, shoes, a comb, powder-puff, and a cracked chamber-pot 'often used by M. Anne'. *BM Satires 9777. See Dupl. 61873.*

Stock: 61835



208. **The Illustr-i-ous Lover or the D, of Cumberland done Over.**

[Isaac Cruikshank] London Augt 16, 1801, Pub: by S W Fores N. 50 Piccadily [sic] Folios of Caricatures Lent out.

Coloured etching, 18th century watermark; 250 x 345mm (9¾ x 13½"), very large margins. £390 Ernest Augustus, Duke of Cumberland and King of Hanover (1771-1851), sits in an arm-chair pressing a knot of ribbon to his lips and says, "Not meet at St Giles's? D-n-n worse than a Dog you use me - not to be allowed to attend as Midwife, Nurse or Chamber maid, D-n-n must I belong to nobody - but I must not complain - I am allways blubbering I talk in my sleep, in short I act the part of a Fool - O the dear Plant, the dear the ever dear Pink cotton - my Charmer, my dearest dear, my adored my Celestial, I have invoked Cupid, Mercury, Mars, Saturn, Venus, & all the Deites to Santion our heaven born love, you know I have plunged 7 times in the Hog trough over head & ears, & yet after all such sousing I cannot conquer this heaven born Passion . . . as wheat falls so my Divine affection rises . . . [&c. &c.]. Pray dont read the life of Major

Hanger till I come & read it to you - O what a Dog I am." He faces a small oblong table on which is a flowering plant, which he waters from a watering-can held between his legs. Other objects on the table are books: 'Jack the Giant Killer' [a chap-book]; 'Lover Letter Tom Thumb'; 'D of Cumberland'; a print of three standing prostitutes: 'Two Penny Uprights' (See Partridge, 'Slang Dict., s.v. threepenny bit.) [a similar print by Cawse has this title]; packages inscribed: 'Alcampane', lollypops', 'Sugar Candy', 'Caraway Comfits', 'Barley Sugar', 'Parmasan'. On the floor are papers: 'My Beauty without Paint'; 'My Angel'; 'My Deer Deer Dear Lovee Love Dear'; 'My Love . . . Adorable'; 'Not sufficiently Expressive of my Noble love & Devine Affection'. Beside the duke stands an open chest of 'Keepsakes', piled up with hats, bonnets, shoes, a comb, powder-puff, and a cracked chamber-pot 'often used by M. Anne'. *BM Satires 9777*.  
Stock: 61873

209. **[Frederick Augustus Duke of York] A Pilgrimage from Surry to Gloucester Place or the Bishop in an Extacy.**

[Thomas Rowlandson] Pub.d Feb.ry 27 1809 by Tho.s Tegg No111 Cheapside.  
Coloured etching. 245 x 345mm (9½ x 13½").  
Trimmed to plate at top, very small margins. £230  
Frederick Augustus, Duke of York, as a bishop with his crosier, walking down the 'Road to destruction' from Oatlands to a house in Gloucester Place, where Mary Anne Clarke and Mary Anne Taylor look from a window.  
Clarke and her confidant Taylor testified before the House of Commons that army commissions had been sold by Clarke with the Duke of York's knowledge. *BM Satires 11229*.  
Stock: 61815

210. **[Frederick Augustus Duke of York] The Magician!!**

[etched by Thomas Rowlandson after George Moutard Woodward.] Pub.d Feb.ry 25 1809 by Tho.s Tegg No111 Cheapside.  
Coloured etching. 250 x 335mm (9¾ x 13¼"), on laid paper watermarked 'Edmunds & Pine'. Loss touching printed border on left. Small margins. Bit messy. £280

Frederick Augustus, Duke of York, as a bearded magician, waves a wand marked 'Petticoat Influence'. Before him, in a cloud of smoke, a young man becomes a captain.  
A satire of the Duke's relationship with Mary Anne Clark (1776-1852), who testified before the House of Commons that she had sold army commissions with the Duke of York's knowledge. It refers to Samuel Carter, a servant of Mrs. Clarke, who was given an ensign's commission. As he was well-educated and the illegitimate son of a 'very worthy captain of the army', the appointment was defended as suitable and an act of humanity. *BM Satires 11223 with title 'The York magician transforming a foot-boy to a captain'. Grego, 'Rowlandson', ii. 148*.  
Stock: 61810



211. **[Frederick Augustus Duke of York] A York Address to the Whale. Caught Lately off Gravesend.**

[Thomas Rowlandson] Pub.d April 5.th 1809 by Tho.s Tegg No111 Cheapside.  
Coloured etching. 240 x 345mm (9½ x 13½").  
Trimmed into plate at bottom, top right corner loss to plate. Small margins. £380  
Frederick Augustus, Duke of York, in uniform, kneels at the head of the whale, praying that it continues to distract John Bull from his difficulties.  
A committee of the House of Commons had been examining a complaint that Mary Anne Clarke, the Duke's mistress, had been selling army commissions with his knowledge. Although exonerated, the Duke resigned, only to be reappointed in May 1811. *BM Satires 11301; Grego II 157*.  
Stock: 61820

212. **[Frederick, Duke of York and Mary Anne Charke] They Have Been Weighed in the Balance, and are found Wanting.**

Flagelantes [Charles Williams] inv.t. Pub.d March 1809 by Walker No. 7 Cornhill.  
Fine coloured etching. 250 x 350mm (9¾ x 13¾").  
Small margins. £280  
A large pair of scales, the arm reading 'England expects every man to do his duty', weigh on one side by Mary Anne Clarke, supported by Gwyllym Lloyd Wardle, and on other three lawyers and General Clavering (with Spencer Perceval adding papers to the scales). The fulcrum is Frederick, Duke of York, standing on the back of William Adam. John Bull watches from behind.  
This satire relates to the cash-for-commissions scandal involving the Duke of York and Clarke, his mistress, and specifically on the votes exonerating him. Wardle brought the motion for the removal of the Duke, but it was defeated by Perceval's amendment; eventually Perceval's resolution acquitting the Duke of personal corruption was carried.  
Clarke calls for the John Bull, carrying the 'Vox Populi', to lend his weight, reflecting public opinion. York did in fact resign the same month this print was published- despite the motion passed by the Commons, this was the only way to avoid a renewal of the allegations.  
Etching by 'Flagelantes', which BM Satires believes to be a pseudonym for Charles Williams, although many



of the attributions to Williams in BM Satires are now questioned. *BM Satires 11269*.  
Stock: 61842



213. **[George III] The Little Farthing Rush Light.**

IC [Isaac Cruikshank] London Pub : Oct.r 3 [c. 1792]  
by S. W. Fores N.3 Piccadilly, where may be seen the largest collection of caricatures in the world.

Admit.nce 1 sh.g.

Fine coloured etching, 18th century watermark. Sheet 250 x 355mm (9¾ x 14"). Trimmed into plate. £320

Five heads in night-attire surround a taper with the head of George III as the flame, each blowing at it but their puffs going wide.. The figures are (l-r) Sheridan, Fox, the Prince of Wales, Mrs Fitzherbert and Grey.

*BM Satires 8283*.

Stock: 61853

214. **[George III] A Hint to Ministers, or a Gracious Answer to Grievous Petitions.**

[by Charles Williams.] Pub.d Novem.r 6th 1808 by S W Fores 50 Piccadilly.

Fine coloured etching, 18th century Edmeades watermark; Sheet 240 x 345mm (9½ x 13½").

Trimmed within plate. £260

George III, face hidden by a pillar, dismissing petitioners against the Convention of Cintra, which allowed the defeated French forces to evacuate Portugal. Sir Arthur Wellesley (yet to be made Duke of Wellington) wanted to continue fighting but was overruled. 20,900 French soldiers, with their equipment and loot, were transported to Rochfort by the Royal Navy; and a Russian fleet, blockaded in Lisbon, were allowing to return to Russia (even stopping at Portsmouth) despite Britain & Russia being at war.

In his 'Childe Harold's Pilgrimage' Lord Byron wrote 'Britannia sickens, Cintra! at thy name'. *BM Satires 11051*.

Stock: 61844

215. **[George, Prince of Wales] Diamond Cut Diamond \_ Intended as a Frontispiece to the Phamphlet.**

[Charles Williams.] Pub.d Aug,t 15th 1806 by SW Fores N° 50 Piccadilly.

Coloured etching. 250 x 350mm (10 x 13¾"). Small margins. £280

The Prince is on the left addressing jeweller Nathaniel Jefferys, who bows low with a fixed and hungry smile. In the Prince's left hand is a money-bag inscribed '400'. In his pocket is a paper: 'Advice to a young Tradesman by B Frank[lin]'. On the left is a huge stack of tailor's bills, and behind prints are pasted on a screen, four of which have titles and figures: 'The Prodigal recieving his Portion'; 'Sqanders with Harlots'; 'Feeds with the Swine'; 'The Fall of Phaeton'.

A satire on the dispute between the Prince of Wales and Jefferys over the slow repayment of bills. Jefferys claimed to have lost a considerable sum of money in the settlement of his account with the Prince. In 1806 he requested 400 guineas for his son to be an articulated solicitor and went on to write a pamphlet 'exposing' the Prince's conduct which went through nine editions in a year this print was published. It started a pamphlet war, as part of which the theatrical writer Gilliland wrote 'Diamond cut Diamond' in defence of the Prince.

American interest. *BM Satires: 10592*.

Stock: 61834

216. **The R-I Libertine reclaimed, or, The Anticipation of a Reconciliation.**

Marks fect [within image] Pub.d by J.L.Marks 37 Prince's St. Soho. [n.d. c.1821]

Finely hand coloured rare etching, plate 250 x 345mm (9¾ x 13½"), with large margins. Stains and small holes to margins. £290

Satire on George IV (1762-1830) and Caroline of Brunswick's (1768-1821) terrible marriage.

A caricatured George IV puts his arm around Queen Caroline and turns to her to say: "(He that findeth a wife findeth good.)—My dear Q\*\*\*n, If constancy & love can make any amends for my past follies, I still may hope of a Reconciliation, do not go abroad again, to stay at home, is a great sign of the loyalty of marriage. "Beneath the glitt'ring weight of crowns he'd groan", "Unless the genial bed relieve the throne." You may depend on it, I have turn'd up all those wanton Devils, I am sick of fat, I think no better of them than M. Raggou's Mistress who was whore to the whole troop. "A worthy Woman, saith Solomon is a Crown to her Husband!" The queen is almost unrecognisable and not as typically caricatured. Leaning against the dais is an open book: 'Proverbs—She will do him good not evil all the days of her Life.' In the foreground lies a portfolio of 'Bought up Caricatures'. The King's left arm is extended towards a crowd of angry and weeping women who are in a landscape which serves as background. Five in the forefront wear coronets. These say: "Oh! the wicked deceiver he shall know that women are either Angels or Devils"; "Oh! the Jerry Sneak" [from Foote's 'Mayor of Garratt']; "Let me come past, let me come past I'm going to drown'd myself"; "I shall hang myself"; "I wont go home to the Old Stick of my husband he can do nothing for me"; "Who would have thought [sic] it after I experienced so much of his favour." One of the undifferentiated crowd says: "I shall go to the Magdalen" [asylum]. In the background are tiny figures: on the left a woman hangs from the branch of a rotten tree, above water in which one woman is almost submerged; another is about to plunge in, while a third runs towards it. On a hill on the

right six lean and antlered men wearing court-suits dance holding hands; one says: "Dance away my Bucks, we shall have all our Ribs returned." *BM Satires 14128*.

Stock: 61804

217. **[Prince Regent] Polly & Lucy Taking Off the Restrictions. Vide Beggars Opera.**

G. Cruickshank Sulp. Published March 1812 by J Johnston 98 Cheapside.

Coloured etching. 245 x 350mm (9¾ x 13¾"), on Whatman paper, with large margins. Bit messy. £260  
The Regent, as Macheath, wearing military uniform and heavily shackled, stands between Mrs. Fitzherbert, who kneels at his feet removing his leg-irons, and Lady Hertford (right), who takes the fetters from his wrists. He sings "How happy could I be with either". In the background Eldon stands in discussion with Perceval and McMahon.

A satire of the lapsing of the Regency Restrictions. *BM Satires 11860*; *Cohn: 732*.

Stock: 61874

218. **[Order of the Bath] The Ceremony of Kissing the Badge at the Installation of the Knights of the Bomb.**

[by Charles Williams.] Pubd Nov. 1st 1816 by Johnston, 98 Cheapside.

Coloured etching. Sheet 235 x 345mm (9¼ x 13½"). Trimmed within plate, folds as normal. £180

The Prince Regent sits on a commode-like 'Grand Mortar', facing away from the viewer, in a gothic 'Chapel of Ease'. On his back is a badge, which a supplicant is bending over to kiss.

A satire relating to the reconstitution of the Order of the Bath, here 'Order of the Bomb'. *BM Satires 12811*.

Stock: 61845

219. **[Prince of Wales] False Liberty Rejected or Fraternizing & Equalizing Principles Discarded. No More Coalitions. No More French Cut Throats.**

[Isaac Cruikshank.] Pubd March 7, 1793 by SW Fores No3 Piccadilly where may be had compleat Sets of Caricatures on the French Revolution & an Every Popular Subjects, an Exhibition and 1s In the Exhibition is a Complete Model of the Guillotine.

Fine coloured etching, 18th century watermark; 245 x 405mm (9¾ x 16"), with large margins top & bottom. Trimmed into plate on left, old ink mss in edges. £280

The Prince of Wales as the Prodigal Son, turning his back on Fox and Sheridan to reconcile with his father, George III.

