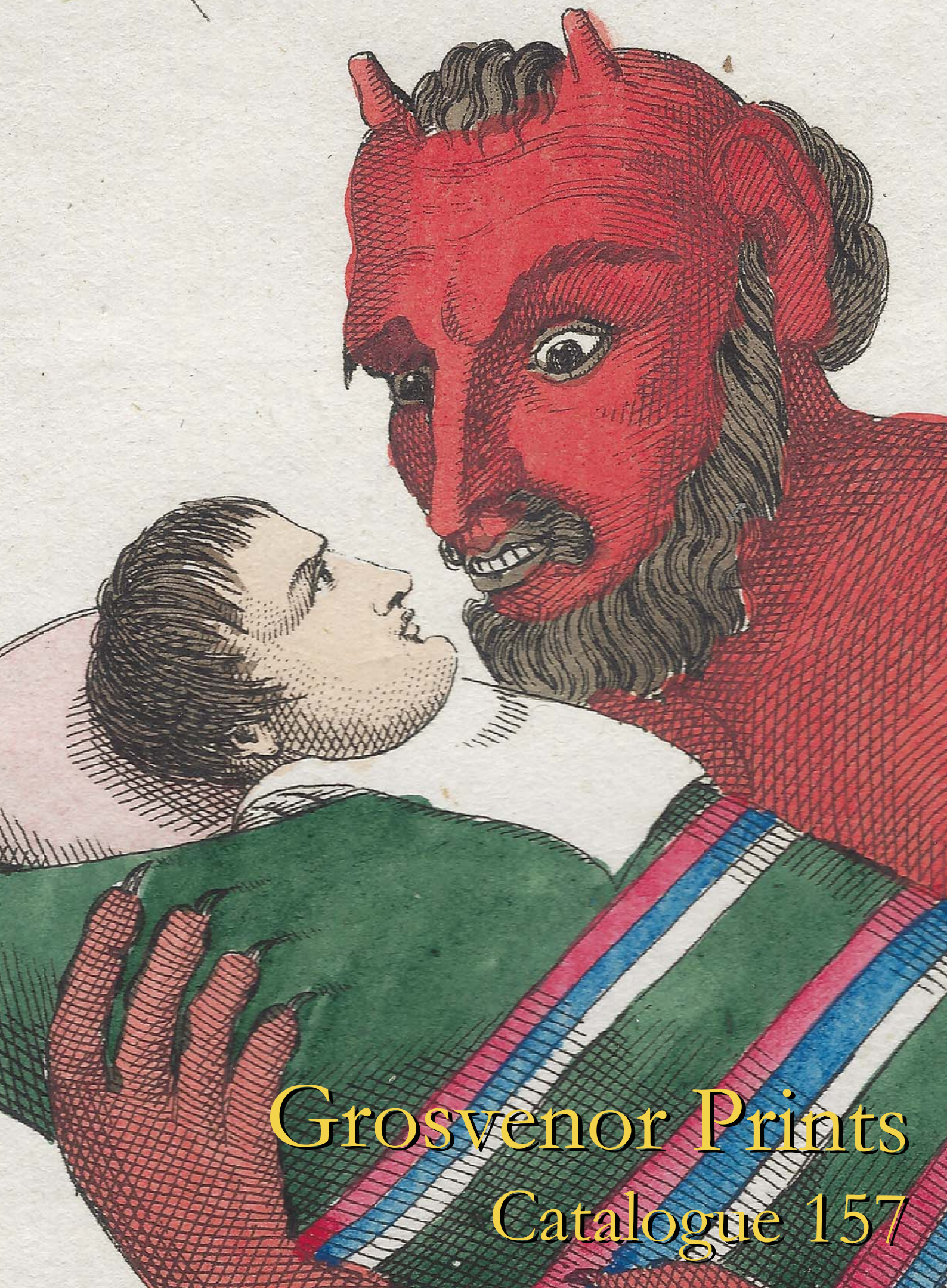




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Catalogue 157



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Myth, Satire & the Supernatural



Item 290: The British Royal Family

Cover: detail of Item 228

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1. **[Grotesque Masks] Serie di Mascheroni Cavati dall'antico che per la prima volta escono in luce intagliati in rame opera utile a professori ed amatori delle belle arti.**

[by Aloisio Giovannoli.] In Roma MDCCLXXXI [1781] Presso Venanzio Monaldini al Corso. Folio, rebound in half treed calf with marbled boards, morocco title label, marbled endpapers; 33 of 38 etched plates. Scarce, but incomplete. £4000

A fine collection of etchings of classical Roman theatrical masks etched by Aloisio Giovannoli (ca.1550-1618), and originally published c.1600 with book and plate numbers under the image, here cut from the plate.

Giovannoli has copied prints designed by Cornelis Floris, engraved by Frans Huys and published by Hans Liefvrick I between 1539-1560. See *BM 1932,0217.37 for the original issue and description.*

Stock: 59203

2. **"Flora".**

Painted by V.W. Bromley. Engraved by T.L. Atkinson. London. Published Jan.y 1st 1877 by Thomas M.cLean, 7, Haymarket, Copyright Registered. Entered according to Act of Congress in the year 1877, by Mess.rs Knoedler & Co in the Office of the Librarian of Congress at Washington.

Mixed method engraving on chine collé. 885 x 520mm (34¾ x 20½"), with large margins. £450

A young woman in a loose gown fastened with a jewelled clasp, her breasts bare and long hair tied back with a wreath of flowers, looking to left with arms outstretched, in a field full of flowers.

Stock: 51401

3. **A la Beaute. [&] A la Volupte. ['To Beauty' and 'To Pleasure'.]**

Peint par J.A. Laurent. Grave par Roger. [&] Peint par J.A. Laurent. Grave pa Mecou. Depose a la Bibliotheque N.le le 13 Pluvisoie An XIIe. [&] Depose a la Bibliotheque N.le en Fructidor An XIIe. [French, 1803.]

Pair of colour-printed stipples. Sheets c.220 x 240mm (8¾ x 9½"). Trimmed to or close to plates. Second plate chipped at lower left. Some staining and light soiling to both, mostly marginal. £290

Two charming images of winged putti; one emerging from inside a fallen rose in a woodland, the other peacefully asleep (inebriated?) in an empty wine glass, a background of vine leaves and grapes.

Stock: 25588

4. **Love Masked**

Published as the Act directs Oct 10 1799 by P.W.Tomkins, No.49 New Bond Street London. Fine stipple, printed in colours. 180 x 165mm (7 x 6½"), with large margins. Tears in margins, some soiling of edges. Uncut. Publishing line slightly faded. £260

An infant Cupid hides behind a huge Tragic mask. A pair to 'Cupid Unmasked'.

Stock: 54209

5. **Good Luck To [___]. 1908.**

[Robert Walker Macbeth.] 1908. Etching printed in brown ink. Signed in pencil 'Mr. Schoder from Mr. Mrs. R.W. Macbeth', in lower right corner. Platemark: 160 x 225mm (6¼ x 8¾"). £130 A decorative New Years greeting card from 1908 by Scottish painter, etcher and watercolourist, Robert Walker Macbeth RA (1848 - 1910).

Stock: 35552

6. **Eurydice Hurried Back to the Infernal Regions.**

Painted by H Thomson Esq.r R.A. Engraved by W. Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York [Published June 16, 1815, by the Engraver, 24 Buckingham Place Fitzroy Square.] Mezzotint. Sheet 555 x 620mm (21¾ x 24½").

Trimmed within plate, laid on card, mark top right.

Repaired tear top centre. £850

Three spirits of the Underworld carry Eurydice away from Orpheus, who watches in horror, hands clasped, his lyre by his side.

Below left is Virgil's verse; on the right is Dryden's translation. *Frankau 108. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67817

7. **As he passed through Cold Bath Fields, he saw / A solitary cell; / And the Devil he paused - for it have him a hint / For improving his prisons in hell.**

Design'd & Etched by Tho.s Landseer. London, Geo. Newbold, 303 & 304, Strand. [n.d., c.1831.]

Etching. Sheet 250 x 190mm (9¾ x 7½"). Small tear, old ink mss. Hughes ? in top border, pencil frame. £60 The Devil peers into a dirty cell, in which an emaciated man is chained to a wall. An illustration to 'The Devil's Walk', a satirical poem by Samuel Taylor Coleridge and Robert Southey, 1799.

Coldbath Fields Prison, the 'Middlesex House of Correction' and debtor's prison in Clerkenwell, famed for housing Radicals and other political prisoners. It

was notorious for a strict regime of silence and its use of the treadmill.

Stock: 70177

8. **Burns's Address to the Deil. illustrated by Landseer. (Sheet 1.) [&] (Sheet 2.)**

[Engraved by Samuel Machin Slater, Charles Milton Gorway, Ebenezer Landells et al after Thomas Landseer] G.H. Davidson, Printer and Stereotyper, Tudor Street, Blackfriars. London: - Published by G. Berger, Holywell Street, Strand; O. Hodgson, 10, Cloth Fair, West Smithfield; sold also at the Office of the Ladies' Penny Gazette, King Edward Street, New Bridge Street; and to be had, on order, of all Dealers of Periodicals.

Two sheets, with wood-engravings and letterpress. Sheets 275 x 380mm (10¾ x 15"). Both sheets with stains, '2' laid on album paper. £190

Two sheets with all 21 verses of Robert Burns' 'Address to the Deil', illustrated with 10 fantastical wood engravings after Thomas Landseer, including a title and the Devil on horseback.

The blocks were also used in book format. *See BM 1867,1214.448 for sheet 1, with references for book issues.*

Stock: 61155

9. **The Beach King discovering himself to Matilda. vide. Edwin and Matilda Canto 3.d. [Plate 7, Vo.I. 2.]**

[after Thomas Rowlandson.] [Nº 9. of the Poetical Magazine. Pub. Jan. 1. 1810, at R. Ackermann's Repository of Arts, 101, Strand.]

Coloured aquatint. Sheet 130 x 210mm (5¼ x 8¼").

Trimmed within plate and laid on album paper. £60

The giant Beach King, a sea monster type creature, leaning on a club of coral, grabs Matilda's wrist to stop her fleeing.

Stock: 70085

10. **[Jerusalem Delivered] A Moon Light Scene of a Forest where Ismen the Magician is sacrificing to Demons and invoking them to rise. [&] The Magicians marching off after the success of their Incantations. [&] A Turkish Mosque lighted after the Mahometan Manner where Aladine the Emperor is seated on a Throne Surrounded by his Divan. [&] The Forest as Enchanted, where Alcast General of Swiss is stopp'd by a fiery Castle, defended by Daemons. [&] The Christian Army under the Command of Godfrey of Bulloigne encamped before the Walls of Jerusalem. [&] A Morning Scene of the Forest with Rinaldo, on the Bank of the Enchanted River.**

[Various engravers, including Edward Rooker and Paul Sandby after John Collins.] [Published by Elizabeth Jane Collins, n.d., c.1763.]

Complete set of six etchings, each c.460 x 540mm (18 x 21¼"), stitched. With two end papers in disbound contemporary marbled boards, with large folio, 575 x 480mm. (22½ x 19"). Boards scuffed and rubbed, with

chips and tears to extremities. Some spotting to plates, some cut very close to or along lower platemark. £1800
A fine set of prints based on John Collins' stage sets for a performance of Torquato Tasso's 'Jerusalem Delivered' at the Royal Theatre in the Tuileries in Paris in 1754.

Tasso's epic poem, first published 1581, tells the story of the First Crusade mixed with heroic myth featuring magic and monsters, based on the styles of Homer and Virgil.

John Collins (c.1725-58/9) was a London-born set designer who had studied in Italy. This series was published by his widow.

Stock: 9494



11. **[Jerusalem Delivered] A Moon Light Scene of a Forest where Ismen the Magician is sacrificing to Demons and invoking them to rise. Plate 1st. Page 393. To the right honourable Lord Visc.t Charlemont this plate is inscribed by his Lordship's most obliged humble Servant. Eliz.th Jane Collins.**

J. Collins Pinx.t from Tasso's Jerusalem deliver'd. J.

Wood Sculp.t. [Published by Elizabeth Jane Collins, first published c.1763 but later.]

Etching. Sheet 460 x 540mm (18 x 21¼"). Trimmed to plate, a few nicks, small stains, dedication weakly inked on left. Slight staining. £280

The Muslim sorcerer Ismen casts a spell to protect the forest with enchantments to stop the Crusaders cutting wood for engines for the siege of Jerusalem. It is the first of a set of six prints based on John Collins' stage sets for a performance of Torquato Tasso's 'Jerusalem Delivered' at the Royal Theatre in the Tuileries in Paris in 1754.

Tasso's epic poem, first published 1581, tells the story of the First Crusade mixed with heroic myth featuring magic and monsters, based on the styles of Homer and Virgil.

John Collins (c.1725-58/9) was a London-born set designer who had studied in Italy. This series was published by his widow. *See Ref: 9494 for complete set.*

Stock: 53228

12. **[Jerusalem Delivered] The Forest as Enchanted, where Alcast General of Swiss is stopp'd by a fiery Castle, defended by Daemons. Plate 4. Page 400. To the most Noble Peregrine Bertie, Duke of Ancaster & Kesteven, Lord Lord great Chamberlain of England &c, &c., This Plate is most humbly Inscrib'd by his Grace's most Devoted and Obedient Serv.t Eliz.th Jane Collins.**

J. Collins Pinx.t from Tasso's Jerusalem deliver'd. P. Sandby & E. Rooker sculp. [Published by Elizabeth Jane Collins, c.1763.]

Etching. Sheet 460 x 545mm (18 x 21¾"). Trimmed to plate, a few nicks, small stains, dedication weakly inked on left. £380

A knight walks through a forest during the siege of Jerusalem and is confronted by a castle surrounded by fire-breathing demons and dragons. From a set of six prints based on John Collins' stage sets for a performance of Torquato Tasso's 'Jerusalem Delivered' at the Royal Theatre in the Tuileries in Paris in 1754. Tasso's epic poem, first published 1581, tells the story of the First Crusade mixed with heroic myth featuring magic and monsters, based on the styles of Homer and Virgil.

John Collins (c.1725-58/9) was a London-born set designer who had studied in Italy. This series was published by his widow. See Ref: 9494 for complete set.

Stock: 53229



13. **Book 1, Line 192. Proof. [Satan on the Burning Lake.]**

Designed & Engraved by J. Martin Esq.r. Printed by Chatfield & co. Published by Septimus Prowett, 62 Paternoster Row. 1825.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins. £1500

Satan on the Burning Lake; a fantastic image depicting Satan, with a helmet and spear, supporting himself on his shield, rolling on the fiery waves of a burning lake flowing among the rocks in a dark cavern, looking towards Beelzebub who flounders beside him.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their

expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 27

Stock: 36905

14. **Book 1, Line 314. Proof. [Satan arousing the fallen Angels.]**

Designed & Engraved by J. Martin Esq.r. Printed by Chatfield & Coleman. London Published by Septimus Prowett, 23 Old Bond Street. [1825.]

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins, £1500

Satan arousing the fallen Angels; Satan on the right, is seen holding his spear with his arms raised, standing on a cliff overhanging the burning lake in a cavern of hell, rousing the fallen angels below, one of Martin's finest mezzotints.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 28

Stock: 36907

15. **Book 3, line 301 [Satan viewing the ascent to Heaven].**

J. Martin 1824 [inside image]. Designed & Engraved by J. Martin Esq.r. London Published by Septimus Prowett, 23, Old Bond Street, 1825. Printed by Chatfield & C.o.

Fine mezzotint with etching, plate 270 x 195mm (10½ x 7¾"), with very large margins. £480

Satan crouching on dark rocks (or clouds) on the left, holds his spear in his left hand and leans on his right hand and knee, looking back over his shoulder towards a broad staircase rising towards the shining gates of Heaven, where angels ascend.

Illustration to John Milton's 'Paradise Lost'.

Line 301 is given to this image rather than 501 from which it is taken, likely to be a mistake made by a letter engraver rather than Martin himself.

From the Imperial Folio Edition. CW 57. Balston 94a(C).

Stock: 58897

16. **Book 4 line 453 [Eve at the Fountain].**
 Designed & Engraved by J. Martin Esq.r London
 Published by Septimus Prowett, 23, Old Bond Street,
 1825.
 Mezzotint with etching, plate 195 x 270mm (7¾x
 10½"), with very large margins. £480
 Eve stands at the edge of a pool, dipping one toe in the
 water, raising her hand to her head in surprise at her
 reflection, in a verdant landscape with banks of wild,
 overhanging trees, of all varieties.
 Illustration to John Milton's 'Paradise Lost'.
 From the Imperial Folio.
 Issued in Part IV of Prowett's smaller format editions
 of Paradise Lost in the Summer of 1825. CW 58.
Balston 9a4(C).
 Stock: 58901

17. **Book 4, Line 502. Proof. [Satan
 contemplating Adam and Eve in Paradise]**
 Designed & Engraved by J. Martin Esq.r. Printed by
 Chatfield & Co. London Published by Septimus
 Prowett, 23 Old Bond Street. 1825.
 Fine mezzotint, rare proof impression. 255 x 350mm
 (10 x 13¾"), with large margins. Foxing. £750
 Satan contemplating Adam and Eve in Paradise; Adam
 and Eve sitting together on the left, watched by Satan
 who hides behind a tall tree in the right foreground, in
 a landscape with banks of trees on either side and a
 valley in the centre.
 Fully lettered proof impression. From a series of prints
 illustrating John Milton's (1608-1674) 'Paradise Lost',
 first published in 1667, consisting of ten books with
 over ten thousand lines of verse. The poem concerns
 the Biblical story of the Fall of Man, the temptation of
 Adam and Eve by the fallen angel Satan and their
 expulsion from the Garden of Eden. Begun by early
 1824, this series of engravings was the result of a
 comission from a little known American publisher
 Septimus Prowett, who approached Martin to produce
 mezzotint illustrations to accompany an issue of
 Milton's text. Prowett's publication was released in four
 different proof forms; this print is from the 'Imperial
 Folio Edition' but not bound up at publication time.
Balston 94. (a) 4. CW: 35
 Stock: 36914

18. **Book 4 line 502 [Satan Contemplating].**
 Designed & Engraved by J. Martin Esq.r London
 Published by Septimus Prowett, 23, Old Bond Street,
 1826. Printed by J. Lahee.
 Fine mezzotint with etching, plate 195 x 270mm (7¾x
 10½"), with very large margins. £520
 Adam and Eve sit together in a gentle embrace on the
 left while Satan watches from behind a tall, gnarled
 tree. Behind them a lovely landscape that recedes into
 light.
 Illustration to John Milton's 'Paradise Lost'.
 From the Imperial Folio. CW 59. *Balston 9a4(C).*
 Stock: 58906

19. **Book 4, Line 866. Proof. [The Angels
 guarding Paradise at night.]**
 Designed & Engraved by J. Martin Esq.r. Printed by J.
 Lahee. London Published by Septimus Prowett, 23 Old
 Bond Street. 1826.
 Fine mezzotint, rare proof impression. 255 x 350mm
 (10 x 13¾"), with large margins. Light foxing in
 margins. £750
 The Angels guarding Paradise at night; an angel with a
 helmet and spear standing on a clifftop, shining with
 light in the darkness, with several smaller spirits
 around it, keeping watch, with Paradise below, the
 moon and stars above and a small patch of light among
 the trees where other angels keep watch on land, to the
 lower left.
 Fully lettered proof impression. From a series of prints
 illustrating John Milton's (1608-1674) 'Paradise Lost',
 first published in 1667, consisting of ten books with
 over ten thousand lines of verse. The poem concerns
 the Biblical story of the Fall of Man, the temptation of
 Adam and Eve by the fallen angel Satan and their
 expulsion from the Garden of Eden. Begun by early
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 Milton's text. Prowett's publication was released in four
 different proof forms; this print is from the 'Imperial
 Folio Edition' but not bound up at publication time.
Balston 94. (a) 4. CW: 37.
 Stock: 36916



20. **Book 5, Line 136. Proof. [Paradise -
 Adam and Eve - The Morning Hymn]**
 Designed & Engraved by J. Martin Esq.r. Printed by J.
 Lahee. Published 1825 by Septimus Prowett, 23 Old
 Bond Street.
 Fine mezzotint, rare proof impression. 255 x 350mm
 (10 x 13¾"), T. Dupuy watermark. Large margins.
 Light foxing. £900
 Paradise - Adam and Eve - The Morning Hymn; a view
 of Paradise, with a lake in the centre, trees on the
 opposite bank, surrounded by woods behind. Swans are
 seen on the water, preparing to fly, with Adam and Eve
 to the left, bowing in prayer, as sunlight breaks across
 the horizon.
 Fully lettered proof impression. From a series of prints
 illustrating John Milton's (1608-1674) 'Paradise Lost',
 first published in 1667, consisting of ten books with

over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 38

Stock: 36917

21. Book 5, Line 308. Proof. [Paradise - with the Approach of the Archangel Raphael]

Designed & Engraved by J. Martin Esq.r. Printed by J. Lahee. Published 1825 by Septimus Prowett, 23 Old Bond Street.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins. Light foxing in margins.

£750

Paradise - with the Approach of the Archangel Raphael; a scene in the Garden of Eden, with Adam and Eve pointing towards the Archangel visible amongst the trees in the distance.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 39.

Stock: 36918

22. Book 5, Line 519. Proof. [Raphael conversing with Adam and Eve]

Designed & Engraved by J. Martin Esq.r. London Published by Septimus Prowett, 23 Old Bond Street. 1826.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins. Very slight cockling in centre.

£1500

Raphael conversing with Adam and Eve; the Archangel Raphael sitting with Adam and Eve, gesturing as he talks to them, at the mouth of a mossy cave in lower left, with tall trees on the higher ground above. It appears that no 'formal' lettered proofs were issued of this mezzotint and only a very few impressions with the scratched 'proof', such as this example, seem to have been pulled.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of

Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 40

Stock: 36921



23. Book 7, Line 339. Proof. [Creation of Light]

Designed & Engraved by J. Martin Esq.r. Printed by Charfield & Coleman. London Published by Septimus Prowett, 23 Old Bond Street. 1825.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins. Foxing.

£1500

The Creation of Light; a dramatic image of God dividing night and day, his image seen in the sky above the sea. Martin exhibited a large oil painting of this subject entitled 'The Creation' at the Society of British Artists in 1825.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 41.

Stock: 36919

24. Book 7 line 339 [Creation of Light].

Designed & Engraved by J. Martin Esq.r London Published by Septimus Prowett, 23, Old Bond Street, 1825. Printed by Chatfield & Coleman.

Fine mezzotint with etching, plate 195 x 270mm (7¾x 10½"), with very large margins.

£420

God dividing night and day, his ghostly image can be seen in the sky above the sea.

Illustration to John Milton's 'Paradise Lost'.
From the Imperial Folio Edition. CW 65. *Balston 9a4(C)*.
Stock: **58900**



25. Book 9, Line 780. Proof. [Satan tempting Eve]

Designed & Engraved by J. Martin Esq.r. London
Published by Septimus Prowett, 23 Old Bond Street.
1826.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins. Remainder of Printer's name in right of title area very faint. £1500
Satan tempting Eve; Eve standing under a tree at the edge of a pool, reaching up with one hand to hold a bough, around which Satan, disguised as a serpent, is entwined, holding an apple in the other, listening to the snake. An early proof impressions such as this example, is considered amongst the most beautiful and atmospheric of Martin's 'Paradise Lost' mezzotints. It appears that no 'formal' lettered proofs were issued of this mezzotint and only a very few impressions with the scratched 'proof', such as this example, seem to have been pulled.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time. *Balston 94. (a) 4. CW: 42.*
Stock: **36920**

26. Book 9 Line 780. [Satan tempting Eve]

Designed & Engraved by J. Martin Esq.r. Printed by Chatfield & Co. London Published by Septimus Prowett, 23 Old Bond Street. 1826.
Fine mezzotint with etching. Fully lettered proof. Plate 255 x 350mm (10 x 13¾"), with very large margins. £650

Satan tempting Eve; Eve standing under a tree at the edge of a pool, reaching up with one hand to hold a

bough, around which Satan, disguised as a serpent, is entwined, holding an apple in the other, listening to the snake.

From a series of large size issue illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms. *CW 42. Balston 9a4(A)*.
Stock: **58911**

27. Book 1 Line 710. [Pandemonium]

J. Martin .1824 [within image]. Designed & Engraved by J. Martin Esq.r. London Published by Septimus Prowett, 23 Old Bond Street. 1825.

Mezzotint with etching, on 19th century watermarked paper, plate 255 x 350mm (10 x 13¾"), with very large margins. Repaired tear bottom right margin. £650
Satan stands on a cliff in the foreground, holding his spear, inciting hordes of angels assembled on the rocks below him to rebel, gesturing with his right hand towards the city of pandemonium, with a dome looming in the darkness behind thick, fortified walls.

From a series of large size issue illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms. *CW 29. Balston 9a4(A)*.
Stock: **58912**

28. Book 10, Line 312 & 347. Proof. [Bridge over Chaos]

Designed & Engraved by J. Martin Esq.r. Printed by Chatfield & co. Published by Septimus Prowett, 62 Paternoster Row. 1826.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"), with large margins. Light foxing in margins. £1500

Bridge over Chaos; a powerful and mysterious image depicting the underworld, considered Martin's finest mezzotint. A bridge is suspended over the bottomless abyss of Chaos, with the figures of Satan, Sin and Death looking in awe of this new creation.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their

expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 45

Stock: **36902**

29. Book 10, Line 863. [Adam reproving Eve]

Designed & Engraved by J. Martin Esq.r. Printed by J. Lahee. Published by Septimus Prowett, 62 Paternoster Row. 1826.