The Prince had ranged himself against the Foxites in an effusively loyal speech on the proclamation against seditious writings (May 1792). He was anxious to serve abroad, and his hopeless financial position made him wish for reconciliation with the King. After the breach in 1792 he did not again meet Fox and his friends till a dinner at Carlton House in Mar. 1797. The Prince of Wales stands (left) turning from, but looking towards, Fox and Sheridan, ragged sans-culottes, who kneel (right) on the farther side of a rail

inscribed 'Hitherto shall ye go & No Further'. In the background and on the extreme left is the King, Fox and Sheridan weeping, making imploring gestures towards the Prince. From Fox's coat-pocket projects a letter with a tricolour cockade. From Sheridan's pocket issues a paper. *BM Satires 8311*.

Stock: 61882



220. **[George, Prince of Wales] A Sketch for a Vice-Roy!! The Royal Jersey [Jasey]!!**

I.C. [Isaac Cruikshank]. London Published by SW Fores 50, Piccadilly, February 22, 1797. - NB Folios of Carecatures lent out for the Evening.

Fine coloured etching. 375 x 270mm (14¾ x 10¾"). Trimmed to plate at sides. Repaired tear left margin.

£380

The Prince of Wales wearing a 'Jazey', a bob-wig, through which can be seen insects on the back of his neck. Under his arm a rolled document: 'Thoughts on a Restricted Regency'.

The prince started to wear a wig when riding, to keep his head warm. The title alludes to his affair with Frances Villiers, Lady Jersey. *BM Satires 8988*.

Stock: 61887

221. **The Birth Day Hoax \_ or the Gout at Court; April 23d 1823.**

[Charles Williams.] London Pub.d April 28th 1823 by John Fairburn Broadway Ludgate Hill.

Coloured etching, pt J. Whatman watermark. Sheet 250 x 355mm (9¾ x 14"). Trimmed within plate. £320

A monstrous figure of 'Gout' stands on the shoulders of two beefeaters outside Buckingham Palace (before Edward Blore's East Front of 1847), preventing coaches and a sedan chair from entering.

A Drawing Room dinner was cancelled because George IV had suffered an attack of gout the previous night, although it was suggested that it was a political decision. *BM Satires 14519*.

Stock: 61865

222. **[Birth of George, Duke of Cambridge] A Scene in the New Farce called the Rivals, or a Visit to the Heir Presumptive.**

[Charles Williams.] London Pub,d 1819 by S W Fores 50 Piccadilly. Price 1s.

Coloured etching. Sheet 230 x 345mm (9 x 13½").

Trimmed within plate on three sides, close to image at top, small hole in inscription area, laid on card. £260

Four of the sons of George III (the Dukes of Clarence, Cambridge, Kent and Cumberland) gather with their wives to examine the new heir to George IV's throne, George William Frederick Charles (1819-1904), son of Prince Adolphus, Duke of Cambridge, and Princess Augusta. For eight weeks he was second in line to the throne, after his uncle William, but was superceded by the birth of Victoria on the 24th May. *BM Satires* 13227.

Stock: 61868



223. **A Visit to the Farm-House.**

IC [Cruikshank] Lond: Pub Octr 1 1791 by S W Fores N 3 Piccadilly.

Finely hand coloured etching. Proof before speech bubbles. Plate 365 x 270mm (14½ x 10¾"), on 18th century watermarked paper. Small margins. £380

A tiny Duchess of York (1767-1820) walks along holding the hands of the Prince of Wales (1762-1830) and the Duke of York (1763-1827). The Prince, who is in civilian dress, wearing a round high-crowned hat, says (written in ink), "My Dear little Sister when you are tired Big Sam shall carry you!" Big Sam refers to the colossal man behind them in Highland dress wearing a plaid, sporran (with the Prince of Wales feathers as a crest), and feathered cap. Samuel McDonald, also known as the Prince's Highlander, was a porter at Carlton House from 1791 to 1793. His height was 6 ft. 10 inches. The Duke wears a regimental uniform and gestures to the right to a distant scene, where George III (1738-1820) in hunting dress chases two galloping pigs with a whip, saying, "Pig wont go", and the Queen Charlotte (1744-1818) is milking a cow. *Bm Satires* 7905.

Stock: 61802

224. **The Q.A. [Queen's ass] Loaded with the Spoils of India and Britain.**

[Thomas Rowlandson] [n.d., 1788.]

Coloured etching. Sheet 245 x 330mm (9¾ x 13").

Trimmed within plate, printer's crease in centre of sky. £280

Charlotte, Queen of George III, as a zebra ridden by William Pitt the Younger and laden with bags of loot labeled 'Rights and Wrongs', led by Dundas and followed by Richmond. Charlotte says 'What are Childrens rights to Ambition - I will rule in spite of them if I can conceal things at Q'.

During the Regency Crisis Charlotte was accused of trampling on the rights of the Prince of Wales. *BM Satires* 7384.

Stock: 61812

225. **A Cure for the Heart Ache!! A New Scotch Reel altered from the Brunswic Minuet & the old Jersey Jig.**

IC. [Isaac Cruikshank] London Pub by SW Fores N.

50, Piccadilly Feb 2, 1797. Folios of Caracatures Lent out for the Evening.

Finely hand-coloured etching. Sheet 245 x 400mm (9¾ x 15¾"). On paper watermarked '1794'. Trimmed within plate on three sides and thread margin on top. Staining in title. Crease through centre (hardly showing on front). £280

Satire on the lovers of George IV (1762-1830) using musical euphemisms; Brunswic Minuet refers to his wife Caroline of Brunswick (1768-1821), old Jersey Jig; Frances Villiers, Countess of Jersey (1753-1821) and new Scotch reel; Susan Montagu, Duchess of Manchester (1774 -1828), formerly Lady Susan Gordon.

A stout lady wearing a tartan scarf supports the drunk and dishevelled Prince of Wales, who is waving a lighted broken candle, towards the open door of a bedroom. She holds a full wine-glass whose contents are spilling. Behind the Prince's back she snaps her ringers derisively at Lady Jersey, who has entered a door, in under-garments and night-cap, saying, "I'll discover the Correspondence in Revenge". The scene is a small ante-room between two bedrooms; in it are a table with bottles and glasses at which is an arm-chair. Behind Lady Jersey is a bed over which is a coronet with the letter 'J', in the opposite room there is a coronet with the letter 'G' above the bed. Lord Jersey's head and shoulders project from under his wife's bed saying, "Upon my Honor I don't think he uses us well after giving me all this trouble for nothing!!" On the wall behind the chair is a circular scrawl indicating a picture inscribed 'D. Manchester'. *BM Satires* 8983.

Stock: 61890

226. **Crimping a Quaker.**

Rowlandson 1814. [Pub.d March 1st 1814] by Thos Tegg No 111 Cheapside [but later].

Fine coloured etching. 350 x 250mm (13½ x 10¾") Small margins. £320

Prostitutes try to hustle a Quaker into a brothel. One sings 'Wont you come, wont you come Mr Mug' (a



popular song). *BM: Satires 12401*, this example with date erased.

Stock: 61817



**227. Company shocked at a Lady getting up to Ring the Bell.**

B [compass monogram of Brownlow North], Esq. r. del. [etched by James Gillray.] London. Publish'd November 20th 1804, by H. Humphrey No27, St. James's Street.

Etching with fine hand colour. 280 x 380mm (11 x 15"). Trimmed to plate. £520

A dinner party scene: the only lady has risen from her chair to pull a bell-pull, causing apoplexy among the five elderly men at the table.

Etched by Gillray after Brownlow North (1778-1829), an amateur draughtsman of satire. *BM Satires 10303*.

Stock: 61787

**228. [Industry and Idleness] The Idle Prentice Executed at Tyburn. Plate 11.**

Invented by W. Hogarth. Sold by E. Sumpter Facing S.t Brides Fleet Street, According to Act of Parliament [n.d., c.1763].

Etching. Sheet 185 x 245mm (7¼ x 9¾"). Trimmed within plate, mounted in album paper at edges. £95

A satire focusing on the baying crowd gathered to watch the execution of the Idle Apprentice, who had turned highwayman.

Edward Sumpter had also published Jefferyes Hamett O'Neale's satire on Hogarth, 'The Bruiser Triumphant'.

Stock: 62056

**229. A Long Headed Election. 108**

Woodward del. Published by T. Tegg in Cheapside [n.d., c.1806.]

Fine hand coloured etching. Plate 255 x 360mm (10 x 14¼") Trimmed to plate in part at top. Small margins. Slight crease lower right. £360

A crowd of 'Long Heads' listening to politicians on the hustings.

'Long Heads' developed from Swift's 'Gulliver's Travels'. According to Gulliver, Sythian women used to bind their children's heads so they would develop up rather than out, but eventually this became an inherited characteristic. The satire here is of people behaving artificially, following social convention rather than nature, like sheep. *BM Satire 10610*.

Stock: 61899

**230. Parsonic Piety. Good Precepts / do as I say. / But bad Examples / not as I do - .**

IC [Isaac Cruikshank]. London Pub: Jan 20 1794 by S W Fores N3 Piccadilly where may be seen a complete model of the Guillotine, the Head and hand of Count Streuzenze & the Largest Collections of Caracatures in the World.

Finely hand coloured etching, sheet 255 x 405mm (10¼ x 16"). Trimmed within plate left, right and partially top. £260

Two panels contrasting the life of a young parson. On the left he stands in the pulpit, his eyes raised sanctimoniously; on the right he stumbles out of a brothel in Covent Garden, drunk and dishevelled, arm around a prostitute (topless) who has picked his pocket, removing his watch. *BM Satires 8524*.

Stock: 61889

**231. M.rs. Figs Card Party disturbed. 238.**

Woodward del. Cruikshank s.t. Pub by T. Tegg 111 Cheapside March 6 1807.

Finely handcoloured etching. Plate: 245 x 345mm (9¾ x 13½"), with large margins. On J Whatman paper watermarked '1819'. Trimmed within plate. Creasing. £280

£280

Interior scene in which a beadle and a nightwatchman burst in on a group of figures playing cards. Playing cards past midnight was an offence. *BM Satires Undescribed. BM Museum number 1948,0214.722*.

Stock: 61831

**232. The Royal Saloon Piccadilly.**

Engraved by R. Cruikshank [after 'Bernard Blackmantle', pseudonym of Charles Malloy Westmacott]. Pub.d by Sherwood Jones & C.º Sep. 1. 1824.

Coloured aquatint. Sheet 160 x 260mm (6¼ x 10¼"). Edges chipped, a few small stains. £70

An interior, with the floor and balcony lit by a large chandelier, with men and women eating and drinking. The Royal Saloon was 'an all-night' house, famed for the quality for its cuisine, cellar and women, who were restricted to those personally invited by the management.

From Charles Molloy Westmacott's 'The English Spy: An Original Work, Characteristic, Satirical, and Humorous. Comprising Scenes and Sketches in Every Rank of Society, Being Portraits of the Illustrious, Eminent, Eccentric, and Notorious Drawn from the Life by Bernard Blackmantle'. *Abbey Life 325*, "described by Miss Prideaux as 'perhaps the most daring book ever published'", as many of the people described were easily identifiable.

Stock: 62058

**233. Public House Politicians!!**

Woodward del. [Isaac] Cruikshank. [Pub Jan.ry 2 1807 by T. Tegg Cheapside.]

Coloured etching, J. Whatman 1819 watermark; Sheet 240 x 350mm (9½ x 13¾"). Trimmed into plate top and bottom, losing publication line. Small repaired tear near 'Public' in title. £320

£320

A group of men sit round a table with candles and beer discussing public affairs. *Not in BM Satires, but 1985,0119.212.*

Stock: 61856

234. **The Refusal. Engraved after an Original Picture of Mr John Collett, in the Possession of Mr. Bradford.**

J. Collett pinxit. J. Goldar sculpsit. Published by T. Bradford, No.132 Fleet Street, London: 1st Feb.y 1768, as the Act Directs.

Engraving. 335 x 370mm (13¼ x 14½"), with large margins. Repaired tear bottom right. £190

An oval interior scene, within a window in a stone wall, with a young man sitting with his arms folded, looking at a prostitute who leans across the round table in front of him, on which are empty glasses and a bottle of wine, putting one arm on his shoulder persuasively. An elderly woman can be seen standing behind her on the left, drinking from a punch bowl. *BM Satires 4256.*  
Stock: 61439

235. **Royal Amusement or Nature will Prevail!! 130.**

Woodward del. IC.k sc.p. London Published l. by Tho.S Tegg Cheapside Price one Shilling. [n.d., 1807 but c.1817.]

Finely hand-coloured etching, plate 245 x 340mm (9¾ x 13½"), with large margins. On paper watermarked 'C. Willmot 1819'. £260

A couple sit by a table in a kitchen remarking on a newspaper, discussing what the countryman would do if he were king. *BM Satires 10903.*

Stock: 61839



236. **\_"and, would'st thou turn the vile Reproach on me?"**

J. C.d Esq\_r del.t \_J.s G.y [James Gillray] fec.t. London, Publish'd Feb.y. 2.d 1807, by H. Humphrey, 27 St. James's Street.

Fine coloured etching. Sheet 240 x 340mm (9½ x 13¼"). Trimmed close to printed border. £490

A grotesquely hideous man, lean and elderly, sits in an armchair addressing a pregnant young woman. The title is taken from a well-known play of the period, "The Earl of Warwick; a Tragedy, in 5 Acts" by Thomas Franklin. *BM Satires 10802.*

Stock: 61762

237. **[Duke of St Albans & Harriet Coutts] A New Farce in High Life. Principle Characters: The Duke, by Mr St Albans. The Dutchess, by Miss Melon. The Dandy Barber, by Mr Frisby. The Dukes Mistress, by Fanny Wagtail. Between the Acts, Mr St Albans will dance the Highgate Hornpipe.**

Lord Noodle inv.t Squire Doodle fecit [Robert Cruikshank]. Pubd June 1827 by G Humphrey St James s Street.