Fine mezzotint, with etching. Platemark: 255 x 350mm (10 x 13¾"), with very large margins. Repaired tears in margins. £650

Adam reproving Eve; Adam standing on the left, clothed in animal skins, is seen raising his left arm as he reproves Eve, who kneels in front of him, covering her face with her hands and hair.

From a series of large size issue illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time. *CW 46. Balston 94a4(A).* Stock: **58913**

30. Book 10, Line 863. Proof. [Adam reproving Eve]

Designed & Engraved by J. Martin Esq.r. Printed by J. Lahee. Published by Septimus Prowett, 62 Paternoster Row. 1826.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"); sheet size: 318 x 426mm (12½ x 16¾"). Large margins. Light foxing. £550

Adam reproving Eve; Adam standing on the left, clothed in animal skins, is seen raising his left arm as he reproves Eve, who kneels in front of him, covering her face with her hands and hair.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial

Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 46

Stock: **36901**



31. Book 11, Line 78. Proof. [Heaven, The Rivers of Bliss]

Designed & Engraved by J. Martin Esq.r. Printed by Chatfield & co. Published by Septimus Prowett, 62 Paternoster Row. 1825.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 14"), with large margins. Light foxing. £1150
Heaven, The Rivers of Bliss; A trumpet has been sounded in Heaven to call the angels to witness a proclamation from God. Two angels, one playing a harp, the other, a trumpet, are seen on a rock in the foreground, with a lake surrounded by trees and hills behind, with groups of angels on the banks. An opposing illustration to Pandemonium (CW: 29) Ref: 36908.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 47.

Stock: **36900**

32. Book 11, Line 226. Proof. [The approach of the Archangel Michael]

Designed & Engraved by J. Martin Esq.r. Printed by Chatfield & co. Published by Septimus Prowett, 62 Paternoster Row. 1826.

Fine mezzotint, rare proof impression. 255 x 350mm (10 x 13¾"); sheet size: 318 x 426mm (12½ x 16¾"). Large margins. Light foxing. £480

The approach of the Archangel Michael; Adam and Eve, clothed in animal skins, are seen standing in Paradise. Adam holds Eve by the arm as they look towards a light breaking behind a tree covered mountain in the distance to the right, heralding the approach of the archangel.

Fully lettered proof impression. From a series of prints illustrating John Milton's (1608-1674) 'Paradise Lost', first published in 1667, consisting of ten books with over ten thousand lines of verse. The poem concerns the Biblical story of the Fall of Man, the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Begun by early 1824, this series of engravings was the result of a commission from a little known American publisher Septimus Prowett, who approached Martin to produce mezzotint illustrations to accompany an issue of Milton's text. Prowett's publication was released in four different proof forms; this print is from the 'Imperial Folio Edition' but not bound up at publication time.

Balston 94. (a) 4. CW: 48.

Stock: 36899

33. **Tam O' Shanter.**

Painted by Abraham Cooper. Engraved by Henry Meyer. [London: S. Knight, 1814.]

A rare mezzotint. Sheet 515 x 585mm (20½ x 23").

Trimmed within plate on three sides, into title at bottom, losing publication line and half of crest. £360

Illustration to the narrative poem 'Tam O' Shanter' written by Robert Burns in 1790, which describes a disturbing vision experienced by Tam on his way home from an inn: riding his horse Meg, he stumbles across some witches and demons in Alloway Kirk (seen burning in the background), who give chase. He escapes across a bridge over the River Doon (witches will not cross running water) but not before one catches Meg's tail and pulls it off. *Ex: the Collection of the Hon. C. Lennox-Boyd.*

Stock: 47702

34. **[Flora in her Chariot.]**

[Engraved c.1730s, but later.]

Mezzotint. Proof before all letters. Plate 165 x 209mm. 6½ x 8¼". £160

Flora, in Roman mythology, the goddess of flowers and the season of spring. Seen here reclining naked in her chariot, which is supported by a cloud; three small winged cherubs fly around, two holding a garland of roses and flowers, the third with a basket of flowers, fruit and greenery.

Attributed to John Smith. *Ex Collection: Hon.*

Christopher Lennox-Boyd.

Stock: 20247

35. **[Hades.] Quid non mortalia pectora cogis, Auri sacra fames. Virg. Æn III, v.56. From the Original Picture of the same size, in the Collection of Sir Joshua Reynolds.**

Teniers pinxit. Ric.d Earlom Sculpsit. John & Josiah Boydell Excudit 1786. Published Jany. 2d 1786 by John & Josiah Boydell, Cheapside, London.

Mezzotint. 495 x 680mm. A few small tears to edges, some surface marks. £550

A woman passing Cerberus on the way to Hades, with malformed demons, in the tradition of Hieronymus Bosch, shying away from her sword.

Painted by David Teniers the younger.

Stock: 8211



36. **The Infant Hercules.**

Painted by Sir Joshua Reynolds K.t. Engraved by William Ward Jnr. London, Published March 1st 1819 by W.Cribb, 13 Tavistock Street, Covent Garden.

Mezzotint. 480 x 380mm. Slight surface soiling. £650

After Reynolds' painting 'The Infant Hercules Strangling the Serpents', 1786, now in the Hermitage Museum, St Petersburg. The engraver is William James Ward (1800-40), son of William Ward, nephew of James Ward and nephew by marriage of George Morland.

Stock: 4857

37. **Silenus.**

Rubens pinxit. C.H. Hodges Sculpsit. Publish'd Aug.st 1.st 1789, by John & Josiah Boydell, Cheapside, & at the Shakespeare Gallery, Pall Mall London.

Mezzotint. 485 x 610mm (19 x 24"). Trimmed to plate on right, narrow margins elsewhere, spotting and creasing. £480

The drunken Silenus, supported by satyrs, picks at a bunch of grapes which a tiger is also leaping towards. Bacchants surround him, making music, eating, drinking and (in one case) urinating. Rubens' painting is in the Alte Pinakothek, Munich, although the composition of the painting has been altered considerably in this print.

Stock: 70161

38. **To Sir John Fleming Leicester Bar.t This Plate of the Sleeping Nymph From the original Picture in his possession is by permission respectfully dedicated by his very obliged & obedient Serv.t W.m Ward.**

Painted by John Hoppner Esq.r R.A. Engraved by Will.m Ward Engraver to H.R.H. the Duke of York. Published Jan.y 20, 1808 by the Engraver. No 24 Buckingham Place, Fitzroy Square.

Mezzotint. 530 x 630mm.

£960

Said to be Georgina Maria Cottin (1794-1859), who married the painting's owner in 1810. *Frankau*: 264.
Ex: Collection of The Hon. C. Lennox-Boyd.
 Stock: 3292

39. **[Venus and Cupids. From the original drawing in the possession of John Julius Angerstein Esq.r.]**

[Drawn by R. Westall, R.A. Engraved by R. M. Meadows.] [n.d., c.1800.]

Fine stipple engraving, printed in colours, in decorative gilt frame, sight size 300 x 385mm (11¾ x 15¼").

Mounted over image on left, bottom and lower right, possibly trimmed. Unexamined out of frame. £450

Venus, half-naked, reclining in a bower with two butterfly-winged cherubs, one of whom draws a bow.

Stock: 70241

40. **[The Wheel of Fortune.]**

Sold by T. Bakewell in Cornhill. [n.d., c.1745.]

Engraving Sheet: 185 x 255mm (7¼ x 10"). Trimmed within plate. Laid on album sheet. £130

A mythological scene in which a withered, snake-haired woman spins a figure wretched figure around a large wheel while a fire blazes near them and two further crones look on. The three old women are reminiscent of the Fates from ancient mythology, though with their snakes for hair they also resemble the hideous gorgons. The Wheel of Fortune was a medieval and ancient concept demonstrating the capricious nature of Fate, the wheel being spun at random by the goddess Fortuna affecting the lives of those attached. The Wheel of Fortune was also a medieval form of torture, the victim would be tied to a large wheel while a large fire would be set close enough to burn anyone tied to the wheel. The wheel would then be turned like a spit slowly cooking the captive.

Stock: 40328

41. **[The Temptation of St. Anthony]**

[after David Teniers the younger.] [n.d., c.1830.]

Scarce lithograph. Sheet 360 x 295mm (18 x 11¾").

Trimmed into image, losing all inscriptions. Repaired tears. Slight marks on saint's head. £160

St Anthony praying in a cave while a demon is trying to tempt him with a glass of wine, monstrous creatures all around.

An adapted copy of the engraving by Jacques Philippe Le Bas (BM 1850,0713.32).

Stock: 70018

42. **[The Last Judgement]**

H. Wirix scul [after Michelangelo]. Johan van Weely excud [n.d., c.1600].

Engraving, sheet 310 x 230mm (12¼ x 9"). Collector's ink stamp of Heinrich Kaspar Lempert on verso.

Trimmed to plate, tears with old repairs. Damaged, some loss in margins. £580

The Last Judgement, with Christ in the centre, people below being forced from a boat into hell.



After Michelangelo's fresco in the Sistine Chapel of the Vatican. First published by Aper van der Hoeven c.1573.

Hieronymus Wierix (1553–1619) was a Flemish engraver, draughtsman and publisher, best known for his reproductive engravings after works by prominent artists. Alongside other members of the Wierix family of engravers, he played an important role in promoting Netherlandish art abroad. Regarded as a child prodigy, Hieronymus began engraving in 1565, aged eleven, and produced accomplished copies after Dürer the following year. *L.1337.*

Stock: 70243

43. **Second Edition. An Address To those Brave, Gallant, and Loyal Hearts, the Commanders, Officers, Seamen, and Marines, of The British Navy [...]**

London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by J. Gold, Shoe-Lane; Price One Penny, or 6s. the 100 and 9d. per Dozen. [c.1803]

Letterpress. Sheet 355 x 205mm (14 x 8"). Repairs to paper weakness and holes, mounted in album paper.

£650

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, addressing sailors to prepare them for invasion: 'British Seamen! At this important crisis you have arduous duties to perform: you must submit to many privations, and encounter many hardships and dangers [...] every Tar who has a Sweetheart on shore, or a Wife, or a Daughter, or a Sister that is dear to him, must feel how much it is his interest and duty to make every exertion in his power, to defeat the infamous designs of the enemy, and to hold all danger trifling, and all labour cheap, which may conduce to place these

tender and valued connections in a state of security'.
Reprinted from the 'Naval Chronicle' magazine.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70275

44. **[Broadside against Napoleon] Second Edition. An Address To those Brave, Gallant, and Loyal Hearts, the Commanders, Officers, Seamen, and Marines, of The British Navy [...]** [c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by J. Gold, Shoe-Lane; Price One Penny, or 6s. the 100 and 9d. per Dozen. Letterpress, sheet 375 x 245mm (14¾ x 9½"). £350
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, addressing sailors to prepare them for invasion: 'British Seamen! At this important crisis you have arduous duties to perform: you must submit to many privations, and encounter many hardships and dangers [...] every Tar who has a Sweetheart on shore, or a Wife, or a Daughter, or a Sister that is dear to him, must feel how much it is his interest and duty to make every exertion in his power, to defeat the infamous designs of the enemy, and to hold all danger trifling, and all labour cheap, which may conduce to place these tender and valued connections in a state of security'. Reprinted from the 'Naval Chronicle' magazine. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. A note at the end suggests: 'Noblemen, Magistrates, and Gentlemen, residing near the Coast, would do well by ordering a few Dozen of the above of their Booksellers, and causing them to be stuck up in their respective Vicinities, and distributed amongst the Sailors.'

Stock: 66444

45. **Ring the Alarum Bell! Shakespeare, Macbeth. Whoever spares Perhured Men, Robbers, Plunderers, Poisoners, Murderers, Traitor, and Usurpers, deprives all good Men of their Peace and Quietness. - Saying of King William. Consequences and Effects of the French Revolution, Conduct of the French Army, even in their own County.** No. I. August 13, 1803. To be continued every Sunday. To be had of Hatchard, 190, Piccadilly; Ginger, 169, Piccadilly; Asperne, Cornhill; and Bagshaw, Bow-Street, Covent-Garden; where Literary Contributions for the Rigers of 'The Alrum Bell, will be received... Letterpress. In ink verso "To be returned when read W. Wainman September 3". Sheet 420 x 260mm (16½ x 10¼"). Repaired tear, mounted in album paper. £450
A broadside calling for the English to resist the French, beginning with a denouncement of the actions of Jean-Baptiste Carrier, who put down a rebellion in the Vendée and executed men, women and children by loading them onto boats with trapdoors in the hull and drowning them in the Loire. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70261



46. **Plain Answers to plain Questions, in a Dialogue between John Bull and Bonaparte, Met Half-Seas over between Dover and Calais. John Bull. How do you do? / Bonaparte. Pretty well; but hope to be better when I am in London. / John Bull. When do you expect to get there? / Bonaparte. About the end of September; or October at latest. [...]** London: Printed for J. Hatchard, No. 190, Piccadilly. Price 6d per Dozen. Printed by J. Brettell, 54, Great Windmill Street, Haymarket
Letterpress, watermark 1803. In ink verso "To be returned when read W. Wainman September 3". Sheet 530 x 420mm (21 x 16½"). Folded, mounted in album paper. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon Bonaparte and John Bull, in which Bull questions Napoleon about his reasons for various conflicts, freedom of the press, religion, and invading Britain. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70250

47. **The Antigallican Club. For Our Country. Held at the Sign of the British Lion, in Oakland.** Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourne Lane; Price One Penny, or 6s. the 100. (August 23d. 1803.)
Rare letterpress. Sheet 435 x 255mm (17 x 10"). Folds, mounted in album paper. £450
A patrotic broadside, taking the form of the minutes of an imaginary meeting of tradespeople, published at the time when fears of an invasion of the British Isles by

Napoleon. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70284

48. [Broadside against Napoleon] James Asperne Reprints the following Resolutions of the Inhabitants of the Parish of St. Mary Lambeth, held at the Royal Oak, Vauxhall, July 26th, 1803, Robert Slade, Esq. in the Chair, from a Conviction of their Utility at the present important Critis, and that he may have an Opportunity of dispersing them with his other loyal Papers, which he has already circulated to the amount of nearly 300,000 in Number. [...] Robert Slade, Chairman.

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 445 x 280mm (17½ x 11"). On laid paper watermarked 1802. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The text publishes resolutions made at a meeting of inhabitants of St. Mary Lambeth (the parish stretching along the south of the Thames from Vauxhall to Waterloo), that in the face of possible invasion, all able-bodied residents of the parish must enrol to assist in the defence of their country. The wider application of the broadside was both to serve as an example to other parishes for increasing enrolment, and to defame Napoleon (much of the text consists of allegations of atrocities and tyrannical acts carried out by the consul).

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33282

49. Such is Buonaparte! The following is extracted from a Pamphlet entitled the "Atrocities of the Corsican Dæmon," published by Lane, Newman & Co. Minerva-Office. Leadenhall-Street.

Printed and sold by Lane, Newman, and Co. at the Minerva-Office. Leadenhall-Street; and by Asperne, Cornhill, _ Prince Two Pence, or Eighteen-pence per Dozen [n.d., c.1805].

Letterpress. Sheet 535 x 440mm (21 x 17¼"). Folded, holes patched, mounted in album paper. £490

A broadside advertising a book attacking Napoleon Bonaparte. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70253

50. [Broadside against Napoleon] The Duke of Shoreditch, or, Barlow's Ghost. / Countrymen: After my Spirit had rested in peace more than two hundred years, I was, in a manner, called from my grave by a report in circulation, that the French intended to invade the now United Kingdoms of England and Ireland [...]

London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden. [Price 1d. or 6s. the 100.]

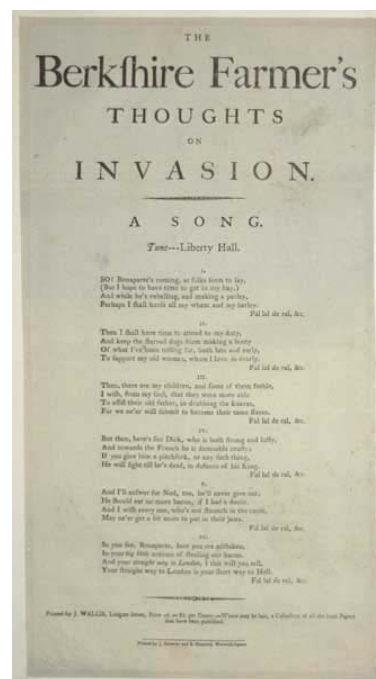
August 10th, 1803.

Letterpress. Sheet 445 x 270mm (17½ x 10½"), with 1802 watermark. Creasing on right. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This broadside, essentially a call for increased participation in the volunteer corps, is voiced by the ghost of a Shoreditch shopkeeper, aroused from his peace by rumours of the planned invasion. The ghost is initially confident of the Britons' ability to repel the French, but soon finds that 'the exercise of Arms had been long laid aside, except upon particular emergencies' and fears that the country will be overrun unless military participation is strengthened.

Contains references to Finsbury, Clerkenwell and Shoreditch.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33276



51. The Berkshire Farmer's Thoughts on Invasion. A Song. Tune --- Liberty Hall.

Printed for J. Wallis, Ludgate Street, Price 1d. or 8d. per Dozen. _ Where may be hand all the Loyal Papers that have been published [n.d., c.1803].

Rare letterpress, watermark 1801. Sheet 405 x 215mm (16 x 8½"). Repairs, printer's crease, mounted in album paper. £450

A broadside published when Britain was under threat of invasion by Napoleon Bonaparte. The song warns

him that the 'straight way to London is your short way to Hell'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70281

52. Declaration Of the Merchants, &c. of the City of London. Tuesday, July 26th, 1803, one of the grandest meetings ever seen in this or any other City, was held at the Royal Exchange...

Printed for John Stockdale, 181, Piccadilly. - Price 1d. each or 6d. a Dozen. S. Gosnell, Printer, Little Queen Street, Holborn.

Letterpress, watermark 1802. In ink verso "To be returned when read W. Wainman September 3". Sheet 435 x 265mm (17 x 10½"). Some restoration, mounted in album paper. £450

A patriotic broadside published at the time when fears of an invasion of the British Isles by Napoleon. A meeting chaired by Jacob Bosanquet (1755-1828), chairman of the East India Company, led to this declaration of support for king and country.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70280

53. Substance of the Speech of Jacob Bosanquet, Esq. At the Royal Exchange, July the 26th, 1803.

Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street; Price One Penny, or 6s. the 100.

Letterpress. In ink verso "To be returned when read W. Wainman September 3". Sheet 435 x 250mm (17 x 9¾"). Some restoration, mounted in album paper, ink £380

A patriotic broadside published at the time when fears of an invasion of the British Isles by Napoleon. It records the speech of Jacob Bosanquet (1755-1828), chairman of the East India Company, to a meeting of businessmen, calling for a declaration of support for king and country. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70279

54. [Broadside against Napoleon] Substance of the Speech of Jacob Bosanquet, Esq. At the Royal Exchange, July the 26th, 1803

[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 435 x 280mm (17 x 11"). Creasing lower right. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, taken from a speech by Jacob Bosanquet (1755-1828), who was Chairman of the East India Company in 1803. This speech, made at an assembly of

commercial interests, calls for the solidarity of those present with British interests, and to unite in an unanimous declaration to stand or fall with our Country and our King'. Bosanquet compares Britain with Ancient Rome and Constantinople, and sees the Sack of those cities as examples to be avoided, of how even great cities can fall through inadequate vigilance. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33287



55. To the United Kingdom. I sincerely congratulate my countrymen on the public spirit that is beginning to manifest itself...

Printed for John Stockdale, 181, Piccadilly. - Price 1d-.6d, per Dozen or 4s. the Hundred [n.d., c.1803]. Letterpress. Sheet 425 x 260mm (16¾ x 10¼"). Small hole, creasing, a few repairs, mounted in album paper. £360

A patriotic broadside published when Britain was under threat of invasion by Napoleon Bonaparte. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70266

56. [Broadside against Napoleon] "Britons never will be Slaves!!!" / An Address To every Loyal Briton on the threatened Invasion of his Country. / When Rome's proud Legions fought the Albion Shore,/ To give insatiate Pow'r one Trophy more,/ The hardy Britons scorn'd to basely fly,/ Determined to repel the Foe, or die [...] W.T. Fitzgerald

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No.

32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.
 Letterpress, sheet 370 x 250mm (14½ x 9¾"). On laid paper watermarked 1802. £350
 Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, recounting British bravery in the face of invasion from the Romans and the Spanish Armada as evidence that any French invasion would inevitably fail. The poem was written by William Thomas Fitzgerald (1759-1829). Fitzgerald specialised in patriotic verses of this kind, and in 1814 published a collected edition of his many verses against Napoleon. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'
 The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
 Stock: 33281



57. **Buonaparte's Answer to John Bull's Card, Inviting Him to England, with a Few Lines Concerning his Brothers, Taffy, Sawney, and Paddy.**
 Printed for James Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S. Rousseay, Wood Street, Spa Fields, Price One Halfpenny, or 3s 6d. per 100. (August 15, 1803.)
 Letterpress. Sheet 380 x 240mm (15 x 9½"). Creases, mounted in album paper. £490
 A broadside warning the Scots, Irish and Welsh not to side with Napoleon. His answer, in verse, includes 'I'll give them French Liberty still, As I have to the Dutch and the Swiss'. He also says owes the sons of Caledonia 'a Grudge for the Trashing, They gave that poor Devil Menou', a reference to the 42 Highlanders at the Battle of Alexandria in 1801. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70262

58. **[Broadside against Napoleon] Countrymen! / The City of Syracuse (in Sicily) had maintained a successfull Contest with the Carthaginians; lulled into Security, however, by an advantageous Peace, she had reduced her Fleets and Armies, and the Carthaginians, who still retained their Envy and Hatred of her, seized the Opportunity to renew the War [...]**
 [c.1803] London: Printed for J. Hatchard, 190, Piccadilly. Price One Shilling per Dozen. [Hales, Printer, Old Boswell Court, London.
 Letterpress, sheet 555 x 450mm (21¾ x 17¼"). Folds and creases; paper tone; on laid paper with fleur-de-lys watermark. £450
 Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. It reprints a passage from Act1, Scene 3 of Philip Massinger's play 'The Bondman' (c.1624), a play which concerns the siege of Syracuse by the Carthaginians. The general Timoleon's call to arms is here used to encourage Britons to show similar bravery. The text concludes 'it is needless to mention what followed this animating Debate. A Part of the Enemy fleet was sunk at Sea, those that landed were immediately put to the Sword, and their Commander slain.
 Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.
 Stock: 33292

59. **Rise in Defence of your Country. An Address to All Ranks of People.**
 Printed for John Stockdale, 181, Piccadilly. - Price 1d. each or 6d. a Dozen; by. S. Gosnell, Little Queen Street, Holborn.
 Letterpress, 1802 watermark. In ink verso "To be returned when read W. Wainman September 3". Sheet 435 x 260mm (17 x 10¼"). Some restoration, mounted in album paper. £380
 A patrotic broadside published at the time when fears of an invasion of the British Isles by Napoleon.
Provenance: Alfred Brewis, Newcastle ship owner, 1912.
 Stock: 70283

60. **[Broadside against Napoleon] Address to the People of Great Britain. By W.J. Denison, Esq.**
 [1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.
 Letterpress, sheet 455 x 280mm (18 x 11"). Creasing. £250

Patriotic poem published at the time when fears of an invasion of the British Isles by Napoleon were at their

height, by William Joseph Denison (1770-1849), banker and politician, and a founder of the Reform Club. Like several other 'loyal Papers' of the time, it invokes historical precedents such as conflicts with the Romans and Spanish, as well as past and present British military and naval heroes such as Marlborough, Duncan, St. Vincent, and Nelson.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33288

61. **A Second Dialogue between Buonaparte and John Bull / Scene---Calais Buonaparte. How do you do, Monsieur Anglois? / John. What's that to you? / Buon. Nay, John, don't be angry. / John. Angry! I am angry, and I will be angry [...]**

Printed for J. Hatchard, No. 190, Piccadilly. Price Sixpence per Dozen. Hales, Printer, Old Boswell Court, London. [n.d., c.1803.]

Letterpress, 18th century watermark. In ink verso "To be returned when read W. Wainman September 3". Sheet 530 x 415mm (21 x 16¼"). Folds and creases, hole patched. mounted in album paper. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon and John Bull (representing Britain). Napoleon is calm and complacent about his achievements, where John Bull angrily disputes these as a sacrifice of 6000 men (the Battle of Lodi); a massacre (the Battle of Alexandria), and poisoning the French army's injured soldiers. The 'scene' is Calais, a common point for channel crossings previously depicted in Hogarth's similarly anti-Gallican 'The Calais Gate'. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70251

62. **A Second Dialogue between Buonaparte and John Bull / Scene---Calais Buonaparte. How do you do, Monsieur Anglois? / John. What's that to you? / Buon. Nay, John, don't be angry. / John. Angry! I am angry, and I will be angry [...]**

[c.1803] London: Printed for J. Hatchard, No. 190, Piccadilly. Price Sixpence per Dozen. [Hales, Printer, Old Boswell Court, London.

Rare letterpress with large margins, and 18th century watermark; sheet 555 x 445mm (21¾ x 17½"). Folds and creases. £450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon

and John Bull (representing Britain). Napoleon is calm and complacent about his achievements, where John Bull angrily disputes these as a sacrifice of 6000 men (the Battle of Lodi); a massacre (the Battle of Alexandria), and poisoning the French army's injured soldiers. The 'scene' is Calais, a common point for channel crossings previously depicted in Hogarth's similarly anti-Gallican 'The Calais Gate'.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 66445



63. **[Broadside against Napoleon.] Englishmen! You have been unjustly charged with Supineness and Despondency. The Enemies of Government and the Admirers of the Corsican Tyrant, have interpreted your silent Confidence, into despair and dismay [...]**

London: Printed by J. Brettell, for J. Hatchard, No.

190, Piccadilly.... Price 6d. per Dozen. [n.d., c.1804.]

Letterpress, watermark 1803. Sheet 540 x 415mm

(21¼ x 16¼"). Fold, mounted in album paper. £480

Large broadside published soon after the end of the Peace of Amiens, a call for "Half a Million of Britons to avenge the Insults they have too long endured from a Love of Peace".

The pseudonym 'Timoleon' is taken from Massinger's play 'The Bondman', in which Timoleon led the defence of Syracuse against the Carthaginians, a popular source for anti-Napoleon broadsides.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookshop still on the same premises two hundred years later. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70252



64. Freedom or Slavery. A New Song. Tune -- Rule Britannia. The haughty French, with malice fraught...

London: Printed for J. Wallis, Ludgate Street; Price 1d. or 8d. per Dozen. _ Where may be had all the Loyal Papers that have been published. Printed by J. Crowder and E. Hemsted, Warwick-Square [n.d., c.1803]. Letterpress, watermark 1801. Sheet 415 x 230mm (16¼ x 9"). Repairs and creasing, mounted in album paper. £650

A fund-raising broadside published when Britain was under threat of invasion by Napoleon Bonaparte, calling on England's historic enmity with France. It keeps the chorus of 'Britons never, never, never will be slaves'. See Ref: 33281 for similar. Provenance: Alfred Brewis, Newcastle ship owner, 1912. Stock: 70271

65. John Bull Turned into A Galley Slave; Or, the Corsican Bonaparte, (The Grand Subjugator's) New Plan for Raising an Army of British Volunteers, By which he Means first to give Liberty to Poland, and then Conquer Prussia, Austria, and Russia. Being the Sequel to an Address to the Mechanics, Artificers, &c.

Printed for J. Ginger, 169, Piccadilly, Price Sixpence per Dozen. N.B. It is earnestly requested that those who can afford it, will distribute these Papers amongst them who cannot... W. Flint, Printer, Old Bailey [n.d., c.1803]. Scarce letterpress. Sheet 420 x 260mm (16½ x 10¼"). A few repairs, mounted in album paper. £480

A broadside warning that once Napoleon defeated England, he would conscript men to fight his foreign wars. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70265

66. George and Tim. Sir, The following Dialogue passed after dark, between two men who were standing by me, in an end way, to avoid a shower...

Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by T. Maiden, Sherborn-Lane; Price One Penny, or 6s. the 100.

Letterpress. Sheet 375 x 245mm (14¾ x 9½"). Small repairs, mounted in album paper. £450

A patriotic broadside published at the time when fears of an invasion of the British Isles by Napoleon. It takes the form of a discussion between two soldiers, one who feels that the war was being fought for the 'squires and rich merchants' and another who sees his way of light ending. "In times like these, Tim, a man's best friend is a good firelock, with a good bayonet at the end of it". Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70278

67. The Grand Privilege, Duty, & Defence of Britons. No Term, in the compass of language, is more liable to perversion, or indeed has been more violently perverted, than the word Liberty... Clericus.

London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill; by J. Skirvan, Ratcliff-highway. - Price One Penny, or 6s. the 100 [n.d., c.1803].

Letterpress, watermark 1799. Sheet 340 x 190mm (13½ x 7½"). Mounted in album paper. £420

A patriotic broadside, a call-to-arms published at the time when fears of an invasion of the British Isles by Napoleon. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70286

68. [Broadside against Napoleon] A Peep into Hanover; or, A faint Description of the Atrocities committed by the French in that City. [...]

Britannicus. [1803] Printed for J. Ginger, No. 169, Piccadilly / Price Sixpence per Dozen, for Distribution. / W. Marchant, Printer, 3, Greville-Street, Holborn.

Letterpress, sheet 435 x 280mm (17 x 11"). Creasing to edges; hole upper right. £390

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one reports atrocities committed in Hanover by Napoleon's army, 'such are the Gangs of ferocious Banditti, whom the Murderer of Jaffa let loose on the civilized World! Such, and ten thousand times worse, is the Fate prepared for England, if the valour of her people do not avert it'.

Stock: 33272

69. **To the Inhabitants of the British Isles. Fellow-subjects, Our Country is threatened with destruction, which Heaven forbid!**

S. Gosnell, Printer. Little Queem Street, Holborn. Printed for John Stockdale, 181, Piccadilly - Price 6d. a Dozen or 1d. each [n.d. c1803].

Letterpress. Sheet 425 x 260mm (16¾ x 10¼"). Repair to paper crack, mounted in album paper. £360

A broadside calling for the defence of England from invasion by the 'Corsican Usurper'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70258



70. **Invasion. Scene II of a Play. Enter John Bull, Sandy of Scotland, Taffy of Wales, and Patrick of Ireland.**

Printed for J. Stockdale, 181, Piccadilly S. Gosnell, Printed, Little Queen Street, Holborn. London, 1803. Letterpress. Sheet 425 x 270mm (16¾ x 10¾"). Left, right and lower edges are folded. Slight horizontal fold across centre with small tears at either side, edges some creasing. £320

A broadside satirising the reactions of Great Britain to the threat of a French invasion, illustrated by characters representing Scotland, Wales, Ireland and England. The dialogue between the four characters is accompanied by a woodcut engraving by John Lee depicting four men in their respective national dress dancing in a circle. Published at a time when tensions were rising between Britain and France as Napoleon was amassing power and influence in Europe while undermining Britain. Great Britain declared war on France out of a 'mixture of economic motives and national neuroses'.

Stock: 53949

71. **Address to Irishmen Residing in England. Fellow Countrymen, The Calamities which have so lately threatened your native Country, by a few of your Bretheren being misled by the artful Designs of French Spies... An Irishman, and a Soldier.**

[London: John Ginger, n.d., c.1803.] W. Glindon, Printer, 48, Rupert-Street, Haymarket.

Letterpress. Sheet 410 x 255mm (16 x 10"). Mounted in album paper. £650

A patriotic broadside published when Britain was under threat of invasion by Napoleon Bonaparte. The writer warns the Irish about 'the vain Promises of the designing Spies of a Corsican Usurper and Murderer'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70273

72. **John Bull to Brother Patrick in Ireland. London, July 19, 1803.**

London: Printed for John Stockdale, 181, Piccadilly. - Prince 1d. of 6s. per hundred. S. Goswell, Little Queen Street, Holborn.

Letterpress. Sheet 435 x 265mm (17 x 10½"), watermarked 1802. Repairs to paper cracks, mounted in album paper. £650

A patriotic broadside published when Britain was under threat of invasion by Napoleon Bonaparte. The writer warns the Irish about Napoleon Bonaparte's crimes. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70274

73. **[Broadside against Napoleon] Address to Irishmen Residing in England. / Fellow Countrymen, The Calamities which have so lately threatened your native Country, by a few of your Bretheren being misled by the artful Designs of French Spies [...] suffer no the poisonous Language of the Enemies of their Country, however high in Rank, or the vain Promises of the designing Spies of a Corsican Usurper and Murderer [...]**

An Irishman, and a Soldier. Craven Hotel, Strand, August 8, 1803. John Ginger, No. 169, Piccadilly / W Glindon, Printer, 48, Rupert Street, Hay-Market Letterpress, sheet 435 x 280mm (17 x 11"). Creasing and folds in each corner. Small tears along left and right margins. £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one is specifically addressed to Irishmen resident in England, imploring them to 'be foremost on the Shores of your Island, in repelling a Barbarous and Ferocious Enemy, and save your Wives and Children from their Savage Lust and murderous Hands'. Mention of 'the patriotic Language of a Sheridan (that Ornament of his Country)' refers to Richard Brinsley Sheridan's (1751-1816) strong support of the volunteer corps in the face of Napoleon's imperial expansion.

Includes a list of other 'patriotic publications' sold by John Ginger on Piccadilly, including 'Horrors upon Horrors' and 'Publicolia Addresses'. *For Ginger's 'Publicolia Addresses' see refs. 10044 and 27538; for Sheridan see ref. 17993.*

Stock: 53945

74. **James Asperne Reprints the following Resolutions of the Inhabitants of St. Mary Lambeth, held at the Royal Oak, Vauxhall, July 26th 1803, Robert Slade, Esq. in the Chair...**

Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourne Lane; Price One Penny, or 6s. the 100.

Letterpress. Sheet 415 x 245mm (16¼ x 9¾").

Mounted in album paper. £320

A patriotic broadside, a call-to-arms published at the time when fears of an invasion of the British Isles by Napoleon. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70285



75. **The Bishop of Llandaff's Thoughts on the French Invasion, originally addressed to the Clergy of His Diocese. * * From "A Charge delivered to the Clergy of the Diocese of Llandaff, in June, 1798, by R. Watson, D.D. F.R.S. Bishop of Llandaff."**

Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by T. Maiden, Sherborn-Lane; Price One Penny, or 6s. the 100.

Letterpress. In ink verso "To be returned when read W. Wainman September 3". Sheet 375 x 245mm (14¾ x 9½"). Small repairs, mounted in album paper. £420

A patriotic broadside published at the time when fears of an invasion of the British Isles by Napoleon. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70277

76. **[Broadside against Napoleon] The Bishop of Llandaff's Thoughts on the French Invasion, originally addressed to the Clergy of his Diocese.**

[c.1803] Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 390 x 255mm (15¼ x 10"). Crease top right. £220

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, extracted from 'A Charge delivered to the Clergy of the Diocese of Llandaff, in June, 1798, by R. Watson, D.D. F.R.S. Bishop of Llandaff'. Watson's thoughts are addressed to any sympathisers with the French cause: 'I would say to the most violent Democrat in the kingdom,- Suppose the business done: after Seas of Blood have been shed, Millions of Lives lost, Towns plundered, Villages, burned, the Royal Family exterminated, and unutterable calamity has been endured by persons of all ranks:- after all this has been done, what Advantages will you have obtained beyond what you now possess [?]'. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33286

77. **N° 3. Loyal Songs. The Devil and the Consul. A New Song... A Fig for the Grand Buonaparte.**

Printed for James Asperne (Successor to Mr. Sewell) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S. Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s the 100... (August 12, 1803.)

Letterpress, watermark 1801, Sheet 375 x 245mm (14¾ x 9½"), printed on both sides. Mounted in album paper. £380

Two comic songs attacking Napoleon. On the reverse is a list of other broadsides published by Asperne.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70256

78. **[Broadside against Napoleon] Loyal Songs. / The Voice of the British Isles [&] The True Briton.**

[c.1803] London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by W. Lane. [Price One Penny, Ninepence per Dozen, or Six Shillings per Hundred.]

Letterpress, sheet 410 x 265mm (16 x 10½"). £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33277

79. **[Broadside against Napoleon] No. 2 Loyal Songs. / The Briton's Song [&] Song of the Highland Armed Association.**

London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No.

32, Cornhill, by S. Rousseau. Price One Penny, or 6s the 100. August 12, 1803
Letterpress, sheet 385 x 270mm (15¼ x 10½"), with 1803 watermark. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. 'The Briton's Song' contrasts Revolutionary France with British rule: 'Our Forefathers bled on the Scaffold and Plain/ T'establish a Government wise, just and pure;/ We'll defend it till Death, and reject with disdain/ One that scarce for a Day or an Hour can endure./ Shall your fam'd Guillotine. In Old England be seen?/ No!- we mean to live happy, while frantic you sing/ Your fam'd 'Ca Ira',/ And Hymn 'Marsellois',/ For the true Briton's Song shall be "God save the King." The 'Song of the Highland Armed Association' is specifically Scottish in its theme and references. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33278

80. **English Mastiffs, We, by this Address, publicly and solemnly, before God and our Country, pledge our Fortunes, Persons, and Lives, in the Defence of our Sovereign and all the Blessings of our glorious Constitution.**

Printed for J. Ginger, 169, Piccadilly, Price Sixpence per Dozen, for Distribution, Properly Assorted. W. Marchant, Printer, 3, Greville-Street, Holborn [n.d., c.1803].

Scarce letterpress. Sheet 425 x 265mm (16¾ x 10½"). Nicks in edges and paper crack repaired, mounted in album paper. £450

A recruitment broadside, warning that the French army has been 'promised the Plunder of England', and describing the English as 'Mastiffs', not what the 'Chief Consul of France tells us ... a Nation of Shopkeepers'. Boxing interest. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

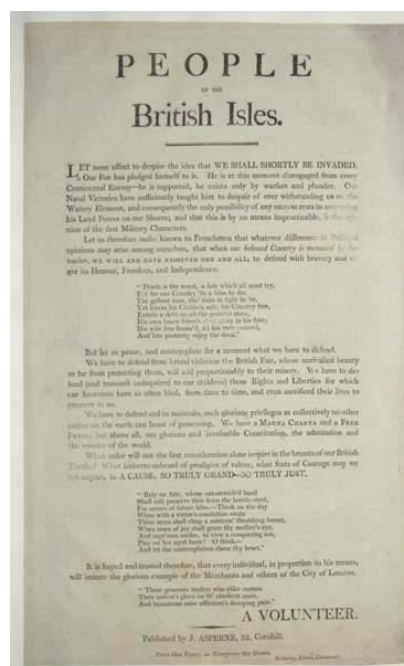
Stock: 70263

81. **Men of England! It is said that some of you are so discontented that you would join the Enemies against your Country... Attend, Men of England, to the solemn truths told you by an honest ENGLISH WOMAN**

Printed for J. Ginger, 169, Piccadilly, Price 6d. per Dozen. Where may be had all the Patriotic Papers that have been published, properly assorted [n.d., c.1803]. Scarce letterpress, sheet 420 x 260mm (16½ x 10¼"). On paper watermarked 1802. In ink on verso "To be returned when read W. Wainman September 3". A few repairs, mounted in album paper. £850

A patriotic broadside published when Britain was under threat of invasion by Napoleon Bonaparte. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70269



82. **People of the British Isles. Let none affect to despise the idea that We Will Shortly Be Invaded... A Volunteer.**

Published by James Asperne, 32, Cornhill, Price One Penny, or Ninepence the Dozen. Nicholson, Printer Clerkenwell [n.d., c.1803].

Letterpress. Sheet 430 x 260mm (17 x 10¼"). Mounted in album paper. £490

A patriotic broadside published when Britain was under threat of invasion by Napoleon Bonaparte. The writer notes 'We have a Magna Charta and a Free Press; but above all, our glorious and invaluable Constitution, the admiration and the wonder of the world'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

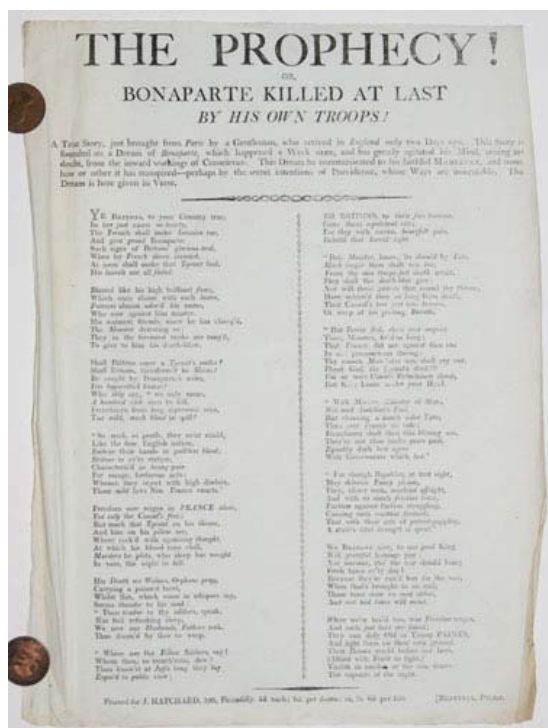
Stock: 70272

83. **[Broadside against Napoleon] Proclamation, Made to every Man in the United Kingdom of Great Britain and Ireland, this First Day of August, in the Year of our Lord One Thousand Eight Hundred and Three, and in the Forty-fourth Year of the Reign of our especially dear Son King George The Third [...]**

[1803] London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by J. and E. Hodson. [Price 1d. each, or 6s. the 100] / Where may also had, A Collection of all the Loyal Papers that have been and will be Published. Letterpress, sheet 310 x 195mm (12¼ x 7¾"). On laid paper watermarked 'C Badd 1799' £220

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, stating the risk posed by Napoleon, the 'Murder,

Rapine, Slavery and Death, in Cruel and horrible Wantonness' he has committed, and the duty of the British to assist in the defence of their country. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33285



84. The Prophecy! or, Bonaparte Killed at Last by his Own Troops! A True Story, just brought from Paris [...] This Story is founded on a Dream of Bonaparte [...] The Dream is here given in Verse. [...]

[1803] Printed for J. Hatchard, 190, Piccadilly. 1d. each; 6d. per dozen; or, 3s. 6d. per 100. [Brettell, Printer]

Letterpress, sheet 425 x 315mm (16¼ x 12½").

Creasing on left. £350

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This ballad prophesies Napoleon's death in the wake of an unsuccessful invasion of Britain. As in other broadsides of the period, Napoleon's alleged killing of his own injured soldiers at Jaffa is invoked as evidence of his treachery. In the aftermath, the new rule of France is imagined: 'no more Consuls, Frenchmen shout,/ But King Louis make your Head. / With Moreau, Minister of State,/ Not made Ambition's Fool,/ But choosing a much safer Fate,/ Than over France to rule'. Victor Moreau was forced into exile in the United States by his opposition to Napoleon. The final verses defend Britain's monarchy (with a reference to the revolutionary, Thomas Paine) and the high taxes during the war as a temporary measure necessary to combat Napoleon.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *For a contemporary portrait of Moreau, see ref. 28221.*

Stock: 33275

85. Publicola's Address to the Brave and Undaunted People of England. Gratefully dedicated to the Ancient and Modern Heroes of this happily United Kingdom. Sixth Edition. (Price One Penny each, or Twenty for Eighteen Pence.)

To be had of Mr. Bickerstaff, Essex Street, Strand. W. Wilson, Printer, St. Peter's-Hill, Doctors' Commons [n.d., c.1803].

Letterpress, 4pp., quarto, 280 x 220mm (11 x 8¾").

Mounted on album paper with a guard. £480

"People of England.... We will save our country - and may every Briton who feels not the insults that have been heaped upon his country, and resents not the bloody threats that are held out against it become a colonist France and the ever repining slave of Buonaparte!. Publicola." *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70268

86. A Song for the Times. By Quintus Quoz, Esq. Tune --- Epilogue to John Bull.

Printed for J. Wallis, Ludgate Street, Price 1d. or 9d. per Dozen, by J. Crowder and E. Hemstead, Warwick Square [n.d., c.1803].

Rare letterpress, 18th century watermark. Sheet 400 x 225mm (15¾ x 9"). Tears, some repaired, mounted in album paper. £450

A broadside with a patriotic song, published when Britain was under threat of invasion by Napoleon Bonaparte. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70282

87. [Broadside against Napoleon] Twenty Thousand Pounds Reward / Middlesex (to wit) / To all Constables [...] / Whereas a certain ill-disposed Vagrant, and common Disturber, commonly called or known by the Name of Napoleon Bonaparte, alias Jaffa Bonaparte, alias Opium Bonaparte [...]

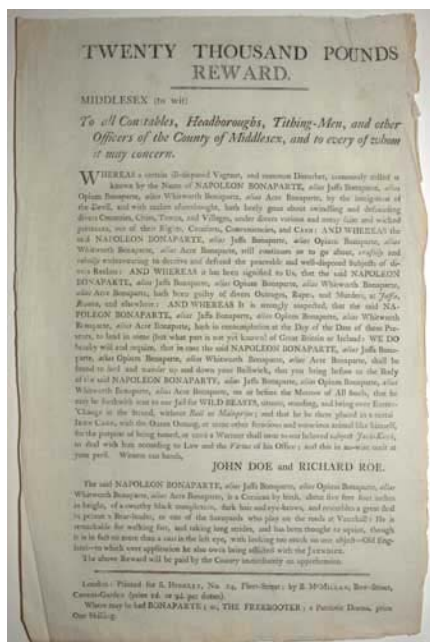
London: Printed for S. Highley, No. 24, Fleet-Street; by B. McMillan, Bow-Street, Covent-Garden (price 1d. or 9d. per dozen). Where may be had Bonaparte; or, The Freebooter; a Patriotic Drama, price One Shilling [n.d., c.1803].

Letterpress, watermark 1803, sheet 400 x 235mm (15¾ x 9¼"). Mounted in album paper. Repairs £390

One of many popular broadsides published at the time when fears of an invasion of Britain by Napoleon were at their height. This one offers a reward for the capture of Napoleon, with the aim being to imprison him at the Exeter Change menagerie in the Strand, 'placed in a Certain Iron Cage, with the Ouran Outang, or some other ferocious and voracious animal like himself, for the purpose of being tamed'.

To facilitate identification of the French leader, a description of his appearance is provided ('...resembles a great deal in person a Bear-leader, or one of the Savoyards who play on the reeds at Vauxhall') while the stream of 'aliases' given for him (Jaffa Bonaparte,

According to Ashton, this broadside was 'printed with different headings, so as to sell in different countries'. *John Ashton, 'English caricature and satire on Napoleon I' Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: **70257**



John Ashton, 'English caricature and satire on Napoleon I'
Stock: 55836

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. For '*Pizarro*', see refs. 11533 and 17165; for *Sheridan* see ref. 17993. Stock: 53943

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. For 'Pizarro', see refs. 11533 and 17165; for Sheridan see ref. 17993.

Stock: **55835**

Letterpress, watermark 1802. Sheet 430 x 260mm (17 x 10¼"). A few repairs, mounted in album paper. £450

A recruitment broadside, warning that Napoleon Bonaparte 'promises to enrich his soldiers with our property'. It is signed 'A Shopkeeper', a reference to Napoleon's jibe that England was a 'nation of shopkeepers'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70264

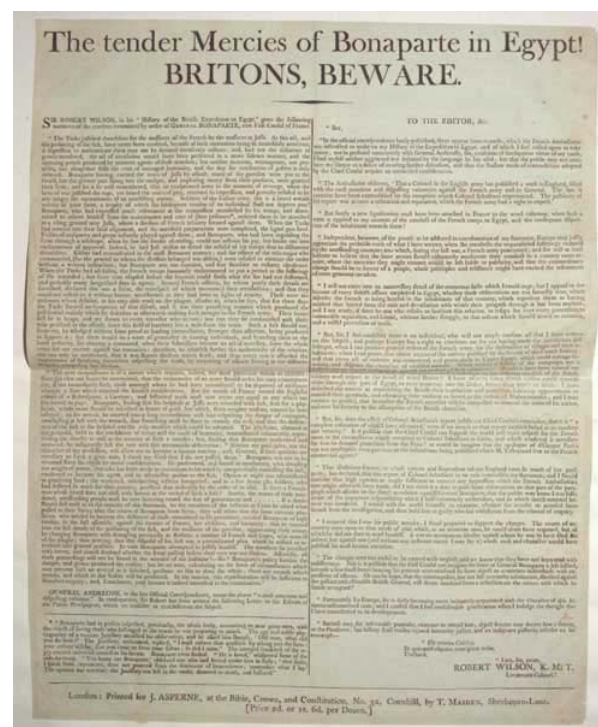
92. **[Broadside against Napoleon] Song, to the Tune of Mother Casey. / The French, tis said,/ Are thieves by trade,/ And well they fill the function;/ For where they go,/ Both friend and foe,/ They rob without compunction [...]**
[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.
Letterpress, sheet 340 x 210mm (13½ x 8¼"). £250
Songsheet published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The song encourages strong British resistance, referencing French actions in Switzerland and Holland and their supposed plans 'to land their troops at Dover'. Napoleon is compared to Robespierre. Napoleon, it says, is praised now as Robespierre once was, but if Napoleon were to be executed, 'With general voice,/ Would France rejoice,/ And set the bells a-ringing'. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33279

93. **Buonaparte and Talleyrand. It is well known that Monsieur Talleyrand always objected to the Invasion of England, as a mad Attempt, that must end in the Destruction of the Invaders. Having been favoured with a Note of a Conversation between him and the Chief Consul on this Subject, I have attempted, for the Entertainment of my Countrymen, to put it into Rhyme. A.S.**

[c.1803] Printed for J. Hatchard, Piccadilly, Price 6d. per dozen, by J. Brettell, Great Windmill Street.
Letterpress, sheet. 440 x 260mm (17 x 10¼"). Creasing across the sheet. £300
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This imagined dialogue presents the diplomat Talleyrand as opposing a planned invasion by Napoleon, who foresees that 'In a night or a fog we will silent steal over,/ And surprize unexpected, the Castle of Dover'. Talleyrand negotiated a short-lived peace in Europe, but was unable to prevent the renewal of hostilities in 1803. With his influence diminishing, and Napoleon's ambition seemingly insatiable, Talleyrand resigned from his role as grand chamberlain in 1807.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *For a contemporary portrait of Talleyrand, see ref. 28220*
Stock: 53944



94. **The tender Mercies of Bonaparte in Egypt! Britons, Beware. Sir Robert Wilson, in his "History of the British Expedition to Egypt," gives the following narrative of the cruelties committed by General Bonaparte, noew First Consul of France.**

London: Printed for J. Asperne, at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane. (Prince 2s, or 1s. 6d, per Dozen [n.d., c.1802.]

Letterpress, watermark 1802. Sheet 535 x 430mm (21 x 17"). Folded, mounted in album paper. Repairs.