Fine coloured etching, J. Whatman watermark; 245 x 350mm (9¾ x 13¾"). Trimmed into plate, edged with album paper. £320

William Beauclerk (1801-49), 9th Duke of St Albans, married Harriet (née Mellon) Coutts (1777-1837), who was 23 years older. Here he pays his barber £250 to furnish a house for his mistress. *BM Satires 15457.*  
Stock: 61864

238. **Cocking the Greeks.**

Pub.d May 16th 1796 by S.W.Fores, No 50 the Corner of Sackville Street. NB Folios of caratures lent for the Evening.

Fine hand-coloured etching. Sheet: 385 x 290mm (15¼ x 11½"). Trimmed within plate. Taped tear top left in sky. £280

Lady Archer and Lady Buckinghamshire in the pillory, Lady Buckinghamshire standing on her Faro bank box with her breasts bare. Lord Kenyon stands beneath, ringing a bell and declaiming against illegal gambling. Aristocratic women were unable to gamble in public houses so often set up their own private tables, however, following the start of the French Revolution any behaviour by the aristocratic classes which might cause the working and middle to react was stongly clamped down on.

Chief Justaice Lord Kenyon, while judging a case about gambling debts, suggested the pillory as punishment for gamblers, 'whatever may be their rank. or station in the country'. The ladies here ran a notorious faro-bank. *BM 8878.*

Stock: 61897

239. **[Caroline Norton and Lord Melbourne] The Way They Teach the Catechism at Chipping Norton.**

[n.d., 1836.]

Lithograph. Printed area 240 x 230mm (9½ x 9").

£160

An elderly school mistress holding a switch, asks a boy standing before her 'Well my dear - what is your name?'; the boy replies 'N or M as the case may be'. A satire of George Norton's accusing Lord Melborne of adultery with his wife Caroline, suggesting the boy does not know who his father is.

After the case, which George lost, he hid his children from Caroline for several years and prevented her getting a divorce. She spent much of her life campaigning for women's rights.

Stock: 61436

**240. The Genius of Caricature, and his Friends, celebrating the completion of the Second Volume of the Caricature Magazine, in the Temple of Mirth**

Woodward delt [in image lower left] London Pubd July 2d 1808 by Tho.s Tegg 111 Cheapside  
 Fine etching with hand-colouring, sheet 285 x 380mm (11¼ x 15"). Trimmed within plate and tipped into album sheet £380

The 'Genius of Caricature' presides over a dinner table in the 'Temple of Mirth', which is adorned with caricatures from the 'Caricature Magazine' by Thomas Rowlandson and others on the walls, and folio volumes of the magazine. A toast-master holds a placard inscribed with verses in praise of the 'Caricature Magazine' and its artists (naming Rowlandson and the designer of this print, George Moutard Woodward). Woodward (1760?-1809) was a prolific artist who designed 525 prints between 1790 and his death in 1809. Of orthodox pro-government and anti-French political outlook, Woodward's forte was social satire-in this field his reputation between 1807 and 1809 exceeded that even of Rowlandson (see how his name is mentioned before Rowlandson's and underlined in the placard verses here). While his reputation has since been eclipsed, Henry Angelo, whose 'Reminiscences' are the main source of biographical information on Woodward, claimed that if Woodward had learned to draw (he was self-taught) and had been more temperate in his habits (it is reported that he kept low company and drank immoderately), he might have rivalled Hogarth. However, he met an inglorious end, dying in the Brown Bear tavern (according to Angelo with a glass of brandy in his hand) and was buried at the expense of his landlord. *BM Satires 11133*  
 Stock: 61903



**241. Plate 1st. Cockney-Sportsmen marking Game. [&] Plate 2.d. Cockney-Sportsmen Shooting Flying. [&] Plate 3.d. Cockney-Sportsmen Re-Charging. [&] Plate 4.th. Cockney-Sportsmen finding a Hare.**  
 I.C. [Issac Cruikshank?] Esq.r del.t. J.s. G.y fec.t. [Etched by Gillray]. London Publish'd November 12th. 1800. by H. Humphrey, 27 St James's Street.  
 Set of four etchings with very fine hand colour. Sheets: 240 x 350mm (9½ x 13¾"). Trimmed to printed borders. £1500

Four hunting scenes showing two London 'cits' out shooting near Hornsey, showing their incompetence. A fashionably dress young man is accompanied by a poodle; the older and fatter John Bull-type has a bulldog. *BM Satire 9596-9599*.  
 Stock: 61805

**242. The Duellists. "What dangers do the man environ, "Who's doomed to meddle with cold iron." - Butler.**

[n.d. c.1820]  
 Scarce hand-coloured etching with letterpress. Sheet 335 x 210mm (13¼ x 8¼"). Trimmed within plate. Tears. Light creasing. £180  
 A man challenges another to a duel of pistols handing the other a gun he says, "I Think this spot will do for our purpose, You have injured my honour by Hunting after my game and I demand satisfaction. shall I take the ground by paces or by yards? I have brought my measure with me for the purpose." The other man says "What is there in it? take care it don't go off." A wagon in the background has 'London & Stamford,' written on it.  
 The text below the image, a comic poem or song, identifies the men as '---Billy B----ks,' and 'William H----t.'  
 Stock: 62036

**243. Fortune-Hunting.**

B. [compass monogram of Brownlow North] Esq.r del. [Etched by James Gillray.] Publish'd November 20th 1804 by H.Humphrey, No 27 St James's Street.  
 Etching with fine hand colour. Sheet 255 x 385mm (10 x 15¼"). Trimmed to plate. £650  
 Two gypsy women read the fortunes of a pair of hunters, as their accomplices empty their pockets and saddlebags. *BM Satires 10301*.  
 Stock: 61781

**244. Hounds Finding.**

B. [compass monogram of Brownlow North] Esq.r del.t. J.s G.y fec.t. Publish'd April 8th 1800, by H.h Humphrey, No. 27 St. James's Street, London.  
 Fine coloured etching. Sheet 245 x 350mm (9¾ x 13¾"), on Turkey Mill paper. Trimmed to plate. £360  
 A rider has been flung over his horse's head and lies on his face screaming. The horse falls into a deep ditch edged by a fence. From one pocket spouts the contents of a bottle of wine, from the other two hounds are tugging a chicken.  
 One of a set of four hunting scenes with punning titles. *BM Satires 9590*.  
 Stock: 61784

**245. Hounds Throwing Off.**

B. [compass monogram of Brownlow North] Esq.r del.t. J.s G.y fec.t. Publish'd April 8th 1800, by H.h Humphrey, No. 27 St. James's Street, London.  
 Fine coloured etching. Sheet 245 x 350mm (9¾ x 13¾"), on Turkey Mill paper. Trimmed to plate. £360  
 Three riders are being violently thrown off their horses, caused by the pack of hounds below.



One of a set of four hunting scenes with punning titles.  
*BM Satires 9589*.  
Stock: 61785

**246. A Hint for an Escape at the next Spring Meeting.**

IC [Isaac Cruikshank] London Pub: M.rch 16 1792 by S W Fores No 3 Piccadilly where may be seen the Largest Collection of Caracatures in Europe Admitance 1 shilling.

Finely hand coloured etching on 18th century watermarked paper. Plate 245 x 385mm (9¾ x 15¼"). Small margins. £380

George IV as the Prince of Wales (1762-1830), carries jockey Samuel Chifney Jr (1786-1854), taking an enormous stride. Chifney holds on to the Prince's queue like the reins of a horse carrying his whip between his teeth. They are reaching the winning-post, behind which stands the judge, on a block, looking through an oval aperture fixed to the post, his right hand raised. Behind (left) stand three leading members of the Jockey Club, two of them threaten the jockey with raised whips, saying, "off, off, no Second Performanc of this Harlequin Chiff - Duck him Duck him in the Lake" and "D----- him I'll Hunt him like a mad Bullock, if he Escapes me again may I be bung'd in a Beer Butt." The former is probably Sir Thomas Charles Bunbury, 6th Baronet (1740-1821), the latter, who is very stout, is identified as T. Bullock. The Francis Russell, 5th Duke of Bedford (1765-1802) on the extreme right, wearing a star, says, "Gentlemen dont Trouble yourselves with him, we'll send him from Bedford to Coventry." *BM Satires 8071*.

Stock: 61893



**247. Elements of Skating. Attitude! Attitude is every thing. [&] The Consequence of going before the Wind. [&] Making the Most of a Passing Friend in a case of Emergency. [&] A Fundamental Error in the Art of Skating.**

[by James Gillray] London Publishd. November 24th. 1805. by H. Humphrey 27. St. James's Street. Set of four etchings with some aquatint, with very fine hand colour. 250 x 355mm (9¾ x 14"), two watermarked 'J Whatman'. Thread margins. £1600  
Four caricatures of skaters: the first shows two posing successfully but the other three show disasters. *BM Satires 10474-10477*.

Stock: 61801

**248. Frontispiece to the Botanical Magazine.**

W. Newman invent et Lithog. Published by James Pattie at his Wholesale Periodical & Caricature Shop No 16 High Street St Giles's [n.d., c.1840]. Lithograph. Sheet 300 x 220mm (11¾ x 8¾"). Narrow margins. £280

26 vignette scenes punning on botanical terminology.  
Stock: 61135

**249. Julien Le Roy, Horologer du Roi. Ancien Directeur de la Société des Arts. Né a Tours le 8 Aoust 1686. Mort à Paris le 20 7.bre 1759.**

Perroneau Pinx. Moitte Sculp. [n.d., c.1760.] Engraving. 340 x 270mm (13½ x 10¾"), with large margins. £650

Half-length portrait of Julien Le Roy (1686-1759), clockmaker to Louis XV, engraved by Pierre-Etienne Moitte (1722-80) after Jean-Baptiste Perronneau (1715-83). Scarce clockmaking image.

Stock: 61441

**250. [Emma Hamilton?] The Celestial Bed with the Rosy Goddess of Health reposing thereon.**

[n.d., 1782.] Scarce engraving. Sheet 155 x 100mm (6 x 4"). Trimmed within plate and mounted in album paper. £260

An illustration of a bed with supposedly supernatural powers. The bare-breasted woman draped across it is said to be Emma Hart, later Emma Hamilton, mistress of Lord Nelson.

In 1780 Dr James Graham (1745-94) opened the 'Temple of Health and Hymen' in the Adelphi and later Schomberg House, Pall Mall. There he lectured on magnetism as a benefit 'healthy living', offering his 'Celestial Bed' to couples wishing to conceive for £50 a night. It measured nine by twelve feet and was supported by glass rods that would glow green when charged with static electricity.

Described by the British Medical Journal described as 'one of the vilest imposters in the history of quackery', Graham got into financial difficulties and was imprisoned for debt.

Emma Hart was one of his acolytes before becoming the mistress of Sir Harry Featherstonehaugh of Uppark in 1781 and becoming the muse of George Romney.

Stock: 61766

**251. The Automaton Exhibition. Gothic Hall, Haymarket.**

Designed & Etched by T. Lane. Published by C. Smith March 7. 1826.

Aquatint. Sheet 125 x 205mm (5 x 8"). Trimmed to image on three sides. Creasing. £160

A view of the exhibition of Henri Maillardet's automata in 1826, with admiring crowds. In the centre is the 'Musical Lady', now at the Musée d'Art et d'Histoire of Neuchâtel, whose fingers actually play a keyboard. To the right is 'The Writer', now in the Franklin Institute in Philadelphia: when it arrived there in 1928, it was

unattributed and out-of-order but when it was repaired its first output was "written by the automaton of Maillardet".

Stock: 61765

**252. [At Jamrach's, The Dealer in Wild Animals, East London.]**

W.H.W. [n.d., 1887.]

Pen and ink, sheet 230 x 315mm (9 x 12½"), with a wood-engraved version of the scene. Tear entering image at top, mounted on album paper. £280

A view of the animal cages at Mr Jamrach's repository on St George's Street (the Ratcliffe Highway), with a keeper and a customer. In the cages are kangaroos, emus and an owl.

The wood-engraving comes from the Illustrated London News of February 19th, 1887, with additional details, including a boy, camels, an elephant (on top of a cage, so probably stuffed) and some skulls.

Charles Jamrach (Johann Christian Carl Jamrach, 1815-91) took over the London branch of his father's animal business c.1840. In 1857 a Bengal tiger escaped from its box at the Emporium, snatching a small boy in the street; Jamrach used his bare hands and a crowbar borrowed from a bystander to rescue the boy (who sued Jamrach for £300).

Stock: 61991

**253. Link Sir Light your Honour.**

[n.d., c.1780.]

Rare etching. Sheet 90 x 65mm (3½ x 2½"). Trimmed into image on three sides, laid on album paper. £160

A link-boy offers his services to a well-dressed man and a prostitute.

Stock: 61769

**254. Toby.**

J. Parry del.t. A: Van Assen Sculp.t. London, Pub.d Nov.1 1804, by J. Parry, No.5, Bentinck Street.

Coloured etching. 145 x 115mm (5¾ x 4½"). Stained. £140

A full-length caricature portrait of a black man walking along, supporting himself on two sticks, a bandana covering his eyes.

According to 'Portraits of Curious Characters in London', 1814, he worked on a merchant ship sailing from Bermuda to Memel (Lithuania) during which time he lost his toes to frostbite. He then travelled aboard the Lord Nelson Privateer to London, where he ended up on the streets begging. However he exaggerated his infirmities and spoke Bermudan patois to confuse potential benefactors.

Stock: 62060

**255. M.r J. Ducrow, The Celebrated Clown to the Circle in the Grotesque Scene, The Tea and Supper Party.**

[n.d., c.1825.]