£450

A broadside with an extract of an account of Napoleon in Egypt by Lt-Colonel Robert Wilson, published in 1802. Wilson (1777-1849) later served as governor of Gibraltar from 1842 until his death at 71. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70254

95. **Union and Watchfulness, Britain's True and Only Security. A few words to every British Subject inculcating this very important idea.**

Printed for James Asperne, (Successor to Mr. Sewell,) Cornhill, Price One Penny, or 6s. per Hundred; and may be had of the Booksellers, at the West-End of the Town, &c. &c. Page, Printer, Black Friars Road [n.d., c.1803].

Letterpress. Sheet 370 x 235mm (14½ x 9¼"). Holes and paper cracks, mounted in album paper. £270

A patriotic broadside published when Britain was under threat of invasion by Napoleon Bonaparte.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.
Stock: 70267

96. **[Broadside against Napoleon] Union and Watchfulness, Britain's True and Only Security. / A few words to every British Subject inculcating this very important idea.**

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, Price One Penny, or Six Shillings per Hundred; and may be had of the Booksellers, at the West-End of the Town, &c. &c. Page, Printer, Black Friars Road.
Letterpress, sheet 385 x 260mm (15¼ x 10¼"). On laid paper watermarked 1801. £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, imploring all Britons to take up arms to defend the country, if required. 'To suffer or to die in such a cause, is our first duty, and our highest honour'. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33283

97. **Valerius's Address to the People of England.**

Printed for James Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Consti[tuti]on, No. 32, Cornhill, by W. Lane, Leadenhall-Street, Price One Penny each, or 6s. per 100.

Letterpress. In ink verso "To be returned when read W. Wainman September 3". Sheet 440 x 270mm (17¼ x 10½"). Repairs with some loss of text, mounted in album paper. £320

A broadside calling for the English to resist Napoleon, the 'Murder of Jaffa', 'the Desolator of Nations, whose steps are marked with hoor, rapine, and murder, wherever his ferocious and plundering bands have planted his standard'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70260

98. **Victorious Englishmen. Mr. Asperne, If you like the inclosed, print it; if not burn it, and charge the postage to the first Enemy of England that comes into your Shop. Edward English.**

Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by S. Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s. the 100.

Letterpress, watermark 1803. Sheet 380 x 230mm (15 x 9"). Small repair, mounted in album paper. £650
A patriotic broadside published at the time when fears of an invasion of the British Isles by Napoleon, described her as 'A proud, imperious, Corsican Bastard'. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70276

99. **A Letter to the Volunteers. Gentlemen, In the present great and monumentous contest - a contest undertaken on no common, no trial motives, but on which depend our dearest rights as men and Britons, it is our duty, as it is our interest, to strain every nerve in defence of our native land.**

S. Gosnell, Printer. Little Queen Street, Holborn. Printed for John Stockdale, 181, Piccadilly - Price 1d. each, or 6d. a Dozen... [n.d. c.1803].
Letterpress, watermark 1802. Sheet 420 x 250mm (16½ x 9¾"), printed on both sides. Mounted in album paper. £320
A call to arms after the breakdown of the Peace of Amiens in 1803, particularly warning about the potential loss of the liberty of the English Press. Stockdale famously won a famous libel case against the House of Commons, leading to the passing of the Libel Act 1792. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70255



100. **To the Women of England! (Extract from the British Neptune of Sunday, August 7.] ... From this single Acorn, the Women of England have it in their power to raise a Tree that will grow in their Honour, and stand for centuries a Monument of the Patriotism. AN ENGLISH WOMAN.**

Printed for J. Ginger, 169, Piccadilly; Where all the Patriotic Papers may be had, sorted [n.d., c.1803].
Letterpress. Sheet 420 x 255mm (16½ x 10"). Mounted in album paper. £850

A fund-raising broadside published when Britain was under threat of invasion by Napoleon Bonaparte. Among the banks taking subscriptions are Drummond and Hoare. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70270

101. [Common Pipistrelle & Spectral bat] **Die gemeine Fledermaus. Vespertilio comunis. Die Hufeisen Nase. Verp. ferrum equinum. Der mahre Vampyr. Vespertilio spectrum.**

[Karl Joseph Brotman] [Leipzig, n.d., 1816.]
Lithograph. Printed area 370 x 260mm (14½ x 10¼"), large margins Creasing, uncut on 3 sides. £260
Illustrations of the Common Pipistrelle & Spectral bat, both with wings outstretched, with a detail of the head of a horseshow bat.
From 'Naturhistorische Bilder-Gallerie Aus Dem Thierreiche'.
Stock: 70044

102. [Brown long-eared bat] **Vespertilio auritus Linn. L.**

Buvée l'Américain del. J.S. Leitner sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
£120

An illustration of a Brown long-eared bat (*Plecotus auritus*), settled on the ground, with a detail of its head. It inhabits most of Europe.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.
Stock: 70033

103. [Common Noctule bat] **Vespertilio Noctula Buff. LI.**

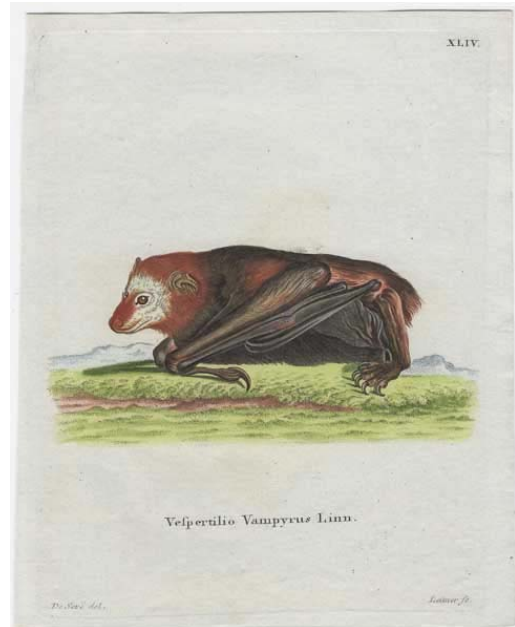
Buvée l'Américain del. Eisenmann sc. [n.d., 1774-5.]
Fine hand-coloured engraving, pt 18th century watermark. 235 x 175mm (9¼ x 7") Narrow bottom margin. £120
An illustration of a Common Noctule bat (*Nyctalus noctula*), settled on the ground, with a detail of its head. It inhabits most of Europe and Asia.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.
Stock: 70035

104. [Common pipistrelle] **Vespertilio Pipistrellus Buff. LIV.**

Buvée l'Américain del. J.S. Leitner sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £90
An illustration of a common pipistrelle bat (*Pipistrellus pipistrellus*), settled on the ground, with a detail of its head. It inhabits most of Europe, southern Asia and northern Africa.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.
Stock: 70037

105. [Eastern red bat] **Vespertilio lasiurus. LXII.B.**

Lang del. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £120
An illustration of the eastern red bat (*Lasiurus borealis*), settled on the ground. It inhabits eastern North America.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.
Stock: 70023



106. [Large Flying Fox] **Vespertilio Vampyrus. XLIV.**

De Seve del. Leitner sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7"). Small margins. £120
A large flying fox or *Pteropus vampyrus*, perches on the ground. It inhabits southeast Asia.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.
Stock: 69952

107. [Greater bulldog bat] **Vespertilio Speoris Schneid. LX.**

J. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow margins left and bottom. £120
An illustration of a pair of greater bulldog bats (*Noctilio leporinus*), settled on a rock. It is a fishing bat of South America.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.
Stock: 70020

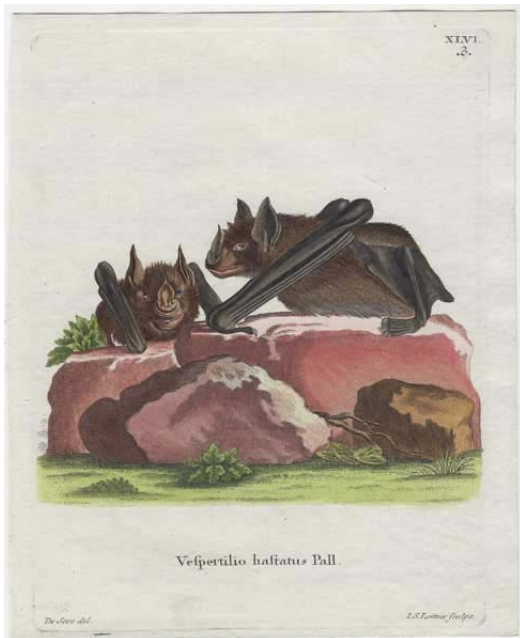
108. [Greater horseshoe bat] **Vespertilio Ferrum equinum Buff. LXII.**

Buvée del. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £120

Two illustrations of greater horseshoe bats (*Rhinolophus ferrumequinum*), with a detail of a head. From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70022**

109. [Greater Noctule Bat] Vespertilio Lasiopterus. Suppl. LVIII.B.

Kretsch pinx. J. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Trimmed into plate on right, narrow margins elsewhere. £120
An illustration of a Greater Noctule Bat (*Nyctalus lasiopterus*), settled on the ground, with a detail on a wing. It inhabits Europe, northern Africa and western Asia.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70042**



110. [Greater spear-nosed bat] Vespertilio hastatus Pall. XLVI.B.

De Seve del. J.S. Leitner sculps. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7"). Narrow bottom margin. £160
An illustration of a pair of greater spear-nosed bats (*Phyllostomus hastatus*), settled on the ground. It inhabits Central and South America.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70029**

111. [Hairy slit-faced bat] Vespertilio hispidus. LVI.

De Seve del. J.S. Leitner sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £90
An illustration of a pair of hairy slit-faced bats (*Nycteris hispida*), settled on the ground. It inhabits much of non-desert Africa.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70039**

112. [Lesser false vampire bat] Vespertilio Spasma Linn. XLVIII.

Hopfer del. Tyrof sculps. [n.d., 1774-5.]
Fine hand-coloured engraving, pt 18th century watermark. 235 x 175mm (9¼ x 7") Narrow bottom margin. £160
An illustration of a Lesser false vampire bat (*Megaderma spasma*), wings outstretched. It inhabits south east Asia.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70031**

113. [Lesser sac-winged bat] Vespertilio Lepturus. LVII.

Kretsch ad nat. del. Joh. Nufsbiegel sculps. [n.d., 1774-5.]
Fine hand-coloured engraving, pt 18th century watermark. 235 x 175mm (9¼ x 7") Narrow bottom margin. £90
An illustration of a Lesser sac-winged bat (*Saccopteryx leptura*), settled on the ground, with a detail of a wing. It inhabits Central America and northern South America.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70040**

114. [Painted Bat] Vespertilio pictus Pall. XLVIII.

De Seve del. J.A. Eisenmann sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7") £120
An illustration of a Painted Bat (*Kerivoula picta*), settled on the ground. It inhabits south east Asia.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70032**

115. [Pallas's long-tongued bat] Vespertilio soricinus Pall. XLVII.

Hopfer del. Tyrof sculps. [n.d., 1774-5.]
Fine hand-coloured engraving, pt 18th century watermark. 235 x 175mm (9¼ x 7") Narrow bottom margin. £140
An illustration of a pair of Pallas's long-tongued bats (*Glossophaga soricina*), one flying, the other settled on the ground, with a detail of the skull. It inhabits Central and South America.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5. Stock: **70030**

116. **[Pallas's tube-nosed bat] Vespertilio Cephalotes Pall. LXI.**

Hopfer del. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow margins left and bottom. £130

An illustration of a pair of Pallas's tube-nosed bats (*Nyctimene cephalotes*), one settled on the ground, the other poking its head out from a crevice. It inhabits Indonesia.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70021

117. **[Parti-coloured bat] Vespertilio murinus Linn. LI.**

Buvée l'Américain del. Bischoff sc. [n.d., 1774-5.]
Fine hand-coloured engraving, pt 18th century watermark. 235 x 175mm (9¼ x 7"). Narrow bottom margin. £140

An illustration of a Parti-coloured bat, wings outstretched, with a detail of its head. It inhabits most of Europe and Asia.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70034



118. **[Schneider's leaf-nosed bat] Vespertilio Speoris Schneid. Suppl. LIX B.**

Bock sc. [n.d., 1774-5.]
Fine hand-coloured engraving, 18th century watermark. 175 x 235mm (7 x 9¼") £140

An illustration of Schneider's leaf-nosed bat (*Hipposideros speoris*), wings outstretched, with two details of its head. It inhabits southeast Asia.
From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70019

119. **[Schreber's yellow bat] Vespertilio Nigrita. LVIII.A.**

De Seve delin. J.S. Leitner sculps. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £120

An illustration of a Lesser sac-winged bat (*Scotophilus nigrita*), settled on the ground. It inhabits central Africa.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70041

120. **[Seba's short-tailed bat] Vespertilio perspicillatus Linn. XLVI.A.**

Kretch del. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £120

An illustration of a Seba's short-tailed bat (*Carollia perspicillata*), settled on the ground, with a detail of its head. It inhabits Central and South America.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70028

121. **[Serotine bat] Vespertilio serotinus Buff. LII.**

Buvée l'Américain del. Eisenmann sc. [n.d., 1774-5.]
Fine hand-coloured engraving, pt 18th century watermark. 235 x 175mm (9¼ x 7") Trimmed into plate at bottom. £120

An illustration of a serotine bat (*Cnephaeus serotinus*), settled on the ground, with a detail of its head. It inhabits most of Europe and southern Asia.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70036

122. **[Spectral bat] Vespertilio Spectrum Linn. XLV.B.**

G Dadelbeck del. Nufsbiegel sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £160

An illustration of the Spectral bat (*Vampyrum spectrum*), suspended in a specimen jar. It inhabits Mexico, Central America and South America.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70027

123. **[Spectral bat] Vespertilio Spectrum Linn. LXV A**

H.J. Tyroff sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7"). Narrow bottom margin. £160

An illustration of the Spectral bat (*Vampyrum spectrum*), wings outstretched. It inhabits Mexico, Central America and South America.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70026

124. **[Velvety free-tailed bat] Vespertilio Molossus. Suppl. LVIII.B.**

De Seve del. J.S. Leitner sculps. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Trimmed into plate on right, narrow margins
elsewhere. £120

An illustration of a pair of Velvety free-tailed bats (Molossus molossus), settled on rocks. It inhabits Mexico and south America.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70043

125. **[Western barbastelle bat] Vespertilio Barbastellus Buff. LV.**

Buvée l'Américain del. J.S. Leitner sc. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7")
Narrow bottom margin. £90

An illustration of a western barbastelle bat (Barbastella barbastellus), settled on the ground, with a detail of its head. It inhabits most of Europe.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70038

126. **[Elephant skull] LXIII.**

De Seve del. Hoffer Sculps. [n.d., 1774-5.]
Engraving. 235 x 175mm (9¼ x 7") Narrow bottom
margin. £50

An illustration of an elephant's skull, from 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70024

127. **[Philippine Colugo] Lemur volans Linn. LXIII.**

Jos. Kellner sculps. [n.d., 1774-5.]
Fine hand-coloured engraving. 235 x 175mm (9¼ x 7"). Trimmed into plate at bottom. £160

An illustration of the Philippine Colugo (Cynocephalus volans), wings outstretched. It is also known as the Philippine flying lemur, despite not being a lemur.

From 'Die Säugthiere in Abbildungen nach der Natur' by German naturalist Johann Christian Daniel Von Schreber (1739-1810), published 1774-5.

Stock: 70025

128. **[Self-portrait of Michiel van Musscher] Dus heeft hier Musschers hand, dees omtrek zelfs gegeven / Tot een geheugenis, hoe zijn gedaante was / Den Tijd ontdekt hem wel, maar thoont ook dat zijn glas / Al veel verlopen is, en keerd ons t bronze leven.**

M. v. Musscher fecit. A.º 1685 7/26.
Rare mezzotint. Sheet 310 x 275mm (12¼ x 10¾").
Trimmed into image, laid on card. £680



A self portrait of painter Michiel van Musscher (1645-1705), in a window with drapes, a figure of Time with an hourglass and scythe on the right, a 'homo bulla' (a cherub blowing bubbles representing the transience of life) on the left.

Stock: 69863

129. **[Mary Frith.] Moll Cut-Purse.**

Pub.d by. W. Richardson, Castle Street, Leicester Fields [n.d., c.1790].

Etching. Sheet 140 x 90mm (5½ x 3½"). Trimmed and mounted in album paper at sides. £60

A half-length portrait of notorious thief Mary Frith (c.1584-1659), alias Moll Cutpurse, pickpocket, pimp and fence. Her custom of dressing like a man won her fame and an arrest for being dressed indecently in 1611.

A copy of a print from 1662.

Stock: 70160

130. **Clod Lumpwitz. Gib: Prof.**

WHB [Henry Bunbury]. C.T. [Bury St. Edmunds: G. Ingram, 1801.]

A rare etching. 172 x 171mm. 6¾ x 6¾". £160

A portrait of Professor Lumpwitz, harrassed by demons. Lumpwitz was supposed to be the author of 'Tales of the Devil, from the gibberish of Professor Lumpwitz S.U.S and C.A.C. in the University of Snoringberg'; however the book was written and illustrated by Henry W. Bunbury and was an attack on the fashion for gothic horror poetry, particularly Coleridge's 'Rime of the Ancient Mariner'.

Stock: 14424

131. **[St Jerome?] [Seretur Exemplar in Ædib. Prænobilis Jacobi Comitis Derbiensis &c.]**

[Rembrandt pinx.t. H. Winstanley fecit Knowsley 1728.]

Etching. Sheet 170 x 160mm (6¾ x 6¼"). Trimmed into image, laid on album paper. £120

A bearded saint sitting at a table, reading a book, one hand resting on a skull.

From a painting in the Earl of Derby's collection at Knowsley Hall, either by or attributed to Rembrandt, now lost. *BM 1851,0208.289*.

Stock: **70169**

132. [St Jerome] Taken from a very rare print by Marc Antonio.

Raphael inv.t. Strutt sculp. [n.d., c.1800.]

Stipple with etching, printed in colours. Sheet 230 x 180mm (9 x 7"). Trimmed within plate, laid on album paper. Top left corner crease. £60

St Jerome kneeling before a crucifix planted in a tree trunk; holding a skull in his left hand. In the bottom left corner is a lion smiling at the viewer.

Stock: **70168**

133. [St Jude] S.t Thadaeus.

[William Faithorne & James Collins?] [London, n.d., c.1693.]

Engraving, with terracotta wash. Sheet 205 x 140mm (8 x 5½"). Trimmed to image, title excised and pasted below, laid on album paper. £80

A profile portrait of St Jude (Thaddeus in Latin), cousin of Christ, holding a book and set square. The panel top right, showing his martyrdom, is signed 'JC', possibly James Collins. Top right corner devils in the sky.

From 'The Life of our Blessed Lord & Saviour Jesus Christ: An Heroic Poem'.

Stock: **70167**

134. Sancta Maria Magdalena.

C. Smith pinx: J Smith fec: & excud: [n.d., c.1691.]

Mezzotint, sheet 340 x 260mm (13½ x 10¼").

Trimmed within plate at bottom, thread margins elsewhere; small hole top left margin. £180

Mary Magdalene resting on a rock, wearing a loose dress with one breast bared, a halo above her head.

Under her elbow is a rock; a skull lies beside her.

Challoner Smith suggests it is a portrait of Mrs. Voss, Godfrey Kneller's mistress. *CS 287. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: **70083**

135. Sancta Maria Magdalena.

C. Smith pinx: J Smith fec: & excud: [n.d., c.1691.]

Mezzotint, 17th century watermark; 340 x 260mm (13½ x 10¼"). Small margins. tear going into plate on plate. £160

Mary Magdalene resting on a rock, wearing a loose dress with one breast bared, a halo above her head.

Under her elbow is a rock; a skull lies beside her.

Challoner Smith suggests it is a portrait of Mrs. Voss, Godfrey Kneller's mistress. *CS 287. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: **70082**



136. Sancta Maria Magdalena.

C. Smith pinx: J Smith fec: & excud: [n.d., c.1691.]

Mezzotint, 17th century watermark; 340 x 260mm (13½ x 10¼"), large margins. Creasing in centre. Light time staining. £160

Mary Magdalene resting on a rock, wearing a loose dress with one breast bared, a halo above her head.

Under her elbow is a rock; a skull lies beside her.

Challoner Smith suggests it is a portrait of Mrs. Voss, Godfrey Kneller's mistress. *CS 287. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: **70081**

137. [Emma Hamilton] Titania, Puck, the Changeling, &c. (From Shakespear's Play of "Midsummer Night's Dream"). Engraved by Edward Scriven, Historical Engraver to the Prince of Wales from an unfinished Picture by George Romney, Esq. in the Possession of Sir John Fleming Leicesyer, Bar.t. Who by appropriating a Gallery exclusively to English Pictures has evinced a patriotic love for the Fine Arts of his Country, & to whom this plate is most respectfully inscribed.

Class 1. Painting for "the Fine Arts of the English School". London: Published December 1, 1810 by Longman & Co. Paternoster Row: J Taylor, High Holborn & W. Bond 87 Newman St.

Stipple. Sheet: 270 x 320mm (10¾ x 12½"). Crease in top left corner. Trimmed to platemark. £130

Portrait of Emma Hamilton as Titania after Romney, lying at right, leaning on her elbows and resting her hands on her chin, looking to front with a smile, Puck tying a ribbon around the ankle of baby lying at left, fairies in the sky behind.

Lady Emma Hamilton (c.1765-1815), was the famous wife of Sir William Hamilton, and mistress of Nelson. A changeling, also historically referred to as an auf or oaf, is a mythical substitute left in a human infant's cradle after a supernatural creature, such as a fairy, elf, or troll, abducted the real child. The left-behind

creature often looked like a sickly baby or sometimes an old, dying fairy wanting a comfortable retirement. A major source of tension between the fairy king Oberon and queen Titania is a silent, unnamed human child known as the "changeling boy". Oberon claims the boy was stolen from an Indian king. Titania claims she is raising him out of love because his mortal mother (her votaress) died during childbirth. Oberon wants the boy to be his knight or attendant, driven largely by jealousy over the time and affection Titania lavishes on the child. This conflict leads Oberon to cast a love-in-idleness spell on Titania, setting off the play's central magical chaos. *Horne: 56. II. Ex Collection: Earl of Bute.*
Stock: **50251**

138. **[Suite et progrès de l'enseignement mutuel de Musique.]**
[CM] [Chez Martinet.] [Paris, n.d., 1819.]
Coloured lithograph. Sheet 170 x 260mm (6¾ x 10¼").
Trimmed into image, losing title and inscriptions, stains. £50
A donkey conductor leads an orchestra of other birds and animals. *Musée Carnavalet G.43457.*
Stock: **70159**



139. **An Amateurs Dream. "Is this that Gallant Gay Lothario". Vide the Fair Penitent**
Published for the Satirist Jan.y 1, 1812.
Etching and aquatint, sheet 205 x 345mm (8¼ x 13½").
On paper watermarked 'J Whatman 1810.' Folds as issued. Trimmed losing plate mark on right. £140
Plate from the 'Satirist', x. 1.
Robert ('Romeo') Coates lies with closed eyes on an ornate sofa, holding a cock standing on his stomach. He wears the quasi-Spanish or sixteenth-century costume conventional in the theatre, with tasselled Hessian boots; the sofa is decorated with cocks' heads. Visions of his dramatic ambitions surround him. Coates repeats Romeo's words from Shakespeare: "O heavy lightness! serious vanity. Mis-shapen chaos of well seeming forms!" Behind him, Shakespeare rises from the floor, asking, "Oh Romeo! Romeo! wherefore art thou Romeo?" To the right, a cock with Coates's head and arm stands on clouds, offering his purse to the Apothecary, who has a cock's head, and declaring, "Come hither Man I see that thou are poor. Hold, there's forty Ducats." A further vision shows Coates in armour, with a cock's head, striding across the clouds and pointing ahead. On the floor lie symbols of his theatrical aspirations: his feathered, jewelled hat, sword with a cock-shaped hilt, and a jewel on a chain.

Tragedy and Comedy appear as two cocks: Tragedy is crowned, holding a dagger in its beak and a cup of poison in its claw, while Comedy carries a comic mask.

The print refers to Coates's appearance as Lothario in Nicholas Rowe's *The Fair Penitent* at the Haymarket, a subject discussed in a review of Antony Pasquin's, 'The Dramatic Censor' in the 'Satirist'. *Bm Satires 11934.*
Stock: **70145**

140. **[The bank of faith, and the new light.]**
[Samuel De Wilde] Pub.d for the Satirist June 1. 1808
by S. Tipper Leadenhall Street.
Etching, sheet 200 x 370mm (8 x 14½"). Trimmed losing plate mark on right and bottom. Staining. Folds as issued. Rough right edge. £160
Pl. from the 'Satirist', ii. 337; title from the explanatory text, pp. 337-43.
A satire on the eccentric preaching of William Huntington (1745-1813), who called himself 'S.S.' or 'Sinner Saved'.
In a crowded chapel, Huntington preaches from a hexagonal pulpit while the Devil whispers in his ear, holding up a pair of breeches and books entitled 'Village Dialogue' and 'Evangelical Magazine'. The Devil also defiles a crown, mitre and books, including 'Hint to Public by Barrister', setting them alight. Huntington declares, 'And behold there was a pair of Leather Breeches'. The pulpit bears notices advertising the 'Methodist Magazine' and a 'Hawkers and Pedlars License'. The congregation are depicted as ugly, brutish and hypocritical: a sanctimonious man holding a book open at 'Thou shalt not steal' picks the pocket of a man absorbed in the sermon; two children fight below; another man holds 'Warrants for Bastardy - Orders of Filiation' and a 'Petition... Babes of Grace', while others hold bottles labelled 'Lacrimae Christi' and 'Brandy'. In the gallery, Theodore Hook looks through an eyeglass, beside Sheridan. *Bm Satires 11080.*
Stock: **70150**

141. **[Duke of Wellington as Don Quixote] O! mark ye here a brave and loyal knight, / In Virtue arm'd, from fame's high Temple bound!**
HB [John Doyle]. London Pub.d by Tho.s M.cLean, 16 Haymarket Jan.y 1.st 1830.
Lithograph, folded to make envelope; Verso part G. Villiers Esq. Broad of ? Dubl ... postal stamp; Sheet 370 x 255mm (14½ x 10"). Tears, creases and stains. £130

A full-length caricature of the Duke of Wellington as Don Quixote, looking past Sancho Panza and his donkey towards the shining temple of Fame. Around his head swarm visions of demons and geese. Postal history interest.
Stock: **70170**



142. [Joseph Wilton] **Bless Thee Bottom, bless Thee _Thou art translated. Shakespere. W - hen Phidias or Raph'el shall chuse to repair, / I - ncog to our fine modern Artists' fam'd School, / L - ost in wonder to see stuck in Genius's Chair / T - he Block which now fills it) a formal old Fool - / O - ff again with this sneering Remark they will go / N - o marvel your Pupils old Friend are so so''. JP.**

[Isaac Cruikshank.] Pub Jany 1 1794 by S W Fores No 3 Piccadilly.