Rare coloured wood engraving. Sheet 160 x 230mm (6¼ x 9"). Trimmed, affecting title, laid on album paper. £190

John Ducrow (1796-1834), a clown with painted face and a mohican haircut, with two mules, wearing wigs

and Directoire hats, seated on the ground, having tea and dinner. Ducrow balances on one leg, dipping his spoon with his left foot into his own bowl.

Ducrow performed regularly at Astley's Amphitheatre ('clown to the circle' referring to the ring of the circus as opposed to the stage), with his brother Andrew (1793-1842), who was a horse acrobat and, later, proprietor of Astley's.

Stock: 61773



**256. Concerto Spirituale.**

Bretherton f Publis'd 23d March 1773

Scarce etching, 18th century watermark; sheet 275 x 210mm (10¾ x 8¼"). Partially trimmed to plate on left. Tear repaired with tape. £260

Three men playing a viol da gamba, flute and horn. Etching after Henry Bunbury (1750-1811), amateur artist who enjoyed a successful career as a designer for printsellers. Tim Clayton writes: 'Prints by Bunbury and his imitators were conspicuously 'polite' and appealed, like novels, 'To the Fashionable World and Polite circles'. Of good family, amply endowed with social skills, a beautiful wife and connections in high society, Bunbury's appeal was not solely aesthetic' and his admirers 'recognized his comic talent, his informed enthusiasm for literature, and his ability to draw a momentary pang with something of the sensitivity with which Sterne could write it.' He designed many prints of rural life such as this, which always remained attractive and picturesque. *BM Satires* 5217.

Stock: 61925

**257. English Minstrels.**

Miss L. Adams delt. Engelmann, Graf, Coindet & Co. lithog. On Stone by W.P. Sherlock London: Published for H. Woods, by Engelmann, Graf, Coindet & Co. 14, Newman St Aug 1829.

Hand coloured lithograph, sheet 245 x 190mm (9¾ x 7½"). Some surface dust. £140

A musical family, with mouth organ, drum, tambourines and guitar. See reference 45762 for uncoloured pair.

Stock: 61995

258. **Palazzo Cinese.**

A. Basoli inv. I Basoli dis. L. e F. Basoli inc. [Italy, c. 1820.]

Scarce aquatint with line engraving, printed in brown. 300 x 375mm (11¾ x 14¾"). £260

A theatre set for a play set in a Chinese palace, published in Basoli's 'Collezione di varie scene teatrali', 1821.

Stock: 61456

259. **The Charms of Dishabille, or New Tunbridge Wells at Islington.**

For the Flute. The Words by Mr. Lockman, Written in 1733. To ye Tune of ye Black Joke. G. Bickham junr. Sculp. [n.d., c. 1745.]

Engraved musical score lettered with lyrics, three verses of lyrics below, etched illustration above, plate 320 x 200mm (12¾ x 7¾"), with margins. Glued to backing sheet on borders at edges. Fold. Some light foxing. £130

An ode to sartorial variety at the pleasure gardens at Sadler's Wells (sometimes called 'New Tunbridge Wells') in Islington, London. The author of the lyrics remarks upon the array of fashions sported by a socially mixed clientele. During the 18th century the initial exclusiveness of Sadler's Wells declined along with the quality of the clientele, who were described as 'vermin trained up to the gallows' by a contemporary, while, by 1711, Sadler's Wells was characterized as 'a nursery of debauchery'.

By George Bickham the Younger (c. 1706 - 1771), printmaker and publisher, and son of George Bickham the Elder. From a book of sheet music.

Plate inscribed '42' upper right.

Stock: 62004

260. **Chess Match, at Parsloe's Feb. y 23.d 1794, in presence of the Turkish Ambassador.**

Cook sculp. Published april 1.st 1794. by J. Wheble, Warwick Swuare London.

Etching with engraving. 110 x 160mm (4¼ x 6¼"), with 4pp. letterpress stapled on. Trimmed close to plate at bottom. £220

A depiction of a chess match between François-André Danican Philidor (1726-95) and German diplomat Hans Moritz von Brühl (1736-1809) in 1783, in which Philidor played blindfolded. The letterpress, from the Sporting Magazine for March 1794, describes the print but not the event, as well as a part description of another event at which Philidor played three blindfolded matches.

Parsloe's was a chess club in St James's Street. Depictions of an 18th century Chess match are very scarce.

Stock: 61771

261. **Private Amusement.**

[Thomas Rowlandson.] Publish'd Jan.y 1.st 1786, by S.W. Fores, at the Caracature Warehouse, N.º 3, Piccadilly.

Fine coloured etching, pt 18th century watermark. 210 x 250mm (8¼ x 9¾"). Small margins. £420

A group of 14 caricatured gamblers crowd around an E.O table, wearing expressions of anxiety and despair. The man asleep, empty purse before him, is identified by the BM as probably Captain Topham.

E.O. was an early form of roulette, with only 'Evens' and 'Odds', which Rowlandson, a regular gambler, must have been familiar with despite it being illegal. The plate was first issued in 1781 with the title 'E, O, or the fashionable vowels' (BM 5928). *BM Satires* 7066.

Stock: 61768



262. **Dogs dancing. La danse des chiens.**

C. Vernet inv. & del. Levachez fils sculp. Se vend à Paris, Rue St. Lazare, Chaussée d'Antin, No. 88 [n.d., c. 1800].

Fine & rare coloured etching with aquatint. Sheet 435 x 635mm (17 x 25"). Trimmed within plate on three sides, paper toned. £790

A Parisian street scene with a street entertainer with performing dogs and monkeys dressed in clothes, after Carle Vernet (1758-1836). A second man plays a flute and drum as a third, holding a huge tamborine, passes his hat around a large crowd.

Stock: 61825

263. **View of the London Gymnasium.**

[n.d. c. 1828]

Very rare aquatint, sheet 190 x 230mm (7½ x 9). Trimmed and glued to backing sheet at sides. £240

A scene in a high walled outdoor park. Men exercise on various pieces of equipment including; pole vaulting, rope climbing, javelin, rope ladder climbing, gymnastics, pole climbing, jumping over ditches, pull ups and high jump.

Stock: 62045

264. **The White Fryers in Gloucester. Aug 24. 1721. Browne Willys Ar. Reliquias sacras d.d. W.s Stukeley.**

Stukeley delin. E. Kirkall sculp. [n.d., 1724.] Engraving, plate 175 x 280mm (7 x 11"), with very large margins. £180

A view of the Carmelite Friary once situated outside the north gate of the city, with gentlemen playing bowls in the foreground. Published in Stukeley's 'Itinerarium Curiosum'. Very early image of Bowling. Stock: 62043



265. **[Quoits] Coits, Played opposite the Horns, Kennington Common.**

Printed for & Sold by Carington Bowles, N.º 69 St Paul's Church Yard, London.

Rare engraving, 18th century watermark. Sheet 165 x 215mm (6½ x 8½"). Trimmed within plate. £180

Men playing quoits on Kennington Common, with The Horns Tavern on Kennington Park Road behind.

The Surrey Cricket Club was founded at the 'Horns' in 1845, with games being held at the nearby Oval.

Stock: 61772

266. **Le Jeu de quille. Pour divertir les Jeunes filles, On voit les Cavaliers francois, Toujours braues toujours Courtois, Et prompts a relever leurs quilles.**

P. Schenck fec, excu, cum Privil: Amstelod: [n.d. c.1720]

Scarce & fine mezzotint, 18th century watermark; Collector's mark bottom right verso; plate 245 x 180mm (9½ x 7"), with large margins. £290

'The Skittle Game. To entertain the young girls, We see the French Cavaliers, Always brave, always Courteous, And quick to raise their pins.' A group of four young women and men bowl.

Stock: 62046

267. **[Skittles]**

Marco Sadeler excud. Daniel Custodis fec: [n.d. c.1660]

Engraving, 17th century watermark, plate 175 x 225mm (7 x 9"), with very large margins. Creasing in centre. Tears to edges. £240

A view of a village with people playing skittles in the foreground.

Stock: 62042



268. **The Game at Cricket as play'd in the Artillery Ground, London.**

[after Francis Hayman.] London: Printed for Rob.t Sayer, at the Golden Buck in Fleet Street. [n.d. c.1752] Engraving sheet 185 x 275mm (7½ x 10¾"). Centre crease, hardly visible from front. Trimmed within plate all sides except bottom. £490

An very early cricket print, showing a game at the Artillery Ground in Finsbury belonging to the Honourable Artillery Company. The bat is curved; the wicket only has two stumps; and the bowling is underarm.

This is a copy of a 1743 engraving by Antoine Benoit after a painting by Francis Hayman, one of twelve sporting pictures designed to decorate supper boxes at Vauxhall Gardens, and is now hanging at Lord's. The wicket keeper is said to be William Hogarth.

Stock: 62038

269. **Grand Cricket Match, played in Lord's Ground Mary-le-bone, on June 20.th & follwing day between the Earl's of Winchelsea & Darnley for 1000 Guineas. [&] The Laws of Cricket.**

Cook sculp. [n.d. c. 1839][&] Published July 1.st 1793 by I. Wheble, Warwick Square, London. [&] Sheet 570 x 380mm (22½ x 15"). Glued to backing sheet at edges. £480

View of a cricket game at Lord's and two pages from 'The Laws of Cricket., published in Sporting Magazine.

Stock: 62048

270. **Cricketing. (Lord Cricket Ground, S.t John's Wood, Match of the Gentlemen & Players.) [&] Lords [in pencil].**

G. Dore. Pannemaker. Fils. London: Henry Lea & C.o, 125 Fleet Street. [n.d. c.1850]. [&] [n.d. c. 1872]

Lithograph and wood engraving, sheet 570 x 380mm (22½ x 15"). Trimmed and glued to backing sheet at edges. Foxing and marks. £280

Two views of cricket games at Lord's mainly focusing on the crowd.

Stock: 62049

271. **Lord's Ground. M.C.C. & Ground v. Cambridge University Monday, June 26, 1905.**

Letterpress sheet 210 x 130mm (8¼ x 5"). Tear at bottom. £70

A list of matches at Lord's Cricket ground May-September 1905.

Stock: 62041

272. **Fencing. Jerry's Admiration of Tom, in an "Assault" with M.r O'Shaunessy, at the Rooms in S.t James's St.t.**

Drawn & Eng.d by I.R. & G. Cruikshank. Pub'd by Sherwood, Neely & Jones, Feb.y 1, 1821.

Coloured aquatint. Sheet 145 x 240mm (5¾ x 9½"). Repaired tear on right top. £90

Fencing scene from Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and speers through the metropolis".

Stock: 62023

273. **Fives, Played at the Tennis Court, Leicester Fields. 6.**

[after Robert Dighton] Printed for & Sold by Bowles & Carver, N.o 69 St Paul's Church Yard, London. [n.d. c.1788]

Very rare etching, 165 x 215mm (6½ x 8½"). Small margins. £480

A view of the interior of the court is displayed in an oval shape. Seven men with wigs are holding little rackets against a wall that has a dark area on it and minor ball-related marks all over it. The man in front of the ball is holding the ball as play is about to begin.  
Stock: 62040

**274. Quivy Lake Regatta. Patron: The Right Honourable the Earl of Lanesborough, Stewards: Hon. H. Cavendish Butler. John Litton, Esquire. To Take place on Quivy Lough [Correction label - Tuesday tho. 14th] Sept.**

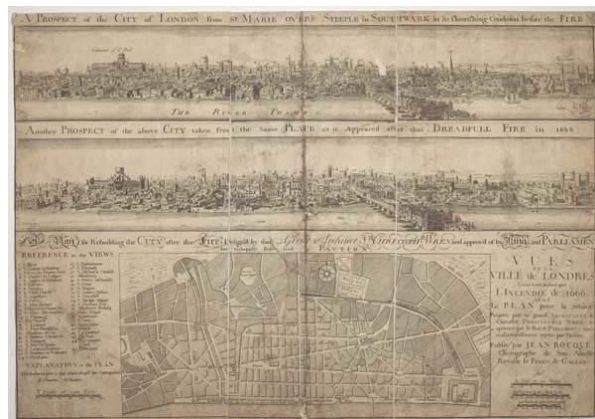
Lanesborough Lodge, 20th August, 1852. Printed at the "Anglo-Celt" Office, Main-street, Cavan. Letterpress broadside. Sheet 430 x 280mm (17 x 11"). Creasing and soiling. £380  
An advertising poster for a four-race regatta in Quivy Lough, near Cavan, Ulster, delayed from the 8th September. A rare Irish rowing item.  
Stock: 61970

**275. Tipos Contemporains. Sir Walter Spott. De Dublin. Touriste, Orientaliste et Papiste. Patinant à la glacière.**

IE G [within image] [Paul Gavarni] Lith de Balathier, Rue Jacob, 48. [n.d. c.1833]  
Rare lithograph, sheet 330 x 240mm (13 x 9½"). Repaired tears. Slight surface dirt. £260  
A man ice skates rightward, with his hands tucked into his pockets, wearing Scottish plaid trousers, a scarf covering the lower portion of his face and he sports a hat pulled down over his ears. Another man, likewise skating and puffing on his pipe, is behind him on the left. Paul Gavarni (1804-66) was a lithographer, caricaturist, engraver, and wood draughtsman. studied mechanical drawing in 1818 at the Paris Conservatoire des Arts et Métiers. He started the "Journal des Gens du Monde" in 1833, but it failed and he was forced to enter prison because he was unable to pay his debtors. Following his release from prison, Gavarni began to sketch theatrical costumes as well as some drawings for wood engravings used in book illustrations. While employed by Philipon's "Le Charivari" in 1837, he designed the female equivalent of Daumier's "Robert Macaire." This prompted him to concentrate on observing the feminine aspects of Parisian society, which resulted in the hugely popular series "Les Lorettes."  
Stock: 62044

**276. A Plan of London and its Environs. Drawn and Engraved for Lewis' Topographical Dictionary.**

Drawn by R. Creighton. Engraved by J. & C. Walker. [n.d., c.1831.]  
Engraved map. Sheet 430 x 510mm (17 x 20"). Trimmed within plate on left, folds, laid on album paper. £260  
A detailed map of central London, an example of the first state, before the addition of London's first steam railway, the London and Greenwich Railway (opened between 1836-38). *Darlington & Howgego 330*.  
Stock: 61731

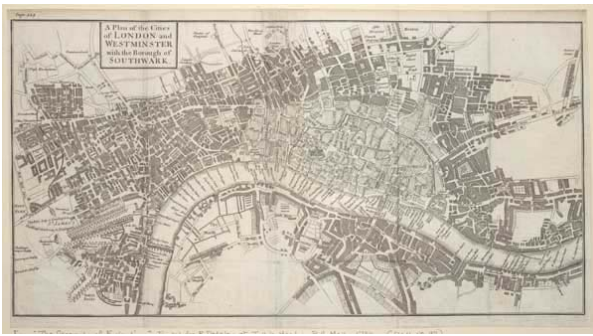


**277. A Prospect of the City of London from S.t Marie Overs Steeple In Southwark in its flourishing Condition before The Fire. Another Prospect of the above City taken from the Same Place as it Appeared after that Dreadfull Fire in 1666. A Plan for Rebuilding the City after the Fire, Design'd by that Great Architect S.r Christoph.r Wren and approv'd of by King and Parliament but unhappily Defeated by Faction. Vues de la Ville de Londres Comme il doit devant & apres l'incendie de 1666. Avec le plan pour la rebâtir. Projetté par ce grand architecte le chevalier Chrsitopher Wren, & approuvé par le roi & parlement; mais malheureusement rejeité par faction.**

[Prospects after Wenceslaus Hollar.] Publié par Jean Rocque, Chorographe de Son Altesse Royale le Prince de Galles.  
Engraved map. Sheet 360 x 315mm (14½ x 12½"). Dissected and laid on linen, trimmed close to printed border, some surface loss top centre & top left, stains and creases, mounted on card. £1650  
Sir Christopher Wren's plan for rebuilding London after the Great Fire of 1666, with copies of Wenceslaus Hollar's prospects of the city before and after the fire. *Rare: OCLC records only two institutional examples, in the British Library and the Yale Centre for British Art*  
Stock: 61745

**278. A Plan of London as in Q. Elizabeths days.**

London. Printed for T. Bowles at N.º 43 in Cornhill [n.d., c.1750].  
Engraved map. Sheet 175 x 550mm (6¾ x 21¾"). Trimmed to printed border, losing half of plate; paper toned, some stains. £450  
A map of London in Tudor times, based on the large woodcut map often attributed to Ralph Agas. Originally published c. 1700 by John Bowles. The missing lower half of the plate contained a prospect of London after Visscher and five views.  
Stock: 61744



**279. A Plan of the Cities of London and Westminster with the Borough of Southwark.**

[London: R. Dodesley, 1744.]  
 Engraved map. Sheet 230 x 420mm (9 x 16½").  
 Trimmed within plate on three sides, folds and creasing, slight ink offset, laid on album sheet £360  
 A map of London, extending from Park Lane in the west, clockwise to Marylebone, Sadlers Wells, Hoxton, Bethnal Green, Rotherhithe and Lambeth. The map shows the extent of the damage caused by the Great Fire of 1666.  
 From "The Geography of England". *Darlington and Howgego 92.*  
 Stock: 61743

**280. A Correct Plan of the Cities of London and Westminster & Borough of Southwark, including the Bills of Mortality, with the Additional Buildings &c. Engraved from a New Survey for the London Magazine 1761.**

Engraved map. 230 x 410mm (9 x 16"). Trimmed into plate on left, original binding folds.laid on card. £360  
 A map of London based on John Rocque's important 24-sheet map of 1746. The Bills of Mortality were the areas in Greater London that reported death notices directly to the London government. *Darlington & Howgego 118.*  
 Stock: 61741

**281. Clue Plan for Collins's Illustrated Guide To London By J. Batholomew.**

William Collins, Sons & C.° London, Glasgow & Edinburgh [n.d., c.1871.]  
 Rare wood-engraved map, printed in colours and hand finished. Sheet 190 x 365mm (7½ x 14¼"). Original folds, mounted on card at corners. £360  
 A map of the roads of London, with landmarks and railways. *Not in Hyde's Victorian Maps of London.*  
 Stock: 61749

**282. London.**

[London: David Hughson, 1817.]  
 Engraved map. Sheet 260 x 545mm (10¼ x 21½").  
 Original folds. Slight staining. £260  
 A Georgian plan of London, showing from Hyde Park in the west, clockwise to the Euston Road (New Road), Somers Town, Islington, Mile End Road, Limehouse, Lambeth and Knightsbridge.  
 The map still shows Lord's Cricket Ground in its original site, as well as Park Farm and Jews Harp House, both mentioned in William Blake's poem 'Jerusalem': 'The Jews-harp-house & the Green Man; /

The Ponds here Boys to bathe delight: / The fields of Cows by Willans farm: Shine in Jerusalem's pleasant sight'. Both were to be soon subsumed into Regent's Park. *Darlington & Howgego 270.*  
 Stock: 61730

**283. London.**

Published as the Act directs Feb.y 1815 by G. Jones, Ave Maria Lane.  
 Engraved map. Sheet 255 x 405mm (10 x 16").  
 Vertical fold, laid on card. £260  
 A Georgian plan of London, published a matter of months before the Battle of Waterloo. It shows from the Serpentine River in Hyde Park, clockwise to Paddington, Regent's Park, Hackney, Stratford, the East India Docks, Greenwich, Walworth, Nine Elms and Chelsea.  
 The map shows Regent's Park and the Millbank Penitentiary under construction, and 'Tomlins Town', a shanty town for workers off the Edgware Road.  
*Darlington & Howgego 265.*  
 Stock: 61729

**284. The Great Fire in Southwark. Plan of the Buildings Destroyed, from actual Survey. By J.T. Loveday Esq. (of the Phoenix Fire Office).**

Lithographed by Edw.d Weller, Red Lion Square.  
 Weekly Dispatch Atlas, 139 Fleet Street [London: Cassell, 1861.]  
 Lithograph, printed area 310 x 450mm. Stains, laid on card. £180  
 The fire of 22 June 1861, which destroyed Cotton's Wharf & Chamberlain's Wharf, between Tooley Street and the Thames (site of London Bridge Hospital). It burned for over two weeks, destroying three acres and about £2 million of goods, including hemp, cotton, sacks of sugar, wooden casks of tallow, bales of jute, boxes of tea and spices. At least six men were killed, including the captain of the fire brigade, James Braidwood (whose facsimile signature appears lower left), crushed by a falling wall.  
 James Thomas Loveday, 'Surveyor of Risks' of the Phoenix Fire Office spent two and a half years compiling plans of wharves and granaries along the Thames to assess fire risk for insurance purposes. This plan, detailing the owners of the affected buildings, was adapted for the 'Weekly Dispatch Atlas', a periodical.

This volume held at Guildhall Library, covers an area on the south bank of the Thames from London Bridge to the Globe Granary at Rotherhithe and on the north bank from London Bridge to Tower Dock.  
 Stock: 61751

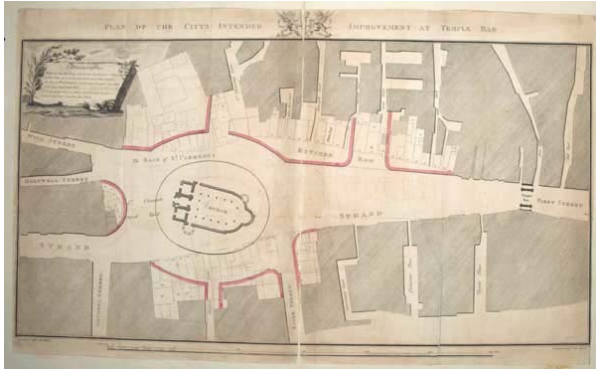
**285. [Improvements to the Strand around St Clement's Church]**

V. Woolthorpe sc. 29 Fetter Lane. [n.d., c.1810.]  
 Engraved map with hand colour. Sheet 265 x 450mm (10½ x 17¾"). Trimmed close to printed border, laid on album paper. £160  
 A record of an attempt to redevelop the northern side of the Strand at St Clement's Church, detailing the



layout of the houses. The Strand east of the church is still called 'Pickett Street'.

Stock: 61732



**286. Plan of the Citys intended improvement at Temple Bar.**

R. Metcalf sculp.t City Road. Surveyors Office Guildhall [n.d., 1810.]

Engraved map with hand colour. Sheet 420 x 695mm (16½ x 27½"). Split at centre fold, small tears, staining, laid on album paper. £260

A detailed plan marking the buildings around St Clement Dane's Church that were to be purchased and demolished.

Stock: 62019

**287. [St John's Wood, Kilburn & Kensal Green] Sheet 5. Stanford's Library Map of London and its Suburbs.**

London: Published by Edward Stanford, 6 Charing Cross Feb. 15.th 1862.

Engraved map with hand colour. Sheet 350 x 425mm (13¾ x 16¾"). Stained, laid on card. £180

One sheet of a 24-sheet map of London, showing St John's Wood as the northern limit of London's conurbation, with Kilburn, Kensal Green Cemetery and Willsden surrounded by fields.

Stock: 61750

**288. [Environs of London] General Map.**

[London: John Cary, n.d., 1786.]

Engraved map with outline colour. Sheet 180 x 205mm (7 x 8"). Surface soiling, central fold, as usual. £95

A sketch map of the environs of London, extending from Uxbridge in the west, clockwise to North Mims, Chipping Ongar, Thurrock, Coulsdon and Weybridge. The county boundaries are marked in colour.

From "Cary's Actual Survey of the Country Fifteen Miles round London".

Stock: 61725

**289. [Middle Temple Hall and Fountain Court.]**

Sydney R. Jones. [n.d., c.1927.]

Drypoint etching, signed by the artist in pencil. 300 x 240mm (11¾ x 9½"). very large margins. £260

The Middle Temple, one of the four Inns of Court.

Sydney Robert Fleming Jones (1881-1961) was a notable watercolourist and etcher, particularly of architectural views; he also wrote several books on the English countryside and provided illustrations for

several publications including The Times, Illustrated London News and The Studio.

Stock: 61747

**290. Middle Temple Hall, Temple Fleet St.**

T.H.S. [Thomas Hosmer Shepherd] [n.d., c.1829.]

Original pencil sketch. Sheet 155 x 220mm (6 x 8¾"). With the published steel engraving by Hinchliff. Laid on album card at edges. £240

The original preparatory sketch by Shepherd, engraved for 'London and its Environs in the Nineteenth Century'.

Stock: 62005

**291. [The Old Sessions House, Old Bailey.]**

[n.d., c.1700.]

Fine etching. Sheet 210 x 340mm (8¼ x 13½").

Trimmed into image, laid on album paper. £290

A rare etched view of the Sessions House, built in 1674, after the Great Fire destroyed the earlier building in 1666. The front was left open to the weather to prevent the spread of disease (closed in 1734).

Stock: 61986

**292. The Hall and Stair Case, British Museum.**

Pugin & Rowlandson del. et Sculpt. J. Bluck, Aquat.

London. Pub April 1, 1808 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint with large margins, 1807 J.

Whatman watermark. Platemark: 285 x 240mm (11¼ x 9¾"). £160

An interior view of the Great Staircase in the British Museum, London. Montagu House was the first home of the British Museum. When it was built in 1686, the French style of decoration was fashionable. The walls of the Great Staircase and the ceiling above it were painted mainly by Charles de la Fosse (1636-1716).

The painting on the ceiling illustrated a story from Greek mythology - Phaeton asking for permission to drive the chariot of the sun-god, Apollo. The Great Staircase led from the Entrance Hall (which was near the site of the present-day colonnade) to a landing on the first floor. From there visitors walked through the upper rooms, where they could see some of the Museum's collections of manuscripts, medals, antiquities and natural history specimens.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61997

**293. Chelsea Hospital.**

Rowlandson & Pugin del. et sculpt. J. Bluck aquat.

London Pub. Jany. 1st. 1810 at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, 235 x 280mm. 9¼ x 11". £160

Interior view of the dining hall at the Royal Hospital Chelsea, the Chelsea Pensioners eating.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10.

Numbered 'Plate 98.' upper right. *Abbey, Scenery: 212, 98.*

Stock: 61933

**294. Horse Armoury, Tower. Plate 101.**

Rowlandson & Pugin del.t et sculp.t. Sunderland aqua.t. London Pub, Nov.r 1.st 1809, at R.

Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint with large margins. Platemark: 240 x 285mm (9½ x 11¼"). £160

Interior view of the Horse Armoury at the Tower of London. Cavalry in full armour lined up against back wall for inspection; helmets and other pieces of armour hanging from walls and ceiling

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61930

**295. Exhibition Room, Somerset House. Plate 2.**

Rowlandson & Pugin del.t et sculp.t. Hill Aquatin.

London Pub, 1. Jan.y 1808, at R. Ackermann's Repository of Arts on the Strand.

Fine hand coloured aquatint with large margins. Platemark: 240 x 285mm (9½ x 11¼"). Paper toned.