Etching, 18th century watermark. Sheet 300 x 215mm (11¾ x 8½"). Trimmed close to image. £140

Joseph Wilton (1722–1803), Keeper of the Royal Academy, as Bottom, sitting in an arm-chair, wearing spectacles on his ass's forehead. In his right hand is a stick of charcoal, in his left is a paper, which he is studying. Above his head is etched 'Apollo'. The man looking over Bottom's shoulder, his fists clenched, is John Inigo Richards (1731–1810), secretary of the R.A. In the background two students draw a nude male statue on a pedestal. *BM Satires* 8519.

Stock: 54456

143. [A couple startled by a bull.]

[n.d., c.1840.]

Lithograph. Sheet 120 x 150mm (4¾ x 6"). Trimmed close to image. £45

Walking past a milestone on a moonlit country lane, a couple mistake a bull for a horned demon, dropping their lamp.

Stock: 70175

144. **The Blue Devils _!!**

G.Cruikshank fec.t. Pub.d by Thos. McLean, 26, Haymarket, Aug 1st 1835.

Etching, 300 x 240mm (11¾ x 9½"). Trimmed into top of plate and edges backed onto album paper. Some creasing on left side. £140

A satirical scene depicting a melancholy man wearing night-cap and slippers sits facing an empty grate

(right), his feet on the fender, supporting his head on his hand. He is beset by demons, figments of the mind, who are mostly miniature human beings.

One stands on the back of his neck holding up a noose which is attached to a projection from the solitary candle on the chimneypiece, which is burnt to the socket. Another, swinging himself from the chimneypiece, offers an open razor. One standing beside the grate commits suicide, a pistol to each ear, glaring at his victim.

Stock: 66897

145. **Devils at Home. Popping the question to a Devilish fine creature. Tragic Racitation or working infernally on the feelings. Mostrous good dinner.**

[n.d. c. 1807] [Publication line erased]

Etching, 380 x 255mm (14 x 10"), with margins.

Repaired tears. Creases where previously folded. Light staining. £130

Three comedic vignettes. A romantic proposal between devils. Four devils sitting, three looking appalled by the story told by the fourth. An eating and drinking scene. *BM Satires undescribed*.

Stock: 70094

146. [The English Dance of Death.] **Fungus, at length, contrives to get Death's dart into his Cabinet.**

[after Thomas Rowlandson.] [London, Pub. Apr, 1. 1814 at R. Ackerman's, 101 Strand.]

Coloured aquatint, pt Whatman watermark [18]14; Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate losing the publication line and some of the title. Time staining. £45

Death, at the left, raises his arrow to strike an old man lying in bed, reading by candlelight. The room is crowded with his possessions, including armour and other treasures, while rats scurry across the floor pursued by a cat.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *Bm Satires* 12412.

Stock: 70229

147. [The English Dance of Death.] **The Catchpole need not fear a jail, The Undertaker is his Bail.**

[after Thomas Rowlandson.] London, Pub. Sept.r, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate, time staining. £45

Death prepares to seize a bailiff, labelled 'Catchpole Sheriffs Officer', who is arresting a young man for debt outside his house. Behind them, prisoners watch the scene with amusement through a heavily barred window, while two young ladies on the left and a boy on the right look on with evident satisfaction.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an

irreverent verse by Dr. William Combe. *BM Satires* 12417. *Abbey Life* 263.9.
Stock: 70205



148. **[The English Dance of Death.] I'll lead you to the splendid Croud: But your dress will be a shroud.**

[after Thomas Rowlandson.] London, Pub. Oct.r, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint, pt Whatman watermark [18]13.

Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. £45

A vanity scene where a skeletal Death intrudes upon a vain woman admiring herself in the mirror, another woman pulls death by the coattails.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70226

149. **[The English Dance of Death.] On that illumin'd roll of fame Death waits to write your Lordship's name.**

[after Thomas Rowlandson.] London, Pub. Feb.y, 1. 1815 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 140 x 230mm (5½ x 9").

Trimmed within plate. Time staining. Repairs at bottom. £40

A scene in a baronial hall with a Gothic window, panelled walls, escutcheons and suits of armour. An aged peer and his fat, plebeian bride examine a long 'Genealogical Table' displayed on a scroll held up by Death.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires* 12427. *Abbey Life* 263.19.

Stock: 70193

150. **[The English Dance of Death.] What do these sav'ry meats delight you ? Begone, & stay, till I invite you.**

[after Thomas Rowlandson.] London, Pub. June, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼").

Trimmed within plate. Holes in bottom margin where previously bound, time staining. £45

Death, holding a long arrow and an hour-glass, sits in an empty chair at the glutton's dinner, one foot resting

on a dog. The ex-Lord Mayor stares at him in horror beside his overturned chair, while his wife and servants, including a fat cook, react with alarm and dismay.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires* 12418. *Abbey Life* 263.11.

Stock: 70208

151. **[The English Dance of Death.] Yes, Nimrod, you may look aghast: I have unkennel'd you at last.**

[after Thomas Rowlandson.] London, Pub. Aug.t, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint, pt Whatman watermark [18]13;

Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. £50

Huntsmen breakfast around a table in a hall, beside a doorway where a mounted huntsman blows his horn.

Death kneels beneath the table, dragging one of the men out, while the others react with terror. Two more look down anxiously from the staircase.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires* 12424. *Abbey Life* 263.16.

Stock: 70198

152. **[The English Dance of Death.] Insure his Life. _ But to your sorrow, You'll pay a good, round Sum tomorrow.**

[after Thomas Rowlandson.] London Pub.Oct.r 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 140 x 230mm (5½ x 9¼").

Trimmed within plate. Time staining. £45

A bespectacled skeletal Death stands, holding an arrow, behind a couple at an insurance office.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70181

153. **[The English Dance of Death.] Such is power, & such the strife, That ends the Maquerade of Life.**

[after Thomas Rowlandson.] London, Pub. Nov.r, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint, pt Whatman watermark [18]13.

Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate. Faded, time staining. £50

A skeletal Death removes his cloak and mask in the middle of a masked ball causing panic to the costumed guests.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70196



154. **[The English Dance of Death.] Nature and Truth are not at strife: Death draws his pictures after Life.**

[after Thomas Rowlandson.] London, Pub. Sept.r, 1. 1814 at R. Ackerman's, 101 Strand. Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. £70

An elderly man poses for his portrait, seated in an armchair on a double dais before a screen, his eyes closed and a crutch in his hand. Death, acting as the artist, sits at an easel and paints the man's death-like head, holding a palette and brushes. Behind the screen, a handsome young couple sit on a sofa, engaged in conversation 'of Taste'. The walls are densely hung with heavily framed paintings, including portraits and nymphs, while a jointed lay-figure on the right is dressed in a woman's hat and cloak. Fragments of antique sculpture are scattered on the floor, with a box of paints beside Death.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires 12426. Abbey Life 263.18.*

Stock: 70188

155. **[The English Dance of Death.] Behold the signal of Old Time: That bids you close your pantomime.**

[after Thomas Rowlandson.] London, Pub. Jan.y, 1. 1815 at R. Ackerman's, 101 Strand. Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate. Time staining. £60

A scene on a beach, a skeletal Death holds up an hourglass to two clowns, whilst an old man screams on the ground, a woman and a harlequin dance off in the background towards a group of ships.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70195

156. **[The English Dance of Death.] On with your dead: & I'll contrive To bury this Old Fool Alive.**

[after Thomas Rowlandson.] London, Pub. Nov.r, 1. 1814 at R. Ackerman's, 101 Strand. Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. £40

Father Time drives a plague cart, lead by a skeletal horse, filled with the dead and runs over a dog. Whilst Death holds a live man above his head about to throw him in. Citizens coming out of a house watch in horror. A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70218

157. **[The English Dance of Death.] What a watchful Care the Portal keeps! A Porter He, who never sleeps.**

[after Thomas Rowlandson.] London, Pub. Dec.r, 1. 1814 at R. Ackerman's, 101 Strand. Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. £45

A skeletal Death sits casually in a grand porter's chair by a doorway, startling terrified household servants or watchmen who recoil in fear.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70225

158. **[The English Dance of Death.] Drunk and alive, the man was thine, But dead & drunk, why,—he is mine.**

[after Thomas Rowlandson.] London, Pub. July, 1. 1814 at R. Ackerman's, 101 Strand. Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate, time staining. £45

Death wheels a fat sot away from his drinking companions outside the rustic inn, 'The Goat'. His scolding wife, holding her husband's wig and stick, angrily berates the skeleton.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires 12418. Abbey Life 263.11.*

Stock: 70209

159. **[The English Dance of Death.] His blood is stopp'd in ev'ry vein. He ne'er will eat or drink again.**

[after Thomas Rowlandson.] London, Pub. May, 1. 1814 at R. Ackerman's, 101 Strand. Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate. Time staining. Repaired tears to edges. £50

Death advances to strike down an obese man asleep in an armchair outside a rustic inn, beneath an arbour of grapevines. The curate, seated beside him, and a woman standing in the doorway with a roasted bird on a dish recoil in alarm, while a dog barks furiously at Death. A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires 12415.*

Stock: 70201

160. **[Grotesque Furniture] See Page 117.**

Sylvester Scrutiny Esquire inv.t. S. De Wilde.

Published for the Satirist, November 1st 1807, by S Tipper, Leadenhall Street.

Coloured etching, watermark Edmeades 1807. 180 x 345mm. Trimmed to plate on left, original folds. £180

A collection of ten illustrations of grotesque 'decorative' objects, which the accompanying text (not present) claims was seen in a farmhouse, thus satirizing the rich farmer who apes the gentry. They include a library table on the back of a naked negro, a work table on a bat, a chair like a crocodile with snake arms and a clock design with a horse-headed jockey.

Thomas Hope's book 'Furniture and Interior Decoration' was published the same year. *BM Satire 10797.*

Stock: 70157



161. **Diableries. No. 4.**

LP [monogram of Eugene Lepoittevin]. Lith: de Frey, rue de Croissant, 20. à Paris chez Aumont rue J.J.

Rousseau, 10. London, Cha.s Tilt, 86, Fleet Street [n.d., 1832].

Scarce lithograph. Sheet 335 x 500mm (13¼ x 19¾") very large margins. £260

A medley of humorous scenes featuring demons. The main scene shows a rag-tag troop of cavalry riding horses, cattle and a defecating donkey, a winged skull flying above. Bottom right a demon playing its horn-shaped nose is inflated by a bellows inserted into its rectum.

A satire from the rare 'Les Diables de Lithographies' by Eugène Lepoittevin (1806-70).

Stock: 59431

162. **Diableries. No. 5.**

LP [monogram of Eugene Lepoittevin]. Lith: de Frey, rue de Croissant, 20. à Paris chez Aumont rue J.J.

Rousseau, 10. London, Cha.s Tilt, 86, Fleet Street [n.d., 1832].

Scarce lithograph. Sheet 305 x 395mm (12 x 15½"). Nearly cut to image, crease in right. £240

A medley of humorous scenes featuring demons. Top right a man with a tail distracts a woman at a fountain as a demon defecates in her water pot. Bottom left anthropomorphic frogs play cards and dance.

A satire from the rare 'Les Diables de Lithographies' by Eugène Lepoittevin (1806-70).

Stock: 59435

163. **Diableries. No. 7.**

LP [monogram of Eugene Lepoittevin]. Lith: de Frey, rue de Croissant, 20. à Paris chez Aumont rue J.J.

Rousseau, 10. London, Cha.s Tilt, 86, Fleet Street [n.d., 1832].

Scarce lithograph. Sheet 350 x 480mm (13¾ x 19"), very large margins. £260

A medley of five humorous scenes featuring demons.

Top right a woman uses the tails of two demons clutching trees as a swing. Top right a magician uses a lathe to reduce a woman's waist. Bottom right is a boat rowed by demons, in which a woman beseeches a horned man. A satire from the rare 'Les Diables de Lithographies' by Eugène Lepoittevin (1806-70).

Stock: 59432

164. **Diableries. No. 8.**

LP [monogram of Eugene Lepoittevin]. Lith: de Frey, rue de Croissant, 20. à Paris chez Aumont rue J.J.

Rousseau, 10. London, Cha.s Tilt, 86, Fleet Street [n.d., 1832].

Scarce lithograph. Sheet 305 x 395mm (12 x 15½"). Narrow margins £220

A medley of humorous scenes featuring demons. The central figure is Satan as a peasant, gathering women in his basket, pockets and boots. Top right a woman fishing using a small demon as bait is about to be kicked into the water by a larger demon. On the left a dandy introduces himself to a woman in the street, not noticing the tail poking out from under her skirts.

A satire from the rare 'Les Diables de Lithographies' by Eugène Lepoittevin (1806-70).

Stock: 59434

165. **Diableries. No. 11.**

LP [monogram of Eugene Lepoittevin]. Lith: de Frey, rue de Croissant, 20. à Paris chez Aumont rue J.J.

Rousseau, 10. London, Cha.s Tilt, 86, Fleet Street [n.d., 1832].

Scarce lithograph. Sheet 335 x 500mm (13¼ x 19¾") very large margins. £260

A medley of humorous scenes featuring demons. In the top corners are two demonic figures playing catch with women and cups. In the centre is a bed in which a demon hides his face from a woman. Bottom right a demon uses his enormous belly as a drum, inflated by a bellows inserted into its rectum. Four hunchbacked dwarfs are attributed to Callot.

A satire from the rare 'Les Diables de Lithographies' by Eugène Lepoittevin (1806-70).

Stock: 59433

166. **[Modern Plays.] Grivings a Folly a Comedy. All for Love a Comedy.**

[William Heath] [n.d., c.1815.]

Coloured etchings. Sheet 160 x 225mm (6¼ x 9").

Trimmed from a larger sheet. £45

Two scenes (of four) with scenes from comic plays. On the left a man celebrates his wife's death; on the right a similar man (the same actor?) is being beaten with a poker by his wife, falling against a table, upsetting a cat, monkey and teapot.

Richard Leigh's 'Grieving's a Folly' premiered in 1809.

Stock: 70174

167. The Centaur-ian Manager.

The Caricaturist General fecit. [The Satirist] [n.d. c.1811]

Etching and aquatint, sheet 205 x 345mm (8¼ x 13½"). Trimmed to plate at bottom. Staining. Folds as issued. Rough right edge. £190

Plate from the 'Satirist', ix. 253.

A satire on the equestrian performances introduced at Covent Garden with the revival of 'Blue Beard' on 18 February 1811, featuring sixteen horses ridden by Spahis storming a castle. Though popular, the spectacle was condemned as a commercial degradation of the theatre, leading to horses also being introduced in 'Timour the Tartar'. The vogue for equestrian displays and neglect of the great dramatists were further mocked in 'The Manager's Last Kick'. John Philip Kemble, who published adaptations of Shakespeare's 'Hamlet', 'Lear' and 'Macbeth', was criticised for "mercilessly mangling" 'Henry V' in his production of 25 March 1811.

Kemble appears as a centaur, serving as a mount for Mrs. Siddons, depicted as a tragedy queen with a small crown, raising a dagger and spilling a goblet. He addresses a troupe of fashionably dressed performing dogs and cats: 'I will engage you all for the present Season and—methinks I shall do well, to engage the Devil to play Lewis's Wood Daemon.' An ape dressed as a man squats beside them, while a satyr-like Devil holding a trident stands behind. Under Kemble's arm is 'Emendations of Shakespeare by I. P. K.'; beneath his hooves lie open books and a bust of Shakespeare, whose face has been torn in half. Behind his kicking hind-legs, Comedy lies on her back holding a smiling mask. Harlequin kneels at her feet with his wooden sword, while Pierrot stoops over her head. At the extreme right, two asses stand on their hind-legs, conferring over 'The Manager's Last Kick'; one wears fashionable clothes and carries an opera-hat. *BM Satires 11773.*

Stock: 70147

168. I'd Be a Butterfly. The Wish Granted.

[by William Heath.] Published by Tho.s McLean 26. Haymarket [n.d., c.1929].

Etching with hand colour. Album sheet 365 x 245mm (14¼ x 9½"). Trimmed inside plate and laid on album paper.. £70

A large woman seated at a piano sings 'I'd be a Butterfly' by Thomas Haynes Bayly. As she sings the words 'I'd have a pair of those beautiful wings', a cloven-hooved, dark-skinned, impish figure waves a wand and large butterfly wings sprout from her back, much to her surprise. *Not in BM Satires.*

Stock: 70088

169. Le Crime Luny.

[n.d., c.1780.]

Rare etching. 430 x 265mm (17 x 10½") Small margins, wear to edges. £450

Three armoured angels, armed with swords and lightning bolts, drive a group of Catholic clergy into the pits of hell, where demons wait to drag them down. A satire on the corruption of the French church.

Stock: 52986



170. Le Diable après avoir couvé longtemps la ruine du plus bel empire, s'applaudissait de sa brillante couvée _ Narques de les efforts, lui dit son infernale moitié, voi mon Jacobin _ Le Diable demeura stupefait.

[Austria?, n.d., c.1792.]

Scarce aquatint, printed in sepia, hand colour of dolls, 18th century watermark. 350 x 275mm (13¾ x 10¾"). Creasing. £850

The Devil congratulates himself for his efforts to destroy France, 'the greatest empire', with his creations, the church and the aristocracy. His hellish partner mocks their efforts, presenting her agent, the Jacobin.

Ref: Musee Carnavalet.

Stock: 70017

171. Il est venue le brave S.t Michel, Faire avec nous la Kermesse a Brussel.

Lithogr. de Jobard. Déposé [n.d., c.1850].

Coloured lithograph. Sheet 295 x 240mm (11½ x 9½"), watermarked 'Hennessey'. £160

A statue-like figure of St Michael in armour stands on a bat-like Satan, sword raised. A cross sword seems to be embedded in his forehead.

A Kermesse is a Dutch festival.

Stock: 62467

172. The patriotic triad, or tried patriots.

[Samuel De Wilde]. Published for the Satirist September 1st 1809. by S. Tipper. 37 Leadenhall St.t. Etching with aquatint, sheet 205 x 375mm (8 x 15").

Trimmed within plate and folded as issued. Some transference. £160

Plate from the Satirist, v. 209.

A satire on three recent trials: William Cobbett's action for assault, which was grossly misrepresented; Wright v. Wardle; and a Chancery case involving Samuel Parkes's A Chemical Catechism. Sir Richard Phillips had published a spurious version under the name 'David Blair', prompting an injunction against its sale. The print also refers to Dennis Hogan's pamphlet,

allegedly written by Peter Finnerty, which formed part of the attack on Frederick Duke of York. It exposes the character of these self-styled patriots.

An attack on Cobbett, Wardle, and Sir Richard Phillips. Truth, holding a flaming torch, draws back a curtain inscribed 'The Veil of Darkness', revealing three scenes. Jack Ketch stands behind her holding papers naming Wright versus Wardle, Burgess ver Cobbett, and Park versus Phillips.

In the first scene, Cobbett tortures a naked boy hanging from the bars of a prison cell, while an old woman tries to protect him and another boy lies bound nearby. In the centre, Wardle, dressed in goatskins and surrounded by serpents and reptiles, presides over a cauldron labelled 'Malice', stirring it with Peter Finnerty. Mary Anne Taylor adds an ingredient, while Mary Anne Clarke draws Wardle's attention to the third scene. The fire beneath the cauldron burns copies of the Morning Chronicle, Political Register, Hogan's Appeal, and Courier. On the right, Sir Richard Phillips slyly removes a book entitled Park's Chemistry from his companion's pocket, while a printer's boy stands behind him. *BM Satires 11359.*

Stock: 70098

173. **The patriotic triad, or tried patriots.**

[Samuel De Wilde]. Published for the Satirist September 1st 1809. by S. Tipper. 37 Leadenhall St.t. Etching with aquatint, sheet 205 x 370mm (8 x 14½"). Trimmed within plate losing some of the publication line at bottom. Top margin intact. Folded as issued.

£140

Plate from the Satirist, v. 209.

A satire on three recent trials: William Cobbett's action for assault, which was grossly misrepresented; Wright v. Wardle; and a Chancery case involving Samuel Parkes's A Chemical Catechism. Sir Richard Phillips had published a spurious version under the name 'David Blair', prompting an injunction against its sale. The print also refers to Dennis Hogan's pamphlet, allegedly written by Peter Finnerty, which formed part of the attack on Frederick Duke of York. It exposes the character of these self-styled patriots.

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Stock: 70099

174. **[The English Dance of Death.] The Doctor's sick'ning toil to close, "Recipe Coffin" is the Dose.**

[after Thomas Rowlandson.] London, Pub. Nov.r, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint, pt Whatman watermark [18]13.

Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining.

£45

Satirising the dubious relationship between incompetant doctors and undertakers.

A physician drives his horse down the street, which a skeletal Death sits on the back of. A woman emerges from an undertakers crying while a man carrying a coffin smiles.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70223



175. **The Origin of the Gout.**

Etch'd from an Original Sketch, by W. H. Bunbury Esqr. Publish'd as the Act directs, April 20th. 1785, by J. Jones, Great Portland Street.

Etching with some stippling, small margins; published state. 220 x 260mm, 8¾ x 10¼". Two faint printer's creases.

£220

A gouty and obese man (right) seated in a chair playing the cello. Both legs are padded, the feet wrapped in slashed coverings; the right leg rests on a stool. The Devil (left), hat in hand, holds a hot coal against the right knee with a pair of tongs. Bottles and glasses stand on a table. A pair of crutches lean against the chair. The hands of a clock on the wall behind point to 1.25.

After Henry William Bunbury (1750 - 1811). *BM Satires 6881.*

Stock: 26253

176. **[The Cadiz Memorial] To Commemorate the raising of the Siege of Cadiz in consequence of the glorious Victory gained by the Duke of Wellington over the French near Salamanca on the XXII of July MDCCCXII.**

Drawn and Etched by R Shipster Woolwich.

[Published as the Act Directs Sep.r 1 1815 by F. P Tomkins 53 New Bond Street.]

Etching. Sheet 270 x 290mm (10¾ x 11½"). Trimmed within plate, losing the publication line, mounted in album paper. £360

An illustration of the Cadiz Memorial, a massive French mortar captured at the end of the Siege of Cadiz (1810-2). A grateful Spanish government presented it to the British, who had it mounted on a brass sculpture of the monster Geryon (as depicted by Dante) and his dog Orthrus, on a plinth adorned with the Prince of Wales' feathers, for display in Horse Guards Parade.

Most of the monument is shown accurately, but the heads of the Geryon and Orthrus are caricatured. *Not in BM Satires but see 1880,1113.2319. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70154

177. [The English Dance of Death.] Such is alas, the common Story Of Blood & Wounds, of Death and Glory.

[after Thomas Rowlandson.] [n.d. c. 1814-1816] Coloured aquatint. Sheet 140 x 230mm (5½ x 9").

Trimmed within plate losing the publication line. Time staining. Holes in the bottom margin where previously bound. £70

A skeletal Death fires French cannons on a battlefield causing men to fall off their horses.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70197

178. [The English Dance of Death.] I list you, and you'll soon be found, One of my regiment under ground.

[after Thomas Rowlandson.] London, Pub. June, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint, pt Whatman watermark; Sheet 140 x 225mm (5½ x 8¾"). Trimmed within plate close to publication line, time staining. £45

A village scene in which a handsome young man takes leave of a pretty girl before following a file of three rustics led by a drummer, unaware that Death, jauntily dressed in a feathered hat and cloak, is placing a hand on his shoulder. His grief-stricken parents, accompanied by a girl and boy, watch his departure.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires 12419. Abbey Life 263.11.*

Stock: 70186

179. The Russian Bruiser getting his dose with his seconds thirds bottle Holder &c coming in for their share.

[Isaac Cruikshank] Pub: by S W Fores No 50 Piccadilly Jan 30th 1801.

Coloured etching, fine 18th century watermark. Sheet 245 x 345mm (9¾ x 13½"). Trimmed within plate, mounted in album paper. £480

George III as a bald bare-knuckle boxer, fighting Tsar Paul, one eye closed with a patch inscribed 'Malta', his

mouth bloodied. Paul's second and third, the Kings of Denmark and Sweden, are both floored. King Frederick William of Prussia stand behind, claims neutrality. On the right is Pitt, hidden in full armour, cheering George on.