£180

Interior view of the exhibition room at Somerset House, London. An extremely crowded exhibition with paintings from floor to ceiling and a large number of viewers. The Royal Academy was founded in 1768 with the backing of George III and twelve years later moved into the newly completed Strand block of Somerset House. Here the Academy held its annual exhibitions until 1836.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61928

**296. Exhibition Room, Somerset House. Plate 2.**

Rowlandson & Pugin del.t et sculp.t. Hill Aquatin.

London Pub, 1. Jan.y 1808, at R. Ackermann's Repository of Arts on the Strand.

Fine hand coloured aquatint with large margins. Platemark: 240 x 285mm (9½ x 11¼"). £220

Interior view of the exhibition room at Somerset House, London. An extremely crowded exhibition with paintings from floor to ceiling and a large number of viewers. The Royal Academy was founded in 1768 with the backing of George III and twelve years later moved into the newly completed Strand block of Somerset House. Here the Academy held its annual exhibitions until 1836.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61929



**297. Greenwich Hospital, The Painted Hall.**

Pugin & Rowlandson del.t et sculp.t. J. Bluck Aquat.

London. Pub Jan 1, 1810 at R. Ackermann's

Repository of Arts 101, Strand.

Hand coloured aquatint with large margins. Platemark: 240 x 285mm (9½ x 11¼"). £180

An interior view of the Painted Hall in Greenwich Hospital, London. The first of the principal buildings constructed for the hospital was the King Charles Court, famous for its baroque Painted Hall, which was painted by Sir James Thornhill in honour of King William III and Queen Mary II (the ceiling of the Lower Hall), of Queen Anne and her husband, Prince George of Denmark (the ceiling of the Upper Hall) and George I (the north wall of the Upper Hall). The Painted Hall was deemed too magnificent for the pensioned seamen's refectory and was never regularly used as such. On 5th January 1806, Lord Nelson's body lay in state in the Painted Hall of the Greenwich Hospital before being taken up the river Thames to St Paul's Cathedral for a state funeral. In 1824 a National Gallery of Naval Art was created in the Painted Hall, where it remained until 1936, when the collection was transferred to the National Maritime Museum, newly established in the Queen's House and adjacent buildings.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61931

**298. India House, The Sale Room. N.o 49.**

Rowlandson & Pugin Delt. et Sculpt. J. C. Stadler

Aquat. London. Pub.1st Decr. 1808 at R. Ackermann's Repository of Arts 101, Strand.

Coloured aquatint, plate 235 x 275mm (9 x 10¾").

£160

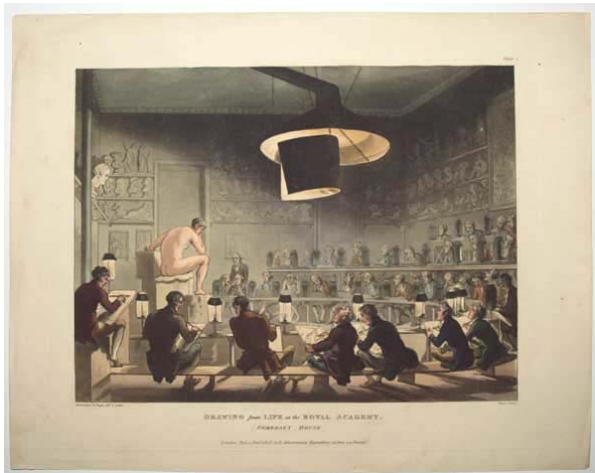
Interior of the Sale Room of the East India Company at Leadenhall Street in the City.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61945

299. **Drawing from Life at the Royal Academy, (Somerset House.) Plate 1.**

Rowlandson & Pugin del.t et sculp.t. Harraden Aquatin. London Pub.d 1. Jan.y 1808, at R. Ackermann's Repository of Arts on the Strand. Hand coloured aquatint. 240 x 285mm (9½ x 11¼") very large margins. £220  
The interior view of a life drawing class at Somerset House, London, with a nude male posing for a class arranged in two tiers around the edge of the room. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 61926



300. **Drawing from Life at the Royal Academy, (Somerset House.) Plate 1.**

Rowlandson & Pugin del.t et sculp.t. Harraden Aquatin. London Pub.d 1. Jan.y 1808, at R. Ackermann's Repository of Arts on the Strand. Very fine hand coloured aquatint. 240 x 285mm (9½ x 11¼") very large margins. £260  
The interior view of a life drawing class at Somerset House, London, with a nude male posing for a class arranged in two tiers around the edge of the room. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 61927

301. **South Sea House. Dividend Hall.**

Rowlandson & Pugin del.t. et sculp.t. Sutherland aqua.t. London. Pub. Feb 1, 1810 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm (9¾ x 10½"), with large margins £160  
"The hall, in which dividends are paid, is a spacious room," Ackermann wrote, "and finished in a style of no common elegance, as seen in the plate which represents it." The British South Sea Company was an investment company that specialized in international trade. Well-dressed men and women check their accounts in Dividend Hall at the British South Sea Company in London. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the

famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 61946

302. **Westminster Hall.**

Rowlandson & Pugin del.t et sculp.t. J. Bluck aqua.t. London, Pub. Aug.t 1st, 1809 at R. Ackermann's Repository of Arts 101 Strand. Coloured aquatint. 275 x 230mm (10¾ x 9"). £140  
The interior of Westminster Hall, displaying the largest clearspan medieval roof in England, commissioned in 1393 by Richard II. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 61932

303. **[Brothel] The Mob attempting to pull down Peter Woods Bawdy House in the Strand.**

[London: Alexander Hogg, 1749.] Engraving. 175 x 115mm (6¾ x 4½"), with letterpress clipping. Narrow margins, some spotting, laid on album paper. £180  
A group of sailors with clubs storm The Star Tavern, near Temple Bar in the Strand, in vengeance for being robbed, 1st July 1749. According to the letterpress, they slashed the mattress and through the feathers out of the windows and forced all the women out into the street, naked. The rioters returned the next two nights, attacking other houses. Nine men were eventually arrested: one, Bosavern Penlez (1726-49), a wig-maker, was hanged at Tyburn on 18 October 1749 for stealing linen from the Star. *Wellcome Collection 27976i.* Stock: 62057

304. **The Cock Lane Ghost.**

[n.d., c.1762.] Etching. Sheet 90 x 150mm (3½ x 6"). With three wood engravings and seven 18th century newspaper clippings on the same subject. Trimmed to printed border, laid down and mounted over, laid on album paper. £230  
Rare item. A man enters a room to be confronted by a ghostly woman. 'The Cock Lane Ghost' seemed to haunt William Kent, a usurer from Norfolk who, after his wife Elizabeth had died in childbirth, had taken up with his sister-in-law, Fanny. They moved to London as man and wife, and took lodgings in Cock Lane, in the house of Richard Parsons, a parish clerk. Kent loaned Parsons 12 guineas, to be repaid at a rate of a guinea per month. Then strange noises started to be heard in the house, after which a visitor reported seeing a ghostly white figure ascend the stairs. After a lull Fanny died of smallpox and the knockings resumed. With John Moore, rector of St Bartholomew-the-Great in West Smithfield, Parsons devised a method of communication with the spirit: one knock for yes, two knocks for no. The spirit suggested that the ghost that had scared the visitor was Elizabeth and the latest was



Fanny, both of whom had been poisoned by William Kent. Thus Kent fell under public suspicion as a murderer but, protesting his innocence, allowed séances to be held, one attended by Prince Edward, Duke of York and Albany, 30th January 1762.

Eventually a committee (including Samuel Johnson) declared the haunting a hoax, stating the knockings were caused by Parsons' daughter Elizabeth. They were sentenced in 1763.

Stock: 61758

**305. The Contest for Doggett's Coat & Badge. A Prize rowed for every 1.st of Aug.st.**

Pub. by Hodgson & Co. Newgate Str. [n.d., c.1824]. Etching with engraving. Sheet 130 x 235mm (5 x 9¼"). Trimmed within plate, original folds, mounted in album paper. £140

The Thames Waterman row for the Doggett's Coat and Badge, passing under Blackfriars Bridge, with St Paul's Cathedral behind.

Held every year since it was started in 1715 by Thomas Doggett, an Irish actor and manager of Drury Lane, it is the oldest continuous rowing race in the world,

Stock: 61954

**306. Life on the Water \_ The Grand Rowing Match, for Mr. Kean's Prize Wherry. Red House, Battersea. [&] Pierce Egan's Anecdotes Of The Turf, The Chase, The Ring, And The Stage**

[Knight & Lacey. London, 1827.]

Coloured aquatint with two pages of double sided text. Sheet 125 x 220mm (5 x 8¾"). Time stained. £50  
View of an annual waterman's race, funded by Edmund Kean, the actor. One heat was from Westminster Bridge to the 'Red House', a tavern famous for pigeon shoots.

Stock: 62022



**307. The Penitentiary, Millbank. As it Appeared from the River during the Fire on Wednesday Night, the 7th Oct 1835.**

Drawn on Stone by J. Freeman. Printed and Published by W. Annan, 12 Gracechurch S.t.

Fine & scarce coloured lithograph. Sheet 300 x 395mm (11¾ x 15½"). Faint surface scuffing, laid on album paper. £320

A view from the Thames, with the walls of Millbank Prison sihouetted by the flames in the interior.

The fire started in the laundry and destroyed the female wing and the infirmary, without loss of life.

Stock: 61983

**308. [A suicide falling from The Monument.]**

London, Sunday, September 29, 1839. Printed and Published by Leukin Jones, At 28, Holywell Street, Strand.

Rare & scarce broadside, wood engraving and letterpress. Sheet 280 x 155mm (11 x 6"). Trimmed, laid on card. £260

An image of 21-year old Margaret Moyes falling head-first from the Monument on the 14th of September, with a text that concentrates on the Great Fire of London, the rebuilding and the monument rather than the macabre. Moyes was the fourth of six people to commit suicide from the column before a cage was erected around the viewing platform in 1843.

Stock: 61999

**309. The Inside of S.t Paul's Cathedral as Fitted up for the Funeral of Lord Nelson.**

London, Publish'd by W.m Suttaby, Oct.1.1806.

Etching, 1806 watermark. Printed area 110 x 115mm (4¼ x 4½"), with another etching on the same sheet. Notch in right edge. £65

The additional image is 'Fashional Dress', showing a woman in a flowing, full-length dress.

Stock: 61967

**310. [Palace of Westminster fire, 1834.] The Houses of Lords & Commons as they Appeared On Fire Thursday October 16th 1834. [&] The Houses of Lords & Commons as they Appeared On Fire Thursday October 16th 1834. [&] The Destruction of both Houses of Parliament, as seen from Abingdon S.t on the Night of the 16th Oct.r 1834. [&] The Destruction of both Houses of Parliament, as seen from the Surry-side on the Night of the 16th Oct.r 1834.**

[Two anonymous and two] T. Picken Lith. Day & Haghe Lith.rs to the King. [n.d., c.1834]

Two anonymous mezzotints with etching and two lithographs after Picken, all with extremely fine hand colour. Mezzotints: sheets 125 x 165mm (5 x 6½). Lithographs: sheets 140 x 185mm (5½ x 7¼").

Trimmed to images, laid on album paper. £280

Four night-time scenes showing the Houses of Parliament on fire, lit by the flames.

Stock: 62021

**311. [The Fire at the Tower of London] Entrance to the Armoury &c.**

Will.m Oliver linotint. C. Hullmandel's Patent. Colnaghi and Puckle, 23, Cockspur Street [n.d., c.1842].

Tinted lithograph with hand colour. Sheet 310 x 410mm (12¼ x 16¼"). Laid on card. £220

People viewing the damage to the Tower of London, surrounded by cannon and mortars.

A plate from the rare series 'Six Views taken after the Great Fire at the Tower of London on the 31.st Oct. 1841; by Mess.rs J. Cater & W. Oliver. *Abbey: 214, only listing an issue in paper wrappers.*  
Stock: 62013

312. **[The Fire at the Tower of London] Long Room leading to the Brick Tower.**

Will.m Oliver linotint. C. Hullmandel's Patent. Colnaghi and Puckle, 23, Cockspur Street [n.d., c.1842].

Tinted lithograph with hand colour. Sheet 310 x 410mm (12¼ x 16¼"). Laid on card. £190

People viewing the damage in the roofless Long Room, attended by a beefeater.

A plate from the rare series 'Six Views taken after the Great Fire at the Tower of London on the 31.st Oct. 1841; by Mess.rs J. Cater & W. Oliver. *Abbey: 214, only listing an issue in paper wrappers.*

Stock: 62012

313. **[The Fire at the Tower of London] Interior of the Armory.**

Will.m Oliver linotint. C. Hullmandel's Patent. Colnaghi and Puckle, 23, Cockspur Street [n.d., c.1842].

Tinted lithograph with hand colour. Sheet 310 x 410mm (12¼ x 16¼"). Some spotting, laid on card. £160

People being given a guided tour of the ruined interior of the armory of the Tower of London, with the upper floors and roof gone, and melted piles of ordnance.

A plate from the rare series 'Six Views taken after the Great Fire at the Tower of London on the 31.st Oct. 1841; by Mess.rs J. Cater & W. Oliver. *Abbey: 214, only listing an issue in paper wrappers.*

Stock: 62010

314. **[The Fire at the Tower of London] Inside of the Brick Tower.**

Will.m Oliver linotint. C. Hullmandel's Patent. Colnaghi and Puckle, 23, Cockspur Street [n.d., c.1842].

Tinted lithograph with hand colour. Sheet 400 x 300mm (15¾ x 11¾"). Laid on card. £190

People viewing the damage to the Tower of London, led by a beefeater.

A plate from the rare series 'Six Views taken after the Great Fire at the Tower of London on the 31.st Oct. 1841; by Mess.rs J. Cater & W. Oliver. *Abbey: 214, only listing an issue in paper wrappers.*

Stock: 62015

315. **[The Fire at the Tower of London] Ruins from Avenue on the Parade.**

J. Cater & W. Oliver linotint. C. Hullmandel's Patent. Colnaghi and Puckle, 23, Cockspur Street [n.d., c.1842].

Tinted lithograph with hand colour. Sheet 310 x 410mm (12¼ x 16¼"). Laid on card. £260

People wandering around the courtyard of the Tower of London, as workers erect scaffolding on the ruined buildings.

A plate from the rare series 'Six Views taken after the Great Fire at the Tower of London on the 31.st Oct. 1841; by Mess.rs J. Cater & W. Oliver. *Abbey: 214, only listing an issue in paper wrappers.*  
Stock: 62011

316. **The Interior of Westminster Hall As it Appear'd when the Parliament Houses, were Destroyed by Fire, Oct:16, 1834.**

Printed by Lefevre & Kohler, 52 Newman S.t. Published by G.S. Tregear, 96, Cheapside, London Oct: 30, 1834.

Lithograph with fine hand colour. 390 x 295mm (15¼ x 11½"). Small tear in edge. £280

A scene in the interior of Westminster Hall, with firemen working pumps in a successful effort to save the building from the fire that destroyed the two Houses of Parliament. The flames can be seen through the window and door. To the right is scaffolding, which had already been erected for repairs.

This print was published just two weeks after the fire.  
Stock: 61964



317. **Londen aen de Theems een seer vermaerde Koopstadt van de gantsche Werelt en des Konings Residenzie Plaats. Londinum ad Tamesin Emporium toto orbe famigeratissimum, Sedes Regia.**

Pet Schenk exc: amst: cum privil: [n.d. c.1702.] Engraving. 210 x 260mm (8¼ x 10¼"). Mounted on album paper. Small margins. £450

A view of London before the Great Fire of 1666, taken from an imaginary hill south of the Thames. In the centre is the Norman St Paul's Cathedral; London Bridge is filled with houses; and the Tower of London appears on the right.

Stock: 62053

318. **Londres.**

[after Pierre Aveline.] A Paris chez Chiquet [n.d., c.1700].

Scarce engraving, some amateur colour. Sheet 150 x 215mm (6 x 8½"). Trimmed into image on three sides,

into plate at bottom, affecting key, chips and surface abrasions. Loss on left especially at top corner. £140  
A naive prospect of London before the Great Fire of 1666, taken from Southwark, with a 12-point key. In the centre is the Norman St Paul's Cathedral, depicted very much as an artist's impression, with London Bridge with houses and the heads of criminals on the gatehouse.  
Stock: 61724

319. **A North View of London. Vue Septentrionale de la Ville de Londres.**

Canaletti Delin. Stevens Sculp't. Publish'd according to Act of Parliament. [Published 12th May, 1794, by Laurie & Whittle, 53, Fleet Street, London.]  
Engraving. Sheet 250 x 395mm (10 x 15½"). Trimmed within plate, losing publication line, mounted on card at edges. £290  
A view of London from the bowling green at Islington, showing the New River Head waterworks and Sadler's Wells in the foreground.  
After Antonio Canaletto (1697-1768).  
Stock: 62018

320. **[Prospect of Pre-Fire London.]**

[after Pieter Hendrickszoon Schut] [n.d., c.1680.]  
Etching. Sheet 200 x 250mm (8 x 9¾"). Trimmed into image, stains, laid on album paper. £320  
A prospect of London before the Great Fire of 1666, from an imaginary hill south of the Thames, with people and dogs in the right foreground.  
Possibly a later state of Schut's broadsheet view of the Fire of London published by Visscher in 1666, with the flames removed, as well as Schut & Visscher's names, and the key under the dogs. *See BM 1872,0113.592 for Schut's original.*  
Stock: 61736

321. **[Prospect of Pre-Fire London]**

[after Pieter Hendrickszoon Schut?] [n.d., c.1680.]  
Etching. Sheet 165 x 255mm (6½ x 10"). Trimmed into image, losing title at top, laid on album paper. £350  
A prospect of London before the Great Fire of 1666, from an imaginary hill south of the Thames, with people and dogs in the right foreground.  
Possibly a later state of Schut's broadsheet view of the Fire of London published by Visscher in 1666, with the flames removed, as well as Schut & Visscher's names, and the key under the dogs. *See BM 1872,0113.592 for Schut's original.*  
Stock: 61735



322. **Panorama of the River Thames in 1845. Given With The Illustrated London News.**

[by Frederick James Smyth.] [London: William Little, 1845.]  
Wood engraving on two sheets conjoined, total 380 x 2460mm (15 x 97"), with wood-engraved title page & keyplate & 8pp letterpress description illustrated with small wood engravings. Mint. £1250  
A large and impressive prospect of London, extending from Lambeth Bridge in the west to Greenwich, with Woolwich in the distance. Superbly-detailed, the separate key lists 237 points of interest, including Brunel's newly-opened Hungerford Suspension Bridge and Nelson's Column, erected only three years before, although without Landseer's lions.  
This prospect was first published as a supplement to the Illustrated London News, as a gift to subscribers. It was normally presented in two halves, printed one above the other: this example has been joined to show the entire length in one piece.  
Stock: 62061

323. **London.**

Printed in the Year 1683.  
Two engravings, trimmed and conjoined, laid on album sheet. Total printed area 160 x 190mm (6¼ x 7½"). £260  
An amalgam of two engraved titlepages. Above are the arms of Charles II on an architrave; below is a stylised prospect of London from the south, with an odd Pre-Fire Norman St Paul's Cathedral and three theatres grouped close together on the South Bank, including Shakespeare's Globe.  
Stock: 61728

324. **A View of London Taken off Lambeth Church Veue de Londres dessine de dessus l'Eglise de Lambeth.**

Jn.o Boydell Delin & Sculp.t. Publish'd according to Act of Parliament by J. Boydell Engraver at Unicorn the corner of Queen Street Cheapside London, 1752. Price 1s. No.24  
Engraving. Sheet 245 x 420mm (9¾ x 16½"). Trimmed to image on 3 sides. Mounted on Album paper. £260



An elevated view of London from Lambeth, showing the sweep of the Thames from Westminster Bridge and Abbey to St Paul's Cathedral.

The large open space on the right is Lambeth Marsh, the site of what is now Waterloo Station.

Stock: 62017



325. **[St Paul's Cathedral] De so vermaerde Kerk van S. Paul tot London.**

Pet. Schenk ex: Amstel: cum Privil: [n.d., c.1700.]. Etching with engraving. 210 x 260mm (8¼ x 10¼").

Laid on album paper. £450

A view of the Norman St Paul's Cathedral from the west, with a windmill on a curve on the south bank of the Thames.

Stock: 61733

326. **View of Blackfriars Bridge & S.t Pauls, from the Patent Shot Manufactory on the South Side of the River.**

Drawn & Etch'd by Dan.l Turner. Aquatinted by Tho.s Sutherland. Publish'd Sept.r 1. 1803 by Laurie & Whittle, 53, Fleet Street, London.

Aquatint with etching. 300 x 410mm (11¾ x 16"). Laid on card at edges. £320

A view of St Paul's Cathedral and Blackfriars Bridge, with the shot tower built by William Watt in 1789, taken from the Thames.

Stock: 62009

327. **The Demolition of Old London Bridge, 26th January 1832. Proof.**

H.C. Esq.r del.t. H. Pyall Sep.t. London, Published 31st 1832, by S. Knight Sweetings Alley, Cornhill.

Fine & rare aquatint, printed in sepia. 305 x 375mm (12 x 14¾"). Mounted in album card at edges. £450

The removal of the old bridge once James Rennie's New London Bridge was completed.

Stock: 62008

328. **[Old London Bridge] To the Right Honorable Mathias Prime Locas, Lord Mayor of London. This sketch representing the South View of a Portion of the Old London Bridge with the works in progress for the relief of the Navigation on the Southwark Side during the**

**Execution of the New Bridge as it appeared in June 1826. [&] ... the North View...**

Drawn and Engraved by William Knight. [1827]

Scarce pair of etchings. Sheets c. 310 x 455mm (12¼ x 18"). Trimmed within plates, laid on album card at edges. £550

Two views of a temporary wooden arch built on Old London Bridge while Rennie's New London Bridge was being built.

Stock: 62007

329. **Southwark Bridge. Stationers Almanack 1820.**

Engraved by P. Rothwell from an original Drawing by J. Hassell.

Etching. Sheet 245 x 435mm (9¾ x 17"). Tipped onto card. Trimmed. £260

John Rennie the Elder's cast-iron bridge, opened in 1819, with the longest cast iron span ever made, at 240 feet.

Stock: 61990

330. **A View from the Isle of Dogs.**

W. Anderson Delin. F. Warburton Aquatinta. Publish'd Oct.r 24 1799 by F. Warburton, N.º 4 Hanover Street, Long Acre, & at C. Roberts N.º 8 Upper Castle Str.t Leicester Square.

Aquatint, printed in colours and hand finished. Sheet 235 x 330mm (9¼ x 13") Trimmed within plate, tears in unprinted edges, stained on left. £360

A scarce view of merchant ships on the Thames, with windmills.

The colour is particularly fine.

Stock: 62020

331. **Berkeley Square.**

[John Papworth.] N.º 57 of R. Ackermann's Repository of Arts &c. Pub.d 1 Sept.r 1813, at 101 Strand, London.

Coloured aquatint. Sheet 150 x 240mm (6 x 9½"). £95  
The buildings on Berkeley Square, with a coach and a liveried footman.

Stock: 61977

332. **North Side of Grosvenor Square.**

[John Papworth.] N.º 59 of R. Ackermann's Repository of Arts &c. Pub.d 1 Nov.r 1813, at 101 Strand, London.

Coloured aquatint, pt J. Whatman watermark. Sheet 145 x 240mm (5¾ x 9½"). Trimmed within plate. £95

A view of the terraces of Grosvenor Square, from the west, replaced by the Embassy of the United States of America.

Stock: 61979

333. **A View of Marybone Gardens, shewing the Grand Walk, and the Orchestra, with the Musick a Playing. [French translation to right.]**

Printed for & Sold by Bowles & Carver, N.o 69 S.t Paul's Church Yard London. [n.d. c.1780.]

Coloured etching, 175 x 270mm (7 x 10½"). Tipped into album sheet. £140

Marylebone or Marybone Gardens was a London pleasure garden, officially opened as a venue for concerts and other entertainments in 1738 by Daniel Gough, the proprietor of the Rose of Normandy tavern on the east side of Marylebone High Street. Originally consisting of two bowling greens adjoining the tavern, its size was increased by acquisition of land from Marylebone Manor House. The Gardens were mentioned by John Gay in "The Beggar's Opera" as a haunt of its 'hero', MacHeath and were used for, amongst other entertainments, gambling, cock-fighting, bull-baiting and boxing matches (with both male and female contestants).

From a series of reduced views in London, numbered '12a' upper right. After John Donowell (1753 - 1786; fl.).

Stock: 61998

**334. A View of the Bason of the Grand Junction Canal at Paddington.**

Published 10th August, 1801. by Laurie & Whittle, 53, Fleet Street, London.

Aquatint, printed in brown. Sheet 275 x 420mm (10¾ x 16½"). Trimmed within plate, stained at fold, laid on card. £260

Barges and warehouses, with promenaders.

Stock: 62016

**335. The New Palace of Westminster.**

Lithographed & Published by Metchim, 20, Parliament Street, Westminster. 1851.

Scarce tinted lithograph. Sheet 300 x 425mm (11¾ x 16¾"). £260

A view of the recently completed exterior of the Houses of Parliament (although the Clock Tower of Big Ben was not completed until 1859).

Stock: 61992

**336. Portman Square. North Side.**

[John Papworth.] N.º 56 of R. Ackermann's Repository of Arts &c. Pub.d 1 Aug.t 1813, at 101 Strand, London. Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼").

Trimmed within plate. £95

The buildings on Portman Square. The only surviving building is Robert Adam's Home House, the home of the Courtauld Institute of Art until 1998.

Stock: 61978

**337. Soho Square.**

[John Papworth.] [R. Ackermann's Repository of Arts, at 101 Strand, London, c.1813.]

Coloured aquatint. Sheet 120 x 190mm (4¾ x 7½")

Trimmed within plate, to image at top, offset from text, laid on album paper at corner. £75

The west side of Soho Square, with Frith Street on the left.

Stock: 61994

**338. Somerset House, Strand.**

Rowlandson & Pugin del.t. et sculp.t./ Bluck aqua.t. London Pub l.st. June 1809 at R. Ackermann's Repository of Arts 101, Strand.

Hand-coloured aquatint with large margins. Plate: 270 x 230mm (10½ x 9"). £230

View of the quadrangle of Somerset House looking towards what would have been the Admiralty. In the foreground one-legged beggar approaches a soldier accompanied by two women while other groups of figures stand in conversation. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 61934

**339. George Street, Hanover Sq.re.**

[John Papworth.] N.º 47 of R. Ackermann's Repository of Arts &c. Pub.d 1 Nov.r 1812, at 101 Strand, London.

Coloured aquatint. Sheet 240 x 145mm (9½ x 5¾").

£130

A view St. George Street, looking north past St George's Church to Hanover Square. The buildings to the left are now part of Sotheby's.

Stock: 61980

**340. The British Museum.**

Lithographed & Published by Dickinson Brothers, New Bond Street. [n.d., 1851.]

Coloured tinted lithograph, sheet 300 x 395mm. 11¾ x 15½". £260

A view of Smirke's Greek Revival facade for the British Museum from Great Russell Street, before the completion of the pediment above the main entrance, which now features fifteen allegorical figures by Sir Richard Westmacott depicting the Progress of Civilisation.