A satire of the The Second League of Armed Neutrality (Prussia, Russia, Denmark-Norway and Sweden) which was formed to prevent neutral shipping from being stopped by the Royal Navy. *BM Satires 9701, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70156



180. Le Robinson de l'Ile d'Elbe.

[Jacques Louis Constant Le Cerf.] [n.d., 1814]

Rare coloured etching. Sheet 310 x 215mm (12¼ x 8½"). Trimmed within plate and mounted in album paper at sides. £490

A caricature of Napoleon Bonaparte as Robinson Crusoe, in uniform but with a tiger skin wrapper around him, holding an umbrella and saw, with a backpack filled with papers of his defeats and misdeeds. Behind is his 'Man Friday', in loincloth, military jacket and hat. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70108

181. The French Bugabo Frightening the Royal Commanders.

IC [Isaac Cruikshank]. London Published by S W Fores No 50 Piccadilly April 14 1797. Folios of Caracatures Lent.

Etching. Sheet 280 x 495 (11 x 9½"). Trimmed within plate, creasing, mounted in album paper at sides. £490
Napoleon Bonaparte (recognisable by his name on his bonnet rouge only) sits astride a dragon, whose breath

represents the French army. To the right Archduke Charles of Austria and Frederick Augustus, Duke of York, rush to escape the flames. Bottom left Pope Pius VI lies crushed by the dragon. Top right the winged head of Charles James Fox looks down smiling. A satire of the success of the French invasion of Italy, 1796-7. *BM Satires 9005. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70067



182. The Ghost of Buonaparte appearing to the Directory.

ICK [Isaac Cruikshank]. Published by SW Fores No 50 Piccadilly Jan: 1. 1799. Folios of Caricatures Lent Coloured etching, 18th century watermark. 245 x 350mm (9¾ x 13¾"). Trimmed within plate, repaired tears in the inscription area, mounted in album paper at sides. £550

An unrecognisable Napoleon emerges from smoke to threaten the French Directory with a sword. He wears a shirt, sash and spurred boots only, with a bleeding wound in his side. A paper on the desk suggests that the Directory sent him to Egypt to removed him from domestic politics.

Two weeks earlier a report of Bonaparte's assassination in Cairo was received in London. *BM Satires 9336. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70104

183. [The Second Coalition] The State of the War _ or _ the Monkey-Race in Danger.

J.s Gillray, inv. & fect. Pub.d May 20.th 1799. by H. Humphrey No 27 S.t James's Street. Etching. Sheet 255 x 355mm (10 x 14"). Trimmed within plate, mounted in album paper at sides. £480
 A satire on the Second Coalition against France, with figures representing the members attacking a French army of monkeys. There is a crescent-headed Turk, grasping Napoleon by the waist; the Russian bear, crushing four monkeys in a hug; the Austrian eagle clasps a sheaf of thunderbolts, tearing a bonnet-rouge to piece; and the British lion, devouring its prey. *BM Satires 9388. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70047

184. Satans, return from [Egypt] Earth. Discovered in council- with Belzebub & Belial- a sketch after Fuseli- !!!

[Cawse] fecit. Publish.d Nov.r 30 1799 by SW Fores Piccadilly where f[olios] of Caricatures may be had for the Evening
 Hand-coloured etching, 355 x 270mm (14 x 10½"). On 18th century watermarked paper. Stamp of Samuel William Fores 'S.W.F' in brown ink in right corner. . Thread margin on left and trimmed to plate on right.

£420

One phrase within the image, "Constitutions Ready for all Occasions", is in the typically neat hand of F. Sansom(fl. c.1797-1810); the remainder of the lettering is less carefully etched.

Bonaparte (1769-1821) sits enthroned among clouds, brooding, his face in both hands. His right leg rests on a skull, his left trampling papers titled 'Hymn Marselos' and 'Council of Cinq Cents.' Beneath the skull lie more papers: 'Liste of the Judges', 'Myself in Egypt an Oratorio', 'Ca ira ira'. He wears uniform and a plumed cocked hat, framed by a radiant triangle of daggers inscribed 'Seyes', 'Buonaparte', 'Ducos'; within it appears Abbaye. Behind him stand two attendant demons: Sieyès (1748-1836), wearing a bonnet-rouge, and Ducos (1747-1816), both emerging from clouds in long gowns, looking anxiously at their master; a label reads 'Constitutions Ready for all Occasions'. In the air, four small, tailed demons with the heads of English Jacobins swarm around; Sheridan (1751-1816) spits fire at Bonaparte, while Fox (1749-1806) is at the right, the remaining figures likely M. A. Taylor (1757-1834) and Stanhope (1753-1816). Along the lower edge appear rough Frenchmen cheering their new ruler, waving bonnets-rouges or daggers. One shouts "Down with the Councils up wth the Committees", another "Vive La Babouf Ca ira". *BM Satires 9431. Lugt L.2384.*
 Stock: 67711

185. The Ghost of Buonaparte appearing to the Directory.

ICK [Isaac Cruikshank]. Published by SW Fores No 50 Piccadilly Jan: 1. 1799. Folios of Caricatures Lent Etching, 18th century watermark. 245 x 350mm (9¾ x 13¾"). Trimmed within plate, mounted in album paper at sides. £420

An unrecognisable Napoleon emerges from smoke to threaten the French Directory with a sword. He wears a shirt, sash and spurred boots only, with a bleeding wound in his side. A paper on the desk suggests that the Directory sent him to Egypt to removed him from domestic politics.

Two weeks earlier a report of Bonaparte's assassination in Cairo was received in London. *BM Satires 9336. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70105

186. **Les Derniers M de la Republique. N.° XX.**

[n.d., 1799.]

Rare coloured etching. Sheet 215 x 165mm (8½ x 6½"). Trimmed within plate, mounted in album paper at edges. £220

Two copies of French satires, published in 'London and Paris'. Above General Jourdan rides a lobster travelling backwards towards the Rhine. Below Napoleon approaches Madame Ango (a theatrical character, a former wish wife now wealthy) who is 'pregnant with the future', holding a pair of sabres so that they resemble obstetric forceps. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70111

187. **The Night Mare.**

R S 1799 [Chapman, Aq. for fe] [Publish'd May 1.

1799, by T. Whittle, Peterboro' Court Fleet Street - for the Anti Jacobin Review]

Stipple, album sheet 400 x 255mm (15¾ x 10").

Trimmed within plate and pasted on album sheet with other texts about dreams. £130

Pl. to the 'Anti-Jacobin Review', iii. 99.

Charles James Fox, asleep in a half-tester bed, is tormented by the phantoms of his dream. A fiery horse ridden by a sansculotte tramples his chest, while Napoleon Bonaparte, depicted as a fierce, almost naked creature, pulls at Fox's outstretched hand. A winged demon wearing a bonnet-rouge clings to the bed canopy and tears away the bedclothes. The flag carried by the sansculotte bears 'Vive la Liberté', with a heart pierced by a dagger. A dagger lies beneath Fox's pillow and another flies towards him through the window. His discarded coat and boots lie nearby, with Godwin's Political Justice protruding from the pocket. A chamber-pot is inscribed 'Le Paux', while pamphlets on the floor include 'Ancient Republics', 'Wakefield Answer', and 'Morning Chronicle'. *BM Satires 9371.*

Stock: 70095



188. **The Funeral Procession of Buonaparte.**

[George Moutard Woodward] Pub.d Oct.r 27 1803 by William Holland N 11 Cockspur Street Pall Mall London.

Fine coloured etching. Two sheets conjoined, total 180 x 1100mm, with large margins. On paper watermarked 1804. Folded as issued, partially mounted in album paper at corners, folds reinforced on reverse. £2500

An extremely rare satire, supposedly depicting the funeral of Napoleon Bonaparte. The procession is led by demons, with the coffin carried by uniformed monkeys. The mourners are led by a skeletal death and a Captain of the Consular Guard (another monkey), but the rest are "Merry Mourners!!", with 'Ghosts from the Plains of Jappa', and smiling representatives of the European countries that opposed Napoleon, with John Bull being carried by British sailors taking up the rear. *Not in BM. The only example we could trace is in the*

Princeton (Graphic Arts collection 2011.01416), which they describe as a later printing of 1813.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70060



189. **Buonaparte, 48 Hours after Landing! – Vide John Bulls Home-stroke, Armed en Masse.**

J.s Gillray dis & fec.t. Pub.d July 26th 1803, by H. Humphrey St James Street London.

Coloured etching with excellent colour. 355 x 255mm (14 x 10"), with good margins. Two slight printer's creases, mounted in album paper at edges. £1950

Gillray's famous satire on Napoleon's ambitions to invade England, with John Bull displaying Bonaparte's head on a pitchfork, dripping blood. *BM Satires 10041, with extensive description. See Tim Clayton Gillray page 286. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70134

190. **The Arms of France.**

J.s Gillray del. & f.t. Pub.d Sept.r 6 1803, by J.

Hatchard, No 190 Piccadilly

Etching with very fine hand colour. 355 x 255mm (14 x 10"). Mounted in album paper at sides. Mint. £1950
A satirical 'Arms of France', supported by a seated ape with a tricolour sash and bonnet rouge, holding the flag of 'Atheism', and a rampant tiger with the flag of 'Desolation'. The central image is a guillotine with a bloody blade with the round neck restraint symbolising 'The Sun of the French Constitution'. Underneath is a medallion portrait of Napoleon inscribed 'And God made Buonaparte...'. Under the arms are piles of heads, including a Turk, churchmen, women and children, and the prison cell of Toussaint Louverture, the leader of the Haitian Revolution, where he had died earlier in the year.



The satire is based on a quote from Voltaire: "Your nation is divided into two species: the one of idle monkeys who mock at everything; and the other of tigers who tear'.

A rare print, issued by John Hatchard rather than by Gillray's usual publisher Hannah Humphrey. *BM Satires* 10090. See *Bonaparte & the British*, Clayton & O'Connell, page 128. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70046

191. **The Cold-Blooded Murderer or the Assassination of the Duke D'Enghien.**

[by Charles Williams] Pub.d June 2.d 1804 by S W Fores No 50 Piccadilly. Folios of Caricatures lent out for the Evening

Coloured etching. 250 x 360mm (9¾ x 14¼"). Parts of image weakly inked at top, mounted in album paper at sides £380

A satire of execution of Louis Antoine Henri de Bourbon-Condé, duke of Enghien (1772-1804). He is shown tied to a tree, with Napoleon repeatedly running him through with a sabre, watched by two soldiers wearing carnival masks. Behind five little demons wearing bonnets rouges bring a crown made of daggers to Napoleon

The duke was arrested on suspicion of involvement in a plot to overthrow Napoleon in 1804 and shot after a court martial, leading to international outrage. *BM Satires* 10251. *Bonaparte & the British*, Clayton & O'Connell, no. 80, page 135. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70066

192. **[Napoleon] A Gallic Idol. Symbolical of the Effects produced by that Cause which the enlightened ([sketch of a fox]) in ye Eighteenth Century sagaciously predicted would ultimately prove a Stupendous Monument of Human Wisdom!!!**

J. Boyne, del. J. Barth sc. London, Published by R. Cribb, 20 Aug.t 1803.



Fine & scarce coloured aquatint and etching. 450 x 295mm (17¾ x 11¾"). Creasing, old ink numeral bottom right. Small margins. £1650

A symbolical bust of Napoleon, dressed as a Roman emperor, with a helmet with a wreath dripping blood and snakes hissing 'Rapine', 'Lust', 'Murder'. On the top sit Death and the Devil. Under his cloak his torn heart is exposed through rotten ribs, stabbed with a dagger marked 'Wilson's Narrative' and a spear 'British Press'. Part of the heart, marked 'Egypt' has been torn away. A satire made during the threat of invasion. In 1791 Fox called the French Revolutionary Constitution 'a stupendous Monument of Human Wisdom'. *BM Satires* 10070. *Bonaparte & the British*, Clayton & O'Connell, no. 70, page 127. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70071

193. **John Bull United. Bona in two Parts.**

J.C. Cooke fecit 1803. Publish'd as the Act directs Nov.r 20.th 1803.

Coloured etching. 270 x 335mm (10½ x 13¼"). Small holes and creasing, mounted in album paper at sides. £850

A rare satire depicting John Bull as half bull with London Volunteer badge and musket and half sailor with a cudgel, standing on an island, England, Scotland and Ireland united. Opposite him is Napoleon, half soldier with one foot on Corsica, half winged demon, standing on France. *Not in BM Satire but* 1948,0214.659. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70070

194. **A Representation of the Present State of France.**

Bryer, Printer, Bridge Street, Blackfriars. Published by L. Mayer, as the Act directs, August 13, 1804. Price 1s. coloured.

Scarce woodcut. Sheet 240 x 375mm (9½ x 14¾"). Trimmed close to printed borders at sides, mounted in album paper at sides. £360

Napoleon guides an officer into his secret chamber, where a demon sits among Bonaparte's plans for the domination of Europe. To the right a monk and a sansculotte, shackled together, drag a car in which is an imperial crown, with demons hovering above 'denoting Five Years of Destruction'.

A satire on Napoleon's anticipated coronation, published in the 'Prophetic Mirror, or a Hint to England'. *BM Satires 10267. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70068

195. **An Hieroglyphic, Describing the State of Great Britain and the Continent of Europe, for 1804.**

Engraved for the "Prophetic-Mirror, or a Hint to England", by L. Mayer. Printed by C. Stower, Charles Street, Hatton Garden. Sold by Parsons and Sun Ludgate Hill; Vidler, 349, Strand; Marsom, 187, High Holborn, Major, Duke Street, West Smithfield, and Fairburn, 146 Minories. _ Price 1s Coloured - 6d Uncoloured.

Scarce woodcut. Sheet 255 x 400mm (14 x 15¾"). Trimmed close to printed borders on three sides, mounted in album paper at sides. £360

Three rampant lions face down 'the Beast', part dragon, part tiger, with Napoleon's head and the number 666 on one shoulder. Bonaparte holds a dagger and the chains he intends to bind the lions with. Between them is a narrow English Channel. On the left John Bull rests under the Tree of the constitution; in France soldiers fire at women and children, and demons break a pole surmounted by the cap of Liberty.

A satire on the anticipated French invasion of England. *BM Satires 10220. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70069

196. **[Napoleon.]**

[n.d., c.1805.]

French coloured etching, very rare, Sheet 170 x 195mm (6¾ x 7¾"). Trimmed within plate, notch in left edge, mounted in album paper. £260

Napoleon strides along in his coronation robes and crown, sword raised, before a scene of French troops ransacking a city. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70148

197. **Westminster Conscripts under the Training Act.**

J.s Gillray fec.t. Pub.d Sept.r 1st 1806 by H. Humphrey. 27 St James's Street.

Coloured etching. 255 x 365mm (10 x 14¼"), on pt J. Whatman paper. Trimmed into plate at bottom, narrow



margins elsewhere, mounted in album paper at edges.

£1350

Napoleon as a drill sergeant, standing on cannonballs to make himself taller, aided by Talleyrand as 'Constable of the Corps'. The conscripts are the Ministry, including Windham, Sheridan and Ellenborough, who are being instructed to 'Ground-Arms' by Napoleon, which they accomplish awkwardly. Sitting in an invalid chair next to Napoleon is Fox, beating a pair of kettle-drums.

A satire of both the 'Windham's Training Act' in which conscripts were to undergo twenty-four days' military training for one year, and peace negotiations with Napoleon. *BM Satires 10596, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70137



198. **Tiddy-doll, the great French-Gingerbread-Baker; drawing out a new Batch of Kings. his Man, Hopping Talley, mixing up the Dough.**

J.s Gillray inv.t & fec. Publish.d Jan.y 23.d 1806, by H. Humphrey 27 St James's Street, London

Coloured etching. Sheet 255 x 375mm (10 x 14¾"). Trimmed to printed border on three sides, into plate at bottom, bottom left corner restored, mounted in album paper at edges. £1350

Napoleon as a baker, making new kings of Bavaria, Würtemberg and Baden out of gingerbread, having wrested those states from Austrian control. The remains of the Old Regime kings, including Spain and Holland, have been swept into an 'Ash-Hole'. Behind Talleyrand is mixing more dough, inscribed Hungary, Poland and Turkey. *BM Satires 10518, with extensive description. See BM Napoleon & The British, Clayton & O'Connell, No. 101, page 162; Tim Clayton Gillray*

page 297. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70136

199. The Wages of Sin is Death. A Characteristic Design for the Arms of Buonaparte.

Designed Drawn & Invented by E.F. Stratton Reader. Published for the proprietor, March 10, 1807, by R. Ackermann, Strand, 1807.
 Scarce stipple. 320 x 260mm (12½ x 10¼"). Trimmed into plate at bottom. £650
 A satirical heraldic set of arms for Napoleon, supported by Death and the Devil. The scenes on the shield are: Napoleon's Coronation in 1804; the murder of the Duke D'Enghien in 1804; ; the massacre of Turkish prisoners in 1799, and the murder of Captain John Wesley Wright in 1805.
 An early example of the theme, later copied by Vogel, Cruikshank and Rowlandson. *BM Satires 10706. See item 63811 for later impression.*
 Stock: 63973

200. The Wages of Sin is Death. A Characteristic Design for the Arms of Buonaparte.

[G. Alexander sculp] Designed Drawn & Invented by E.F. Stratton Reader. Published for the proprietor, March 10, 1807, by R. Ackermann, Strand, 1807.
 Scarce stipple. 320 x 260mm (12½ x 10¼"). Mounted in album paper at sides. Small margins. £490
 A satirical heraldic set of arms for Napoleon, supported by Death and the Devil. The scenes on the shield are: Napoleon's Coronation in 1804; the murder of the Duke D'Enghien in 1804; ; the massacre of Turkish prisoners in 1799, and the murder of Captain John Wesley Wright in 1805.
 An copy of a plate published by J.B.G. Vogel in 1808, with a demon on the left side replaced by Death, by Rowlandson. *BM Satires 10706. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70073

201. Nap and His Friends in Their Glory.

[Thomas Rowlandson.] Pubd October 1st 1808 by R Ackermann N 101 Strand.
 Fine coloured etching. Sheet 250 x 345mm (9¾ x 13½"). Trimmed within plate, mounted in album paper. £490
 Napoleon sits at a table with his brother Joseph, the Devil and a skeletal Death, with Napoleon toasting his intention to invade Spain. 'here is success to Plunder and Masacre'. Underneath are four verses, one for each of the protagonists, with only 'Don Joey' expressing wariness of the venture. *BM Satires 11038. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70062



202. A Senatus Consultum On Bonaparte making his Will before his Invasion of England and conquest of the World.

A M invt. Pub,d Sept 19 1808 by S W Fores N° 50 Piccadilly.
 Coloured etching, 18th century watermark. Sheet 230 x 295mm (9 x 11½"), with publisher's ink stamp, SWF bottom right in ink.. Trimmed into plate, hole in image bottom right, mounted in album paper at edges. £490
 Napoleon asks the Devil about his fate, to be told ambiguously that England is waiting for him. A demon spawn declares 'Why he is uglier than Papa'. A skeletal Death holds an arrow inscribed with the names of the branches of the British army and navy. *BM Satires 11029. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70131

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

[After Woodward] Pub.d Aug.t 1808 by Walker No 7 Cornhill.
 Hand-coloured etching, plate 345 x 245mm (13½ x 9¾"), with large margins. Antique double-rim circular postal cancellation stamp (British 1808) on verso
 Creasing where previously folded. Hole in King Joe's robes. Tear in left margin just touching the plate. Time staining. £380
 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. Postal history interest *BM Satires 11009.*
 Stock: 70084

204. Spanish-Flies or Boney takeing an imoderate Dose. Cantharides, or Spanish Flies - in too large a dose brings on Faintings - Giddyness Raving - Madness and Death. Vide Lewis Dispensatory.

E _ [monogram of William Elmes]. Dec.r 1. 1812.
 Pub.d by Tho.s Tegg N° 111 Cheapside London.

Coloured etching. Sheet 350 x 240mm (13¾ x 9½").
Trimmed into plate, mounted in album paper at edges.
£380

Napoleon and Joseph Bonaparte are chased from Madrid to the Pyrenees by a cloud of flies. Napoleon complains that they had been of great use to him (a reference to the supposed aphrodisiac properties of the Spanish fly), but now could cause 'mortification'. *BM Satires 11016. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70129



205. The Corsican Spider in his Web.
Woodward del. Rowlandson scul. Pub.d July 12:th 1808 by Tho.s Tegg N° 111 Cheapside.
Coloured etching. Sheet 320 x 220mm (12 x 8¾").
Trimmed to printed border on three sides, into plate at borrom, paper toned, mounted in album paper. Time-stained.
£280
A spider, with Napoleon's head and eight frog-like legs, sits in the middle of a web littered with flies representing the European countries he has subdued. It eats two 'Spanish Flies', representing Charles IV and Ferdinand. Outside the web, the British fly avoids the trap and the Turkish Fly fears he might be captured next. Touching the web bottom right is a Russian fly, not completely trapped.
The satire references the supposed aphrodisiac properties of the Spanish fly. *BM Satires 10999. See BM Napoleon & The British, Clayton & O'Connell, No. 104 page 16. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70127

206. Political Quacks, or the Erfurth Copartnership commencing Business.
[Charles Williams.] Pubd Novem.r 1808 by Walker N° 7 Cornhill.
Coloured etching. Sheet 310 x 380mm (12¼ x 15").
Trimmed within plate, repaired tears, stains, mounted in album paper at sides.
£260

Napoleon depicted as a quack doctor, offering cannon balls as pills, his patients (the princes of Europe) sitting behind. A skeletal Death peers through a curtain, holding a dagger, saying: "Walk up, Walk up Kill or Cure".

A satire of the Congress of Erfurt (27th September to 14th October 1808), a meeting of Napoleon and Tsar Alexander with many representatives from the rest of Europe. As an attempt to keep the peace created by the Treaties of Tilsit, it failed. *BM Satires 11054. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70106

207. The Valley of the Shadow of Death.
James Gillray Inv.t Sept 24 1808. London Published by John Miller Bridge Street, & W. Blackwood Edinburgh.
Hand-coloured engraving, sheet 220 x 285mm (8¾ x 11¼"). Trimmed within plate. Tipped into album sheet. Foxed.
£160
Napoleon advances along a rocky causeway, only to be confronted by a host of symbolic enemies. The British lion, accompanied by a Sicilian terrier, attacks him as Death, riding a Spanish mule, and a Portuguese wolf close in. Around him appear emblems of resistance and opposition, including the Turkish crescent, the spirit of Charles XII, the Imperial Eagle, and the Pope, while the Russian bear follows at his heels. Below, Joseph Bonaparte is shown drowning, alongside other hostile creatures representing Napoleon's weakened or rebellious allies.
Plate from, 'The Caricatures of Gillray; with Historical and Political Illustrations, and Compendious Biographical Anecdotes and Notices,' a nine-volume history of James Gillray's work, published by John Miller and William Blackwood between 1824 and 1827. One of four major posthumous editions issued in the early nineteenth century, it was uniquely produced from copied engravings rather than Gillray's original copperplates. Prints were sold individually or in bound volumes, with a choice of bindings and colouring. *See BM Satires 11031 for the one published by Humphrey.*
Stock: 69953

208. Bony's Visions or a great little man's night comforts.
The Caricaturist General fecit. Published for the Satirist [by Samuel Tipper] Sept.r 1.st 1811.
Etching and aquatint, printed in sepia and hand coloured. Sheet 200 x 345mm (8 x 13½"), watermarked with 'J Whatman 1808'. Folded as issued, trimmed within plate and mounted in album paper at sides.
£320
Napoleon jumps out of a canopied bed (left) while wearing a nightshirt, scared of the goblins, demons, and ghosts that loom around him. Beside him, sleeping, is Marie Louise (1791-1847). Above his head, a massive imperial eagle with a crown and a sword declares, "Wretch I leave thee for ever."
Plate from the 'Satirist', ix. 165. *BM Satires 11736, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70053

209. **Bony's Visions or a great little man's night comforts.**

The Caricaturist General fecit. Published for the Satirist [by Samuel Tipper] Sept.r 1.st 1811.
Etching. Sheet 200 x 345mm (8 x 13½"), with J. Whatman 1808 watermark. Trimmed within plate.
Folds as issued. £220
Napoleon jumps out of a canopied bed (left) while wearing a nightshirt, scared of the goblins, demons and ghosts that loom around him. Beside him, sleeping, is Marie Louise (1791-1847). Above his head, a massive imperial eagle with a crown and a sword declares, "Wretch I leave thee for ever."
Plate from the 'Satirist', ix. 165. *BM Satires 11736, with extensive description.*
Stock: 62418

210. **General Frost Shaveing Little Boney.**

E _ [monogram of William Elmes]. Dec.r 1. 1812.
Pub.d by Tho.s Tegg N° 111 Cheapside London.
Coloured etching. Sheet 350 x 240mm (13¾ x 9½").
Trimmed into plate, mounted in album paper at edges. £550

General Frost is a grotesque monster with glaring eyes, nude to the waist and with the legs of a bear, with hair of ice and bitter-wind breath. He clutches the head of Napoleon and raises a razor of Russian steel. He stands on the French army, crushing them into the snow. Napoleon has his hands under his armpits to keep them warm. In the background are Moscow, St Petersburg and Riga.