Stock: 61952



**341. Old White Conduit House, Islington. 1831. With Old Stone Conduit.**

E.H.D [signed]

Very scarce watercolour, sheet 380 x 575mm (15 x 22¾"). Glued to backing card. Foxed. Nicks to edges of paper. £1650

A view of White Conduit House with people in the foreground playing cricket, probably on the site of the Islington Albion Cricket Club. A hot air balloon in the sky to the left. A rare cricket item. On this site one of

the earliest games of cricket was played and was used by the players who later formed Lords.

It was a building in Islington, London; from the late 17th century, it was used as a leisure resort away from the city centre; it was demolished in 1849.

Edward Henry Dixon (active 1830-59) was a watercolourist who painted landscapes of North London.

Stock: 61947



**342. Paddington Canal, with the Passage Boat and Warehouse. [&] View of the Bason of the Grand Junction Canal, at Paddington. View of the First Bridge and Accommodation Barge of the Grand Junction Canal at Paddington.**

Published Feb.y 15, 1821, by Rich.d Holmes Laurie, 53, Fleet Street London

A sheet of two rare engravings, sheet 580 x 390mm (22¾ x 15¼"). Top print trimmed within plate loss in title. Both glued onto backing sheet. Both have small tears. £320

Two views of Paddington Basin.

Stock: 61948

**343. The Patent Shot Manufactory, with a distant View of Blackfriars Bridge & St Pauls.**

Drawn by D. Turner. Eng.d by C. Ansell. [Published Jan.y 1 1796.]

Aquatint, printed in sepia. Sheet 195 x 270mm (7¾ x 10½"). Trimmed to printed border, laid on album paper at edges with a coloured lithograph. £260

A view of the shot tower built by William Watt in 1789, taken from the Thames.

The lithograph is "The Fire (from Waterloo Bridge) Jan.y 5th 1826. Drawn, Printed & Pub.d on the Night of the Fire, at W. Days Lithog.c Office, 59, G.t. Queen S.t". It shows the tower on fire, the interior and roof being destroyed.

Stock: 61982

**344. View of the Surrey Theatre, Magdalen, &c. &c. 141**

Published March 2, 1812 by Rob.t Laurie & Ja.s Whittle, N.o53 Fleet Street London, large margins.

Engraving with very fine & rare hand colour. £360

A street scene of Great Surrey Street (now Blackfriars road) showing Surrey Theatre, with the obelisk in the left foreground, and the Magdalen asylum. Multiple figures go about their day including a farmer leading his flock and a cow down the dirt road; a woman sweeps and a carriage passes through a turnpike.

Stock: 61474

**345. Prospect of Windsor Castle from the North.**

Christoph.r Wren delineavit. W. Hollar fecit 1667.

[London: Nathanael Brooke, 1672.]

Rare etching, 17th century watermark. Sheet 195 x 350mm (7¾ x 13¾"). £380

Windsor Castle viewed from across the Thames, with a boat in foreground and a ten-point key, etched by Wenceslaus Hollar (1607-77) for 'The Institution, Laws and Ceremonies of the Most Noble Order of the Garter' (1672) by the antiquary and astrologer Elias Ashmole (1617-92).

The great architect Christopher Wren, credited with the original drawing for this etching, is supposed to have had a house in Windsor. *Pennington 1074*.

Stock: 61974

**346. Middlesex.**

Engraved on Steel by Pigot & Son, Manchester.

Published by Pigot & C.º 24 Basing Lane, London, & Fountain S.t Manchester [n.d., 1829].

Engraved map with hand colour. 235 x 370mm (9¼ x 14½"), with very large margins. Tear near centre fold, mounted on card at corners. £260

A detailed map of Middlesex, marking the road layout on London, with a vignette of St Paul's Cathedral.

From the first edition of 'Pigot & Co's British Atlas of the Counties of England', the first county atlas with steel-engraved maps.

Stock: 61748

**347. Midlesex.**

[London, Awncsham Churchill, 1722.]

Engraved map. Sheet 370 x 430mm (14½ x 17").

Trimmed to plate, laid on album sheet. £240

A map of Middlesex, based on John Speed but with John Ogilby's roads added.

First published in 'Camden's Britannia' in 1695, this example comes from 'Britannia: Or A Chorographical Description Of Great Britain'

Stock: 61746

**348. Midle-Sex.**

[engraved by Pieter van den Keere.] [London: George Humble, c.1627.]

Engraved map. 90 x 120mm (3½ x 4¾"). Trimmed within plate at bottom, a little surface soiling at bottom edge, mounted on album paper on left. Very small tear bottom centre. £160

A miniature map of Middlesex, engraved by Pieter van den Keere sometime after 1599 but first published in a county atlas by Willem Blaeu in 1617. In 1627 the maps were published with English titles engraved instead of the Latin ones, in a miniature atlas, "England Wales Scotland and Ireland Described and Abridged



With ye Historie Relation of things worthy memory". Although the maps were engraved before John Speed's atlas, the maps gained the nickname 'miniature Speeds' because Humble (son of Speed's original publisher) used an abridged version of Speed's text for the miniature atlas.

Stock: 61723

**349. Middlesex. Drawn from Surveys & most approved Maps By Eman: Bowen Geograph.r to His Majesty.**

Printed for J. Hinton at the Kings Arms in Newgae Street 1752.

Engraved map. 190 x 205mm (7½ x 8"). Mounted on album paper. £180

A small-format map of Middlesex, with the streets of London shown, decorated with an ornate baroque title cartouche and the arms of the City of London.

From 'The Universal Magazine of Knowledge and Pleasure'; because it was not published in an atlas the map is uncommon.

Stock: 61726

**350. Middlesex.**

Neel et Stand. Publish'd November 21dt 1811 by Adlard & C.º Ave Maria Lane.

Engraved map with hand colour. Sheet 205 x 240mm (8 x 9½"). Trimmed within plate, mounted on album paper. £140

A small-format map of Middlesex, with the streets of London shown, published in the 'Encyclopaedia Londinensis' by John Wilkes.

Stock: 61727



**351. A Perspective View of Nottingham Market Place. Vivi Post Funera Virtus.**

Drawn by R. Bonington. T. Cartwright Sculp. Publish'd Aug.t 1813 by R, Bonington, Nottingham.

Coloured aquatint, 475 x 705mm (18¾ x 27¾"), Small margins. £580

A cobbled market square surrounded either side by neoclassical buildings with shopfronts, with carriages carts and people passing through.

After Richard Parkes Bonington (1802-28), a celebrated landscape painter who despite dying aged only twenty-five was one of the most influential British artists of his generation. A wonderful coloured image of the market place.

Stock: 61486



**352. [Risca Longbridge] View of a Stone Bridge across the Valley and River at Risca in Monmouthshire Over which the Sirhowy Tram Road is carried, which leads from the Town of Newport, to the extensive Iron Works at Tredegar and Sirhowy, and the intermediate Collieries; a distance of 24 Miles. Including A View of the Works and Buildings of the Union Copper Company adjoining the Bridge. Dedicated to the Monmouth Canal and the Sirhowy Tram Road Companies, By their obliged and obed.t Humble Serv.t John Hodgkinson, Engineer.**

Drawn by Edw.d Pugh. Engraved by Tho.s Cartwright. [n.d., c.1805.]

Coloured aquatint. 465 x 600mm (18½ x 23½"). £680  
An extremely scarce large industrial image showing view of Risca Longbridge, a masonry viaduct with thirty-two arches that was constructed from red pennant sandstone by John Hodgkinson (who published this print) in 1805. It carried a branch of the Monmouthshire Canal Company's tramroad across the Ebbw Valley flood plain. This view shows both coal wagons being pulled by horses without a driver, and a passenger waggon with horse and rider.

The Sirhowy railway supplanted the long bridge, so it was demolished in 1902, leaving only the east abutment. The remainder of the stone was used to build local houses.

Stock: 61442

**353. The Independence of the Kirk.**

Nichol Lithog. Edinburgh, Published by J. Cullen, Drummond Street [n.d., c.1840.]

Lithograph with some hand colour. Sheet 285 x 445mm (11¼ x 17½"). £160

A satire of the opposition to the Veto Act of 1834, which gave congregations a veto over a patron-presented minister if a majority objected, approved by the Church of Scotland.

The same year the patron of Auchterarder, the Earl of Kinnoull, presented Robert Young to the parish. After hearing him preach, the heads of family vetoed him. He appealed but the Assembly of 1835 upheld the veto, but in 1838 the Court of Session found in Young's favour, making the Veto Act null and void. The case then went to the House of Lords, who sided with the Court of Session against the Kirk.

Stock: 61438

354. **"Hornie" Or The Reel Of O'Bogie. N.o 2.**  
AR [within text]. Nichol lithog. Edinburgh Published  
by J. Cullen, Drummond Street. [n.d., c.1840.]  
Rare hand-coloured lithograph sheet 275 x 407mm (11  
x 16"). Slight creasing. Missing bits of paper. Small  
tear in left. £190

People dance with the devil. A slightly older looking  
man exclaims, " There's foursome reels and threesome  
reels "That muk' us a' right vogie, "But I prefer the  
twasome fling "Wi' a bonnie lass in Bogie." The devil  
replies "Whyles rangin' like a roarin' lion "For prey,  
a'holes an' corners byin', "Whyles on the strong-winged  
tempest flyin' Tirtin' the Kirks!!!". The devil clasps  
hands with a woman who holds another mans hand  
who says, "In spite of all their Interdicts Which fortell  
our overthrow We will turn up and wheel about And  
jump Jim Crow!" In front of him is a placard, 'Last  
Performance for the benefit of Church & State,' and a  
newspaper 'Non-Intrusion.' A three-man band plays on  
stage; a bell ringer, violinist and flautist beneath a  
canopy, 'These eminent performers will be fonnd of  
great use on the ocasion.' Next to them the pope peeks  
out of a curtain and pulls a face.

Stock: 62037

355. **[Kerlescan standing stones at Carnac]  
Row near Kerlescant.**

J.s Basire sc. Published by the Society of Antiquaries  
of London, April 23rd, 1833.  
Etching. 190 x 290mm (7½ x 11½"). Trimmed to plate  
on three sides. £95

Standing stones at Carnac, Brittany.  
From 'Archaeologia ; Or, Miscellaneous Tracts  
Relating to Antiquity: Volume 25, Part 1'.  
Stock: 61383



356. **Louis Seize Roi de France et de Navarre.  
Née a Versailles le 25. Aoust 1754.**

N.J. Voyez Major Sculp. à Paris chez Crepy rue S.t  
Jacques à S.t pierre pres la rue de la parcheminerie  
[n.d., c.1780].  
Engraving, collector's mark 495 x 350mm (19½ x  
13¾"), with very large margins. £480

Full length portrait of Louis XVI (1754-93) in tied wig,  
frilled tie, armour, sash, and embroidered jacket.  
Stock: 61440

357. **Vue De Deux Monumens Antiques Pres  
De S.t Remy en Provence. Dedie a Monsieur...**

C. Lamy delineaivit 1777. Se vend à St Remy et à  
Avignon, à la poste aux chevaux' and 'à Paris, chez  
Pasquier Marchand d'Estampes rue S. Jacques vis-a-vis  
le college de Louis le Grand.

Engraving, sheet 350 x 445mm (13¾ x 17½").

Trimmed within plate. Horizontal creases in  
publication line. £290

Two Roman monuments in Glano (Glanum), close to  
Saint-Rémy-de-Provence, with cenotaph of the Julii  
(formed by pedestal adorned with bas-relief,  
quadrifons and tholos) on the right and triumphal arch  
on the left. Figures in the foreground play boules. Coat  
of arms of Louis Stanislas Xavier (1755-1824), Count  
of Provence, within publication line. An early image  
of Boules one of the French national games.

Stock: 62047



358. **The Council of the Rulers & the Elders  
against the Americanites.**

[Westminster Magazine, 1st January 1775.]  
Engraving. 170 x 110mm (6¾ x 4¼"), with separate  
letterpress text. Trimmed within plate on left, laid on  
album paper. £320

MPs discuss the unrest in the American colonies, with  
a wall map of North America bursting into flames.  
Depicted are Lord North (buying support for the king),  
John Wilkes and John Glynn (MP for Middlesex.) *BM:*  
*5281, with extensive description; Thomas, American  
Revolution 35, illus.*

Stock: 61754

359. **The Whitehall Pump.**

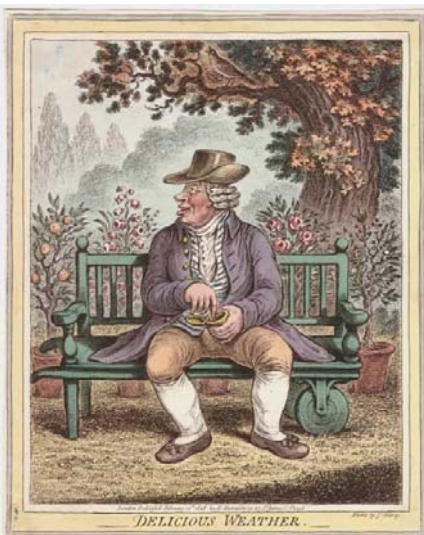
[Westminster Magazine, 1st May 1774.]  
Engraving. 110 x 160mm (4¼ x 6¼"), with separate  
letterpress text. Trimmed within plate at bottom, laid  
on album paper. £260

Lord North looks down on Britannia through his spy-  
glass while he pumps water on her and the Native  
American who lies underneath. On the left are  
supporters of the government's stance against the  
American colonists; on the right are two objectors,  
John Wilkes and Lord Camden (?).

After the Boston Tea Party, the Bills against  
Massachusetts were seen as attacks on Liberty. *BM:*  
*5227, with extensive description.*

Stock: 61755





Item 119