An early reference to the effects of the severe Russian weather on the French invasion of Russia. *BM Satires 11917. See BM Napoleon & The British, Clayton & O'Connell, No. 108, page 172. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70128

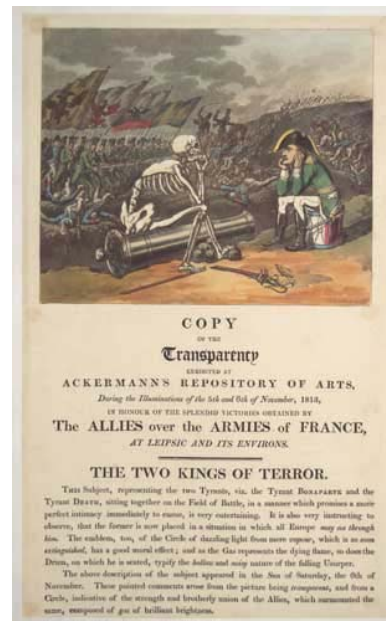
211. **Count Vicenza on his Travels from Krasnoi to Paris.**

[William Heath?] [n.d., 1812.]
Coloured etching. Sheet 235 x 330mm (9¼ x 13").
Trimmed into plate, mounted in album paper at edges. £490

A heavily-disguised Napoleon sits in a snow carriage accompanied by three devils fleeing from Russia as his army is destroyed in the background. He begs them to protect him but "d _ m the army". *Not in BM Satires but see 1991,0720.79. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70130

212. **Copy of the Transparency exhibited at Ackermann's Repository of Arts, During the Illuminations of the 5th and 6th of November, 1813, in honour of the splendid Victories obtained by The Allies over the Armies of France, at Leipsic and its environs. The Two Kings of Terror.**

T. Rowlandson del.t. [London: Ackermann, c.1813.]
Aquatint with original hand colour, with letterpress underneath. Sheet 400 x 245mm (15¾ x 9¾").
Mounted in album paper. £1250



A skeletal Death, seated on a dismounted cannon, facing Napoleon Bonaparte seated on a drum, both cradling their heads in their hands. *BM Satires 12093. Napoleon & the British, Clayton & O'Connell No 118, page 183. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70152



213. **[Cyrillic title] _ Napoleon's Fame. Buonaparte's Fame overpowered & destroyed by the Russian Army and Peasantry.**
Copied from a Russian Print Etched by G. Cruickshank. Pub.d May 18th 1813 by H. Humphrey - St James's Str.t -
Scarce & fine etching with fine colour. Sheet 250 x 355mm (9¾ x 14"). Trimmed into plate, mounted in album paper st edges. £1150
Fame stands on a pile of bones, holding a laurel wreath that is falling to pieces. She is surrounded by three Russians: a Cossack with spear and whip; a peasant who stuffs here trumpet with snow; and a regular soldier who uses his bayonet to dislodge her fair mask her true demon face with snakes for hair. *BM Satires 12045. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
Stock: 70132



214. Memoirs of Buonaparte, His Imperial Family, Great Officers of State, and Great Military Officers. Third Edition, with Additions.

London: Printed and Published by G.Smeeton, 17, St Martin's Lane, Charing Cross. Price Sixpence. [n.d., c.1814.]

Fine & rare broadsheet, with engraved portrait 130 x 90mm (5 x 3½"), set in letterpress with printed border, sheet 375 x 275mm (14¾ x 10¾"). Some damage to text with restoration, backed on archival paper, mounted in album paper. £680

A scurrilous attack on Napoleon Bonaparte, probably published in the last days of the campaign that led to his abdication in 1814. (The last date in the text is 1813.) Apparently Napoleon's mother was a brothel keeper and at sixteen he poisoned a girl he had made pregnant.

The portrait, after one by Johann Michael Voltz is a 'hieroglyphic': 'The French Eagle, crouching, forms the chapeau en militaire: the Red Sea represents his throat, illustrative of his drowning armies: the visage, is formed of carcasses of the unhappy victims to his cruel ambition: the hand is judiciously placed as the epaulet, drawing the Rhenish Confederacy, under the flimsy symbol of the cob-web: and the spider is a symbolic emblem of the vigilance of the allies'. *BM Satires 12204a. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70072

215. The Mock Phoenix!!! Or a vain Attempt to Rise Again.

[Thomas Rowlandson.] Pub.d Dece.r 10th 1813 by R. Ackermann N° 101 Strand.

Fine coloured etching. Sheet 250 x 345mm (8½ x 13½"). Trimmed within plate, mounted in album paper. £590

Napoleon emerges from the flames of a huge fire burning on the summit of a rock, his crown on fire. The flames are stoked by the long spear of a Cossack, with a Dutchman working a pair of bellows. The smoke contains demons and snakes. Holland had been liberated with the help of the Russians. *BM Satires 12116, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70144

216. [The Frankfurt Proposals] The Armistice or Thoughts to Counsel

[n.d., c.1813.]

Coloured etching. Sheet 230 x 350mm (9 x 13¾").

Trimmed within plate, mounted in album paper at sides. £520

Six scenes satirising the 'Frankfurt Proposals' of November 1813, a peace plan proposed by Metternich after heavy losses suffered by the allies in the battles of Lützen and Bautzen in May. They feature Napoleon being advised by the Devil, Tsar Alexander, Blücher, Francis of Austria, French empress Marie Louise and the King of Rome, and Crown Prince of Sweden Charles John (shown gloating over the subsidy paid by the British to help him keep him fighting). *Rare: not in the BM. The only example we could trace is in the Bodleian Library, Curzon b.5(103). Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70103

217. Plump to the Devil We Boldly Kick'd Both Nap and His Partner Joe.

[Thomas Rowlandson.] Pub.d Nov.r 30. 1813 by Tho.s Tegg, Cheapside.

Fine coloured etching. Sheet 240 x 340mm (9½ x 13¼"). Trimmed into plate, mounted in album paper at sides. £520

A fat Dutchman kicks Napoleon towards a Devil crouching before the flames of Hell, who catches him by the ankle. In the background another Dutchman drives Joseph Bonaparte towards the flames with a pitchfork.

A satire on the liberation of the Netherlands. Joseph's loss of Spain is connected by the use of 'His Partner Joe' from Dibden's popular opera 'The Waterman'. *BM Satires 12106. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70052

218. Comparative Anatomy or Bone-ys new Conscripits filling up the Skeletons of the Old Regiments. Satirist November 1.st 1813.

G. Cruikshank Fec.t. [London: Samuel Tipper, 1813.]

Coloured etching, sheet 190 x 360mm (7½ x 14¼").

On paper watermarked 1812. Folded as issued, trimmed within plate and mounted in album paper at sides. £380

Napoleon reviews new conscripits, who are dressed in the skeletons of the regular soldiers.

A satire on French losses. *BM Satires 12087, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70054

219. **Death and Bonaparte.**

T. Rowlandson del.t. [London: Ackermann, c.1813.]
Aquatint with original hand colour. Sheet 210 x 235mm (8¼ x 9¼"). Trimmed within plate, repairs to original folds as issued, mounted in album paper. £320
A skeletal Death, seated on a dismounted cannon, facing Napoleon Bonaparte seated on a drum, both cradling their heads in their hands.

The scene was first published in 1813 as a broadside: 'Copy of the Transparency exhibited at Ackermann's Repository of Arts, During the Illuminations of the 5th and 6th of November, 1813, in honour of the splendid Victories obtained by The Allies over the Armies of France, at Leipsic and its environs. The Two Kings of Terror'. This version, with the engraved title added, was issued as a folding plate in a book. See *BM Satires 12093 for the broadside version*. See *Bonaparte & the British*, Clayton & O'Connell, No. 118, page 183. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70151

220. **The Daw Stript, of his Borrowed Plumes. Vide Gays Fable of the Daw and other Birds.**

[Charles Williams.] Pub Nov 10th 1813 by S Knight 3 Sweetings Alley.
Rare coloured etching. Sheet 255 x 340mm (10 x 13¼"). Trimmed to plate, central crease, mounted in album paper at edges £280
Napoleon Bonaparte as a jackdaw, having his peacock feathers plucked by eagles with crowns and collars reading Russia, Austria, Prussia and 'Sweedon'. Winged crowns marked Poland, 'Spania' and Bohemia (probably mistaken for Bavaria) fly away.

A satire of Napoleon's defeat at Liepzig. 'The Daw stript' is one of Æsop's fables not included in Gay's. *BM Satires 12098. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70075

221. **Quadrupeds or Little Boneys Last Kick.**

G. Cruikshank fec.t. Pub.d Jan.y 1st 1813 by W.N. Jones 5 Newgate Street.
Coloured etching. Sheet 190 x 520mm (7½ x 20½"). Trimmed within plate, folded as usual, partly laid on album paper at sides. £280

Tsar Alexander, as the Russian bear, stands in the centre holding Napoleon Bonaparte suspended in the air by one jack-booted leg, and plying a large birch-rod. Jack Frost, a hideous goblin, tweaks Napoleon's nose. Behind an army of Russian bears drive the French into the 'Sea of Troubles'. *BM Satires 11992, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70045

222. **The Imperial Tyger Hunt. Satirist 1st December 1813.**

[William Henry Brooke]
Coloured etching. Sheet 190 x 365mm (7½ x 14¼"). Trimmed within plate, laid on album paper at edges. £260

A tiger with the head of Napoleon, badly wounded, leaps from a low bluff into the river 'Rhine', closely pursued by five allied sovereigns.

Having been beaten at the Battle of Leipzig, Napoleon's retreat from Germany was more orderly than is depicted here. *BM Satires 12109, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70139



223. **Tragedy. Comedy.**

Satirist, inv.t W H Ekoorb, delt et fec.t. Satirist 1.st July 1813.

Hand-coloured etching, 19th century watermark, sheet 205 x 370mm (8 x 14½"). Trimmed within plate on all sides except bottom. Folds. Repairs to far right fold. £260

Two satirical scenes.

'Tragedy.' Géraud Christophe Michel Duroc, Duc de Frioul (1772-1813), wounded in the hip, falls backwards, his broken sabre beside him. Napoleon Bonaparte stands over him, weeping and holding a handkerchief, while the Devil, depicted as a huge head with webbed wings, hovers above. Duroc says, "Dear Master in this world I've served you right well / Have you any commands for the other," to which Napoleon replies, "Dear Duroc I need not your interest in Hell / For the Devil's my best friend and brother." Both are burlesqued in elaborately gold-trimmed uniforms; a severed head lies behind Duroc and a battle rages in the background.

'Comedy.' A pair of scales hangs from the Prince Regent's (George IV) feathers, inscribed 'Ich Dien', with 'Protestant' and 'Catholic' in the two bowls. Prince Augustus Frederick Duke of Sussex, Edward Augustus Duke of Kent, Henry Richard Fox Vassall Lord Holland, and Charles Lord Grey pull on the Catholic side, advocating Catholicism, while Whitbread stands on a large cask holding a tankard and declaring, "Here's down with the Plume." He is depicted as a statue on a pedestal inscribed 'J. [pig] Sculptor', while the cask bears a dedication from Drury Lane. Sheridan, drunk and lying against the barrel, adds the label "Bacon and Beer / Very good cheer!" *BM Satires 12064.*

Stock: 70091

224. **Tragedy [Death of Duroc]. Comedy [Catholic Relief Bill]. Satirist 1.st July 1813.**
 Satirist, inv.t. WH Ekoob [Brooke], del et fec. [London: Samuel Tipper, 1813.]
 Coloured etching. Sheet 200 x 375mm (8 x 14¾").
 Trimmed within plate, mounted in album paper at sides. £260

Two satires.

On the left, Tragedy: Marshal Géraud Duroc lies dying at the Battle of Reichenbach, asking Napoleon if he has any message for the next world. Napoleon replies he has no need, 'For the Devil's my best friend and brother'. A bat-winged Devil's head looks on.
 On the right, Comedy, a satire of the Catholic Relief Bill: four men (the Dukes of Kent and Sussex, Fox Vasseall and Grey) pull at a set of scales with bowls marked 'Protestant' and 'Catholic', trying to sway the scale in Catholic's favour. Sheridan lies prostrate, drinking from the spigot of a beer barrel from which a statue of Samuel Whitbread looks on. *BM Satires 12064, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70058

225. **A Friendly Visit. 327**

[Thomas Rowlandson.] Pub.d April 16th 1814 by Tho.s Tegg N° 111 Cheapside.
 Fine coloured etching. 240 x 345mm (9½ x 13½").
 Trimmed within plate, mounted in album paper at sides. £750
 Napoleon Bonaparte pulls on his breeches having risen from a 'Camp Stool', as the Devil approaches holding a noose, saying 'Master Boney the favour of your company is requested'. A skeleton shouts 'Stop Thief' as it prevents Joseph Bonaparte leaving. On a table is a small demon with a cup marked 'Genuine Jaffa Poison', a reference to Napoleon's alleged order to poison his plague-stricken men to be poisoned with opium to speed the retreat from his Syrian Campaign. *Not in BM Satires but 1985,0119.227. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70048

226. **Enigmatical Design of the Situation of Buonaparte in March and April 1814.**

Designed at Berlin by C.A. Lehmann. Pub.d April 8, 1814, by Tho.s Palser, Surry side Westminster Bridge.
 Scarce coloured etching. 245 x 345mm (9¾ x 13½").
 Tear with old repair, creasing and stains, mounted in album paper at edges. £750
 A leopard in a cave is cornered by three soldiers, a Russian, Prussian and a British greenjacket. The mouth of the cave opens to show a prospect of Paris. Turning the print sideways reveals a profile of Napoleon. *BM Satires 12215. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70126

227. **The Tyrant of the Continent is Fallen, Europe is Free, England Rejoices. Empire and Victory be all forsaken, To Plagues Poverty Disgrace & Shame, Strip me of all my Dignities**

and Crowns Take O Take your Sceptres back. Spare me but Life.

[Thomas Rowlandson.] Pub.d May 1. 1815 by R. Ackermann, N.º 101 Strand.
 Fine coloured etching. 235 x 330mm (9¼ x 13").
 Trimmed to image on three sides, into plate at bottom, mounted in album paper at sides. Very slight crease on right. £690
 Napoleon Bonaparte looks up terrified at an arm holding a flame-like sword emerging from clouds, with the words: "Thou'rt doom'd to Pain, at which the Damn'd will tremble and take their own for Joys".
 From under a curtain beneath his overturned throne, the Devil emerges to grasp Napoleon's leg. *BM Satires 12253. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70051



228. **Le petit homme rouge berçant son fils. Voici mon fils bien-aimé, qui m'a donné tant de satisfaction.**

[n.d., 1814.]
 Coloured etching. 230 x 160mm (9 x 6¼"). Trimmed within plate, mounted in album paper. £680
 A red Devil cradles his 'beloved son' Napoleon.
 A close copy of a German original, but incorporating the 'The Little Red Man', a legendary Parisian ghost said to haunt the Palais des Tuileries and appear before the downfall of French rulers. *BM Satires 12197. Bonaparte & the British, Clayton & O'Connell, no. 121, page 186. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*
 Stock: 70065

229. **Boney's Elbow Chair. A New Throne For a New Emperor; or, an old sinner brought to the Stool of Repentance A Dialogue between one of his Admirers & John Bull, on his being laid up with a Cutaneous or Skin Disorder [...]**

G. Cruikshank fec.t. Pub.d May 5.th 1814 by S Knight N° 3 Sweetings Alley Royal Exchange London.
 Scarce & fine coloured etching, with etched text, pt 19th century watermark; 350 x 235mm (13¾ x 9¼").
 Trimmed within plate, mounted in album paper at edges. £680

A ragged Napoleon sits on a padded chair/commode, balanced on a tiny Elba, devil birds flying around his head. *Provenance: Alfred Brewis, Newcastle ship owner, 1912. BM Satires 12258.*

Stock: 70117



230. Snuffing Out Boney.

G. Cruikshank fec.t. Pub.d May 1st 1814 by T.Tegg, n.º 111 Cheapside.

Very fine coloured etching, sheet 345 x 245mm (13½ x 9½"). On paper watermarked 'G. Wilmott 1819.'

Trimmed within plate, mounted in album paper at edges. £650

A grinning Cossack uses a large pair of snuffers to grip the head of the tiny figure of Napoleon which emerges like a candle from a flat candlestick. *BM Satires 12254. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70116

231. Explanation of the arms of Napoleon Bonaparte. The Tyrant of France, who created himself Emperor of the French 18th May 1803; was dethroned by the French Senate 2d April 1814; compelled to abdicate for himself and his Family 6th April, and his Life spared on condition of being transported for the remainder of his days to the Island of Elba; whither he was sent under escort on the 20th of April, 1814.

[By Thomas Rowlandson, after a design published by J.B.G. Vogel.] [Published by R. Ackermann, at his Repository of Arts, 101, Strand, London.] [n.d., c.1814.]

Coloured etching with letterpress. Sheet 445 x 275mm (17½ x 10¾"). Trimmed at bottom, losing publication line, some cockling of paper, laid on album sheet.

£590

A satirical heraldic set of arms for Napoleon, supported by Death and the Devil. The scenes on the shield are:

Napoleon's Coronation in 1804; the murder of the Duke D'Enghien in 1804; ; the massacre of Turkish prisoners in 1799, and the murder of Captain John Wesley Wright in 1805.

An copy of a plate published by J.B.G. Vogel in 1808, with a demon on the left side replaced by Death, by Rowlandson. *BM Satires 12235; see 12205 for Cruikshank's version and 11057 for Vogel's original. See our [Ref: 63973] for an earlier version.*

Stock: 63811

232. The Sorrows of Boney, or Meditations in the Island of Elba!!!

Published April 15. 1814, by John Wallis, 42 Skinner Street, London.

Rare coloured etching, watermark 1808. 190 x 210mm (7½ x 8¼"). Trimmed within plate, slight text ink offset, mounted in album paper at edges. £580

Napoleon sits on Elba weeping, looking across the sea to Europe, bats and crows flying around his head. Title later changed to "St. Helena".

Wallis first published this plate in 1803 as an invasion broadside titled "Crocodile's tears: Or, Bonaparte's lamentation. A new song", with Napoleon yearning to invade England. *BM Satires 12223. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70115

233. Little Boney Gone to Pot.

G. Cruikshank fec.t. Pub.d May 12th by Tho.s Tegg Nº 111 Cheapside.

Fine coloured etching. Sheet 230 x 330mm (9 x 13"). Trimmed within plate, mounted in album paper at edges.

£580

On Elba a ragged Napoleon sits on a chamberpot inscribed 'Imperial Throne'. A fire-breathing demon offers him a pistol, saying, "If! you have one Spark of Courage left! take this". Napoleon answers: "Perhaps I may if you'll take the flint out". *BM Satires 12261. See BM Napoleon & The British, Clayton & O'Connell, No. 127, page 193. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70125

234. Public Execution of a Tyrant. A gibbet formed by the Allies, well supported by Old England. The British Oak & Lion, crushing & tearing the Corsican Viper, whose sting falls down harmless upon the Oak.

TH. Published as the Act directs March 1814.

Coloured aquatint, watermark 1811. 235 x 185mm (9¼ x 7¼"). Mounted in album paper at edges. Small margins. £580

A satirical scene showing a large snake, who represents Napoleon and the French, being hung from a gibbet carved with the names of the Allies (though Prussia is missing). The gibbet is supported by a oak tree representing England, while the English lion bites and claws at the snake's tail. *BM Satire 12200.*

Provenance: Alfred Brewis, Newcastle ship owner, 1912. See [Ref: 43876] for one in a frame.

Stock: 70074



235. The Last March of the Conscripted - or Satan & his Satellites hurled to the Land of Oblivion.

[George Cruikshank] Pubd April 17th 1814 by S W Fores No 50 Piccadilly.

Fine coloured etching. Sheet 245 x 350mm (9¾ x 13¾"). Trimmed within plate, mounted in album paper at sides. £520

A bearded Cossack drives Napoleon Bonaparte and his family towards Elba with a murderous whip, with Napoleon's son holding onto his coat-tails. The five victims, grotesque, ragged, emaciated, and miserable, are linked together by heavy chains. In the clouds above are the emaciated figures of Napoleon's victims. *BM Satires 12225. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70077

236. A Grand Manoeuvre! or, the Rogues march to the Island of Elba. 326

G. Cruikshank fec.t. Pub.d April 13th 1814 by T. Tegg No 111 Cheapside.

Coloured etching. Sheet 225 x 340mm (9 x 13¼"). Trimmed within plate, mounted in album paper at sides. Vertical crease on right. £490

Napoleon, thin and haggard, is dragged to a boat manned by the Devil who waits to take him to Elba. Pulling the rope around his neck are two dwarfish Frenchmen, one a Jacobin, the other a royalist. A satire on the fickleness of the French. *BM Satires 12221, Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70076

237. [Elba] Boney Turned Moralist. What I Was. What I Am. What I Ought To Be.

Rowlandson del. Pub.d May 1st 1815 by R. Ackermann N° 101 Strand.

Fine coloured etching. 240 x 350mm (9½ x 13¾"). Trimmed within plate, mounted in album paper at sides. £490

Three satirical portraits of Napoleon Bonaparte: as emperor or 'A Cruel Tyrant'; in exile on Elba, weeping into a handkerchief, 'A Snivelling Wretch'; and with a donkey's ears, hanging from a gibbet, 'Hung for a Fool'. *BM Satires 12252. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70050

238. Caduta di Napoleone.

[Milan, n.d., 1814.]

Scarce etching. Sheet 345 x 330mm (13½ x 13").

Trimmed within plate, fold, mounted in album paper at sides. £420

Mercury watches as Fortune upends Napoleon from his chariot, his sword broken and crown dislodged. He falls towards a heap symbolising the detritus of his reign. Top right the veiled figure of Time holds a scroll inscribed 'li 2 Aprile 1814'. *BM Satires 12269, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70114

239. Départ pour l'Ile d'Elbe.

[n.d., 1814.]

Rare coloured etching. Sheet 210 x 250mm (8¼ x 9¾"). Trimmed within plate, mounted in album paper at edges. £390

Napoleon stands on a shoreline, his hair on fire, with the smoke containing an imperial eagle, carrying Napoleon's crown in its beak and grasping in its claws the spiky Iron Crown of Italy. He drops his imperial robe, from which the bees fly, and his sword lies broken on the ground. Behind are representations of Egypt, Elba and Moscow (in flames). Bottom right is a shield with the title 'La Chétive Pécure s'enfle si bien qu'elle creva' ('The wretched creature swelled up so much that it burst'), relating to a fable by 'La Fontaine'. See *BM Satires 12244 for a state with the publication line 'Déposé à la Direction de l'imprimerie et de la Librairie', with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70109

240. [Conscription] L'Epouvantail Inutile.

[Scorpion monogram of Forceval.] [n.d., 1814.]

Rare coloured etching. 230 x 245mm (9 x 9¾").

Mounted in album paper at edges. £380

'The Useless Scarecrow'. A wife berates her husband who hasn't prevented their child being snatched away by an eagle. His excuse for not shouting a warning is that he had his mouth full.

The mother represents the French nation, worn out by the constant wars; the husband represents the complacent political class that gorged itself on wealth and titles while allowing the Imperial Eagle to snatch away the youth of France for military campaigns.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70113

241. Nic alias Nap's March to Elba or the Downfall of the Napoleon Dynasty.

[Charles Williams] Pub.d May 1st 1814 by W N Jones N° 1 Newgate Street.

Fine coloured etching. Sheet 205 x 400mm (8 x 15¾"). Folded as issued, trimmed within plate and mounted in album paper at sides. £360

A satire of the fall of Napoleon and his exile to Elba. He sits on an ass under a gibbet (a 'triumphal arch'), seeming unaware that a demon has tied a noose around his neck.

In the left foreground a man in Turkish costume, pushing a wheelbarrow in which are a crown, sceptre, plate, a box of 'Jewels' and drapery dotted with bees, is accosted by three bearded Jews who demand payment. One holds out a paper: 'Contract for Supplying the French Army in Russia with Provisions'. *BM Satires 12256, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70059

242. Je Suis sur les Epines. Je perds la carte, je ne bats que d'une aile, je ne sais sur quel pied danser.

[n.d., 1814].

Coloured etching. Sheet 195 x 145mm (7¾ x 5¾").

Trimmed within plate, mounted in album paper at sides.

£320

"I am on thorns. I am losing the map (or 'my mind'), I am only beating one wing, I don't know which foot to dance on."

Napoleon stands gingerly on thorns, reading theatre bills listing plays about his fall, dropping a map of France onto rolled maps of Holland, Switzerland, Italy, Spain and Poland. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70110

243. Elba. The Chains he forg'd for Myriads, to bear, / To his last hour may he be doomed to wear. / War, cruel War, has ceas'd its bloody reign. / And Peace appears, with Plenty in its train.

Haller inv et del. Fr Hirschmann sc. Pub. Aug. t 22, 1814, by R. Ackermann, 101 Strand.

Scarce etching. Sheet 235 x 295mm (9¼ x 11¾").

Trimmed within plate, mounted in album paper. £320

A view of the fortifications of Portoferraio from the sea, flanked by two groups of emblems: War, titled '1813', and Peace, '1814'. A chain runs between them: from a central ring another chain hangs down, encircling the neck of Napoleon.

A close copy of a German print. *BM Satires 12307. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70153

244. [The Corsican Shuttlecock] Jaloux de leurs plaisirs, épiant chaque geste. Messieurs dit Lucifer après vous s'il en reste.

[n.d., c.1814.]

Coloured etching. Sheet 270 x 205mm (10½ x 8").

Trimmed within plate, mounted in album paper at sides.

£280

A satire of a Prussian and a Austrian soldier playing Jou du Volant (badminton), using Napoleon as the shuttlecock, with the Devil reaching out from flames to catch him and drag him to hell.

Based on George Cruikshank's satire, 'The Corsican Shuttlecock', April 1814 (BMSat 12217), which depicted Wellington and Blücher as the players. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70064



245. Buonaparte! Ambition and death!!.

G Cruikshank fecit. Plate 1st of No 3 of the Meteor.

Pubd January 1st 1814.

Hand-coloured etching, sheet 215 x 495mm (8½ x 19½"). Trimmed within plate left and right. Small margin at top. Thread margin at bottom. Damaged.

Creases where previously folded.

£260

Three designs, side by side, each with its title.

'Buonaparte led on by Ambition, seeks ye conquest of ye World.' Napoleon strides towards a globe floating out of reach, lured on by Ambition, a winged, crowned figure. He tramples corpses and war spoils, his bloodied sabre raised, while a crowd of Jacobin soldiers follows with weapons and a tricolour flag. 'Discomfited at Leipsic he flies from Death.' Napoleon flees across a stream from Death, a crowned skeleton holding an empty hour-glass and javelin. Behind him, French soldiers retreat amid the battle at Leipzig, while Ambition falls from the sky in flames, its crown dropping away.

'Overtaken by Retribution he trembles for ye future, while ye shades of those whom he has Murder'd appear to his disordered Vision, and Death digs his Grave!!!' Napoleon sits on a throne supporting Napoléon II King of Rome, as flames inscribed 'Justice' strike off his crown. The ghostly heads of Louis Antoine Henri de Bourbon-Condé Duke of Enghien, Toussaint Louverture, Jean Charles Pichegrew, John Wesley Wright, and Johann Philipp P. Palm appear among the flames, while Death digs his grave behind him. Six small 'blue devils' mock him, accompanied by a fiddler and a bagpiper, while an eagle and laurel wreath crown the throne. *BM Satires 12171.*

Stock: 70090

246. Le Départ et le Retour.

[Charles Elie] [n.d., 1814.]

Rare coloured etching. Sheet 235 x 130mm (9¼ x 5").

Trimmed within plate, mounted in album paper at sides.

£220

The fall of Napoleon in 1814. Louis XVIII walks forward holding a spray of lilies while Napoleon behind, clutching vipers, falls as his stilts break under him. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70107

247. [Events of March 1815] The High Winds of March blowing Events from all quarters. Administering a Mild antidote to Starvation! Cochrane and Brooshoof or a return to quarters!!! An if & a Butt or how to Escape. The Lyon & the Unicorn fighting for the Crown - &c -

G. Cruikshank fec.t Pub.d April 1.st 1815 by M. Jones
Nº 5 Newgate Street London.

Coloured etching and aquatint. Sheet 215 x 520mm
(8½ x 20½"). Folded as issued, trimmed within plate
and mounted in album paper at sides, small tear. £190
Four scenes of the events of March 1815, published in
'The Scourge'. The first shows John Bull being burnt at
the stake, tied to a column representing the
constitution, and being forced to eat the Corn Bill. The
second and third (transposed according to a note on the
plate) show the escape and recapture of Thomas
Cochrane, 10th Earl of Dundonald, after being charged
with Stock Exchange fraud. The last shows Napoleon
Bonaparte and Louis XVIII fighting for the crown of
France, with Bonaparte being encouraged by a skeletal
Death. The text of 'The Scourge' explains that who
rules France was a problem for the French, not an
exhausted John Bull. *BM Satires 12523. Provenance:*
Alfred Brewis, Newcastle ship owner, 1912.
Stock: **70055**

**248. The Cream of the Joke or Boney's Last
Bulletin.**

[Charles Williams.] Pub.d May 3.d 1814 by S W Fores
50 Piccadilly, where may be had all the Caricature of
Bonaparte's life.

Coloured etching. Sheet 230 x 330mm (9 x 13").
Trimmed into image on three sides, into plate at
bottom, paper toned and stained. £180
A satire of Napoleon's abdication. He rides a thin white
horse, hands tied behind his back, driven forward by
Cossacks' spears. An eagle snatches the crown from his
head. Yet he is unbowed: he dictates his last bulletin:
"Tell the Lads of Paris - I have taken two thousand of
the D-d Cossack's, and am going to transport them to
the Island of Elba!!!" *BM Satires 12257.*
Stock: **70118**

**249. [Napoleon II] The Infant Richard.
Satirist January 1.st 1814.**

G. Cruikshank fec.t. [London: Samuel Tipper, 1814.]
Coloured etching. Sheet 200 x 360mm (8 x 14¼").
Folded as issued, trimmed into printed border and title,
stained on left, mounted in album paper at sides. £140
A satire of the infant Napoleon II as Richard III, with
courtiers with owl heads replacing the Four
Messengers. On the right Napoleon is represented as an
ass, harnessed to a chariot carrying a hag Marianne,
representing the excesses of the French Revolution. On
the wall is a painting with both Napoleons depicted as
birds, with the emperor being knocked out of the sky
by a Congreve rocket (as used at Lipzig).
The Austrians proposed to end the war with Napoleon
I's abdication in favour of his son, with Marie Louise
Bonaparte (the daughter of Emperor Francis of
Austria) as regent. *BM Satires 12171, with extensive
description. Provenance: Alfred Brewis, Newcastle
ship owner, 1912.*
Stock: **70057**

**250. Hell Hounds Rallying Round the Idol of
France.**

[Thomas Rowlandson.] Pub.d April 8 1815 by R.
Ackermann No 101 Strand.
Fine coloured etching. Sheet 250 x 355mm (9¾ x 14").
Trimmed within plate, mounted in album paper at
sides. £750
A large bust of Napoleon sits in a pile of human heads,
a rope around its neck. Demons, with human head and
torsos but hairy legs with one cloven hoof and one
claw of a bird of prey, dance around, named
'Caulincourt', 'Fouché', 'Savory', 'Vandamme',
'Davoust', 'Ney', 'Lefebvre'. Two more demons fly above
with a fiery wreath, saying 'He Deserves a Crown of
Pitch'. *BM Satires 12527. Provenance: Alfred Brewis,
Newcastle ship owner, 1912.*
Stock: **70061**



**251. A Review of the New, Grand, Army.
Cap.t of Starved Banditty, Ad. Camp., the
Aghast Emperor & his two Friends & Pillars of
the State,, Butcher from Elba. Generalissimo.**

[William Heath?] [n.d., c.1815.]
Coloured etching. Sheet 235 x 330mm (9¼ x 13").
Trimmed within plate, mounted in album paper. £680
A satire of Napoleon's campaign, showing Napoleon as a
small figure in the centre, behind him in clouds are
the Devil and Death, either side of him are the
allegorical figures of a bandit and butcher; above the
group is the grotesque Demon of Death. In the
background stands the French army. *BM Satire 12548.*
*Provenance: Alfred Brewis, Newcastle ship owner,
1912.*
Stock: **70123**

**252. [Untitled satire of Napoleon's escape
from Elba.]**

[George Cruikshank] [n.d., 1815.]
Very fine coloured etching. Sheet 185 x 260mm (7¼ x
10¼"). Trimmed within plate, mounted in album paper
at edges. £650
Napoleon sits on the shoulders of a winged demon as it
carries him and two baskets of soldiers from Elba back
to France. Behind him a skeletal horse gallops through
the air, with Death standing on its back, playing a
fiddle with a large bone as bow and saying, "Why D-
me I shall be as busy as a Bee". *BM Satires 12518.*
*Provenance: Alfred Brewis, Newcastle ship owner,
1912.*
Stock: **70119**

253. The Devil to Pay or Boney's Return from Hell-bay/Elba.

J.L. Marks Del. [n.d., 1815.]

Coloured etching. Sheet 230 x 330mm (9 x 13").

Trimmed within plate, mounted in album paper. £590

Napoleon stands in a longboat being rowed back from Elba by the Devil. He waves his bicorn hat as he shoots the dove of peace out of the sky. At the tiller is Death, holding an arrow with the Tricolore, saying 'A more expert hand at my Trade does not exist.' *BM Satires 12516. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70124**



254. [The Hundred Days] The Corsican and his Blood Hounds at the Window of the Thuilleries Looking Over Paris.

[Thomas Rowlandson.] Pub.d April 16th 1815 by R. Ackermann, N.º 101 Strand.

Rare coloured etching. 240 x 345mm (9½ x 13½").

Trimmed within plate, mounted in album paper at sides. £580

Napoleon leans on a balustrade marked 'More Horrors' & 'Death and Destruction', as a skeletal 'Death' gestures across the city. Behind is the Devil, with one arm around Napoleon, the other over Marshal Ney. *BM Satires 12529. Bonaparte & the British, Clayton & O'Connell, page 200. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70049**

255. The Corsican's last Trip, under the Guidance of his good Angel.

G Ck [George Cruikshank] Sculp. Pub.d by H.

Humphrey S.t James's Str- April. 16. 1815.

Etching. Sheet 220 x 275mm (8¾ x 10¾"). Trimmed within plate, mounted in album paper at edges. £490

A winged demon helps Napoleon step from Elba to the throne of France, on which sits a crown and sceptre. A small dog, its collar inscribed 'Tal[eyrand]', barks at Napoleon from under the throne as a vulture-like eagle lunges as a dove of peace sitting on the backrest. *BM Satires 12530. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70121**

256. John Bull in Alarm; or, Boney's escape, and A Second Deliverance of Europe. A New Song to an Old Tune.

[George Cruikshank] London: Published at 98,

Cheapside [by John Jones, n.d., 1815].

Etching with letterpress, watermark J. Whatman 1811. Sheet 415 x 255mm (16¼ x 10"). Stains, repaired tear, mounted in album paper at edges. £490

A Broadside satire of Napoleon's return from Elba.

Supported by troops and a demon, he kicks Louis XVIII from the ceremonial dais and exchanges his hat for the crown. Taking a bag of loot, Louis runs to the ranks of the Allied armies for help. *BM Satires 12534. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70120**

257. The Phenix of Elba resuscitated by Treason.

G Cruikshank fc.t. Pubd May 1.st 1815 by W N Jones Newgate St.

Coloured etching. Sheet 240 x 340mm (9½ x 13¼").

Trimmed within plate, mounted in album paper at edges. £480

A phoenix with Napoleon's head rises from a steaming cauldron as a witch-hag utters an incantation and drips blood into it. Above is Fate, offering Napoleon either a crown or death, by noose or guillotine. Top right, the grandees at the Congress of Vienna are compared to the moneylenders in the Temple of Solomon, and Wellington races from Vienna back to Belgium as Louis XVIII rides the other way. Top left Castlereagh approaches the Prince Regent, absolving himself for the fact that the proposed treaty made the French welcome Napoleon's return. *BM Satires 12537. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70122**

258. Escape of Buonaparte from Elba.

[after George Cruikshank.] Pub: by Sidebotham Nassau St. [Dublin, n.d., 1815].

Coloured etching, sheet 230 x 325mm (9 x 10¾"). On paper watermarked '1813.' Trimmed within plate, mounted in album paper. £420

Napoleon flies from Elba on the shoulders of a winged demon, which carries two baskets of soldiers. Behind a skeletal Death capers on the back of a skeleton horse, plating a fiddle with a bone.

A reversed Irish copy of a plate by George Cruikshank. *See BM Satires 12518 for the original, with an extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70155**

259. Preparing for War.

G. Cruickhank fec.t. Pub.d by M Jones N.º 5 Newgate Street June 1.st 1815.

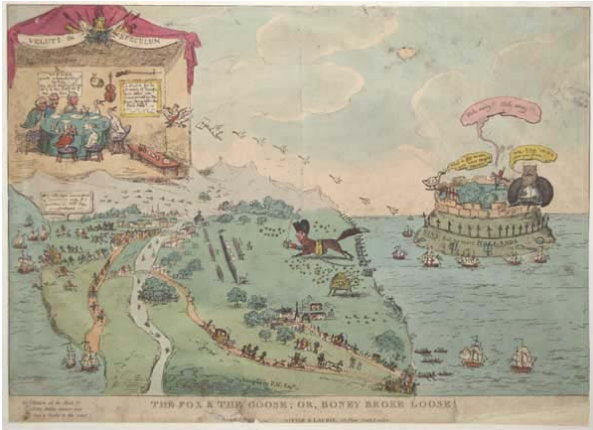
Fine coloured etching. Sheet 205 x 500mm (8 x 19¾"). Trimmed within plate, folds as issued, mounted in album paper at edges. £380

John Bull as a bull, about to be sacrificed on a pyre dedicated to the Bourbon cause, with Chancellor of the

Exchequer Vansittart wielding an axe inscribed 'New War Taxes. To the right is Napoleon, back from Elba, shouting 'Let loose the dogs of war'.

Published in 'The Scourge'. *BM Satires 12550, with extensive description. See BM Napoleon & The British, Clayton & O'Connell, No. 142, page 208.*
Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: **70138**



260. [Escape from Elba] The Fox & the Goose; or, Boney Broke Loose!

Designed by P.H. Esqr [George Cruikshank].
 Published March [17,] 1815. by Whittle & Laurie, 53 Fleet Street, London.
 Rare coloured etching. 265 x 370mm (10½ x 14½").
 Trimmed to printed border on three sides, damage to inscription area, affecting publication line, mounted in album paper at sides. £280

A fox with Napoleon's head lands in France, sword in hand, saddlebags marked '400,000' (the number of gold 'Napoleon' coins he reportedly took to Elba), prompting a mass exodus of Royalists and British tourists. Top left an inset resembling a theatre stage shows the leaders at the Congress of Vienna, including Wellington, as birds with human heads. *BM Satires 12506, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70102**

261. Agli Martiri della Verita.

[Italian, c.1815.]

Rare etching. Sheet 160 x 130mm (6¼ x 5¼").
 Trimmed within plate, mounted in album paper at edges. £220

"To the Martyrs of Truth".

A satire of the fall of Napoleon, with a medallion portrait in profile, his head covered with a veil. Underneath is a scene with a table around which stand Death, the Pope and other figures. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70112**

262. La Paix de l'Europe.

Beaublé inv.t. Desrais del. Tassart sculp.t. [A Paris chez Beaublé Graveur de Roi, rue St Severin, N° 18.] [n.d., c.1815.]

Rare engraving. Sheet 195 x 170mm (7¾ x 6¾").

Trimmed close to image, loing title, three verses and publication line. £180

Napoleon Bonaparte is pushed from his throne by a hand extending from clouds, as bolts of lightning snap his sceptre and knock the crown from his head. The Devil reaches up from the inferno to drag him to hell, as an angel brings peace.

Stock: **70063**

263. A Review of the New Grand Army.

[Deamon of War Presiding over the Tyrant.]

[by William Heath?.] [n.d. c.1815]

Etching with fine hand-colouring, album sheet 250 x 335mm (10 x 13¼"). Trimmed inside platemark. Laid on album paper at edges. Damaged corners. £140

Satire on Napoleon's resurgence in the 'hundred days' between his escape from Elba and the Battle of Waterloo. He is at the centre of the image, flanked by a 'Butcher from Elba' and 'Capt of Starved Banditty' (possibly intended for Murat). Behind him are the devil and death, with the 'Deamon of War' looming over them waving a tricolour flag inscribed 'We Come to Redress Grievances'. An army behind chant 'Vive la Emperor' [sic]; right foreground 'horsemeat Balls for the Lads of Paris' (to surrender of Paris led to Napoleon's initial abdication). *BM Satires 12548. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70078**

264. Three & the Duce a drama, as performed in Russia.

W. Heath. [n.d. c.1815]

Hand-coloured etching, sheet 170 x 105mm (6¾ x 4¼"). Trimmed within plate. £140

Part of a set of four scenes on one sheet designed to be cut individually and sold seperately.

This one satirises Napoleon's defeat in Russia. Two Russian soldiers hold a very short Napoleon, while a little winged devil smiles and waves from behind. *BM Satires undescribed. See BM 1948,0214.792. See [Ref: 70093] for one with different colouring.*

Stock: **70092**

265. Three & the Duce a drama, as performed in Russia.

W. Heath. [n.d. c.1815]

Hand-coloured etching, sheet 170 x 105mm (6¾ x 4¼"). Trimmed within plate. £45

Part of a set of four scenes on one sheet designed to be cut individually and sold seperately.

This one satirises Napoleon's defeat in Russia. Two Russian soldiers hold a very short Napoleon, while a little winged devil smiles and waves from behind. *BM Satires undescribed. See BM 1948,0214.792. See [Ref: 70092] for one with different colouring.*

Stock: **70093**

266. **Monument to Napoleon.**

[George Cruikshank.] [n.d., c.1841.]

Coloured etching. Sheet 150 x 90mm (6 x 3½").

Trimmed within plate, mounted in album paper at edges. £90

Napoleon as a skeleton in hat and books, with a sword, standing on a pyramid of skulls with two French standards. See *BM 1891,1116.179*, for a graphite study of the print. Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70146

267. **[The English Dance of Death.] The Dangers of the Ocean Oer, Death Wrecks the Sailors on the Shore.**

[after Thomas Rowlandson.] London, Pub. May, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼").

Trimmed within plate. Time staining. £60

At the edge of the sea, Death sits on a rock, resting his chin in his hands with his elbows on his knees, and gazes at two sailors seated and leaning against another rock amid the wreckage of their ship. Its masts protrude from the water behind them. The sailors face Death boldly, resigned to a sailor's death as an end to their misery.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires 12427. Abbey Life 263.19.*

Stock: 70194

268. **A charm for a democracy, reviewed, analysed & destroyed Jan'y 1st 1799 to the confusion of its affiliated friends.**

[After Thomas Rowlandson] Publish'd February 1st 1799 by [Wright's name erased] for the Anti Jacobin Review. by J Whittle Peterborough Court Fleet Street. Etching with fine hand colour. Sheet 305 x 460mm (12¼ x 18"). Trimmed within plate. Vertical crease as normal in centre where previously folded. £320

Satirical illustration from the 'Anti-Jacobin Review' (vol. ii, frontispiece) depicts a chaotic, hellish scene titled the Cave of Despair, where radical political figures are shown as demonic conspirators. A divine light from above drives away evil, symbolizing divine intervention against revolution and sedition. Three robed figures (wizards) prepare a grotesque potion in a cauldron inscribed with names and symbols of rebellion, such as Kosciuszko's blade (1746-1817) and Fox's (1749-1806) fur, while the Devil and a monster watch approvingly. Pamphlets promoting radical ideas like atheism, sedition, and insurrection fuel the flames beneath the cauldron, added by figures like Horne Tooke (1736-1812). A grim procession of opposition politicians, including Fox, Erskine (1750-1823), Tierney (1761-1830), and Thelwall (1764-1834), file into the cave, each uttering phrases of regret or defiance. Above them, the King (1738-1820) and ministers like Pitt (1759-1806) and Grenville (1759-1834) appear in divine light, symbolizing order and justice. Meanwhile, defeated demons including

Robespierre (1758-94) and Voltaire (1694-1778) flee, and an ape dressed as a newsboy (symbolizing the radical press) sounds his horn, spreading seditious ideas. The scene is a visual condemnation of revolutionary ideology, radical journalism, and political opposition, portraying them as part of a satanic conspiracy against Britain. *BM Satires 9345.* Stock: 67299



269. **Phaeton alarm'd! "Now all the horrors of the heav'ns he spies, "And monstrous shadows of prodigious size, / That, deck'd with stars, lie scatter'd o'er the skies. / "Th' astonish'd youth, where-e'er his eyes could turn, "Beheld the universe around him burn: "The world was in a blaze!" - See, Ovid's Metamorphoses.**

J.s Gillray inv.t & fec.t. London. Publish'd March 22.d 1808. - by H. Humphrey 27 St James's Street.

Coloured etching. Sheet 335 x 375mm (13¼ x 14¾").

Trimmed into plate, folded, mounted in album paper at edges. £1500

A satire of the political situation in 1808, during the Napoleonic Wars. Foreign Secretary George Canning is depicted driving the Chariot of the Sun (the Ministry) across the sky to destruction, threatened by the various factions (shown as constellations), watched by Pitt (as Phaeton's father Apollo) in a shroud. Below is the Earth in flames, with Napoleon riding Ursa Major. American interest. *BM Satires 10972, with extensive description. See Tim Clayton Gillray page 323/4/5, No.203. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70133

270. **The Glorious Verdict of Cold Bath Fields; or, a Hard Pull for Justice. The Political Drama. No.7.**

Printed and Published by G. Drake, 12, Houghton Street, Clare Market [c.1833]

Wood-engraving, sheet 280 x 440mm (11 x 17¼").

Creases and staining; holes; Centre crease as normal..

£110

On 13 May 1833 young radicals clashed with police in the Coldbath Fields Riots in Clerkenwell, London

during protests against the 1832 Reform Act (which, the demonstrators argued, didn't go far enough). Three policemen were stabbed during the clashes, one of whom later died, and in an inquest into the death, a jury of local shopkeepers and householders returned a verdict of Justifiable Homicide, arguing that the violence was provoked by the police's aggressive handling of the protest.

In this print the jury (on the left) are involved in a tug-of-war against politicians, a judge- and the devil. Woodcut satire from 'The Political Drama', a series of 131 satires produced between 1833 and 1835 by Charles Jameson Grant (1830-52, fl.).

Stock: 45879

271. [A True Copy of the Journal of the High Court of Justice for the Tryal of King Charles I] [Cromwell's Car]

[Printed by H C for Thomas Dring at the Harrow at the corner of Chancery Lane and Fleet Street, 1684]
Engraving, sheet 280 x 175mm (11 x 7"). On 17th century watermarked paper. Trimmed within plate and laid on album paper.

£160

Allegorical frontispiece to John Nalson's, "A True Copy of the Journal of the High Court of Justice for the Tryal of King Charles I."

satire representing the Interregnum, with Oliver Cromwell depicted in armour and with wolf-like limbs, riding in a chariot drawn by two flame-breathing griffins and driven by a female devil. On his sword is a pair of scales in which feathers labelled 'Liberty' outweigh the crown, church, sceptre and orb. At his feet kneel three crowned, manacled women representing England, Scotland and Ireland, while Cromwell seizes England's crown and a small devil holds the Commonwealth coat of arms. Beneath the chariot wheels lie the bodies of Charles I and Justice. Behind, a chained winged figure is imprisoned, while a ruined mansion, wolves pursuing sheep, and a hawk attacking a bird escaped from a cage complete the scene. *Bm Satires* 743.

Stock: 70096

272. [Charles James Fox.] le Diable-Boiteux, _ or _ The Devil upon Two Sticks, conveying John Bull to the Land of Promise. _ Vide le Sage.

J.s Gillray inv.t & fec.t. Publishd Feb.y 8t.h 1806 - by H. Humphrey - 27 St James s Street London.
Coloured etching. 345 x 250mm (13½ x 9¾"). Tear taped, staining.

£380

Charles James Fox is depicted as the Devil, with wings marked 'Honesty' and 'Humility', cloven hoofs, crutches with the heads of Sidmouth and Grenville, a bonnet rouge with the Prince of Wales' feathers and a cape marked 'Loyalty, Independence and Public-Good'. He propels himself over the skyline of London towards a Carleton House (home of the Prince) in the clouds. In front of the house are three scenes: 'Liberty', with Sheridan and the Prince gambling with dice; 'Chastity', with the Prince and Mrs. Fitzherbert embracing on a sofa; and 'Temperance', with men drinking to excess. A fat 'cit' John Bull hitches a ride, clutching fox's cape.



A satire on the allegation that the new Ministry was subservient to the Prince of Wales, not the King. *BM Satires* 10525.

Stock: 63382

273. Hallet's Hint, or Cheap traveling for Berkshire electors.

[The Satirist] [n.d. c.1812]

Etching and aquatint, plate 195 x 370mm (7¾ x 14½"). Small margins. Staining. Folds as issued. Rough right edge.

£160

Plate from the 'Satirist', x. 315.

A satire on Mr. Hallett's circular to the electors of Berkshire, in which he announced that he would not canvass personally but asked for their support. A procession of ragamuffins, some riding broomsticks, advances towards a signpost marked 'To Reading', on which the Devil sits pointing the way. They wave their hats and cheer 'Hallet for ever'; one cries, 'By J—s I'm his home made freeholder Huzza', while another says, 'Ill register his deeds!'; to which the Devil replies, 'I have registered them already.' A better-dressed man leading the procession wears leg-irons, with a paper inscribed 'Newgate Callender' hanging from his pocket. Two braying asses join the march, while astonished spectators watch from behind a hedge and in the background. *BM Satires* 11875.

Stock: 70149

274. [A peep into the Cave of Jacobinism. Magna est Veritas et prævalebunt.] Anti-Jacobin Review & Mag.

[J.s Gillray invt & fec.t.] [London. Pub.d Sept.r 1.st 1798. by J. Wright 169, Piccadilly. for the Anti Jacobin Review.]

Etching. Sheet 180 x 250mm (7 x 9¾"). Trimmed to printed border on three sides, into image at bottom, losing title and inscriptions, folds, laid on album paper.

£130

'Truth' holds up a torch which illuminates a cave (left), causing 'Jacobinism', a creature with scaly legs and long serpent-like tail to recoil, dropping his pen and causing a mask to fall from his face. A heap of pamphlets, including 'Sedition' and 'Aanarchy', bursts into flame. *BM Satires 9243. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70166



275. The Mountebanks, Or Opposition Show Box.

Nathaniel NoParty Esq.r inv.t G Cruickshank Sculp.t.
Published Febury 1.st 1812 by M Jones 5 Newgate Street.

Etching, with hand-colour. Sheet 210 x 490mm (8¼ x 19¼"). Trimmed within plate on all sides. Folds as issued. Small tears to edges repaired with acid-free tape.

£280

Plate to the 'Scourge', iii, before p. 87.

The show-box is a little platform with four legs that resembles a tall table and has draperies partially covering its front. Opposition members are performing on this. 'Avarice—Treason' (left) and 'Impudence Apostacy' (right) are inscribed on the front legs. A lively thoroughbred horse with the Regent's head, with enormous facial hair, was attached to the platform by means of lead strings or bands that were fastened to the legs on the right and bare the words "Restrictions."

Father Time, however, has just sheared these, and the horse gallops off to the right. Richard Colley Wellesley, Marquess Wellesley (1760-1842) clad in an oriental ensemble and a jewelled turban, rides the horse. He holds the reins triumphantly above his head and waves the long, knotted lash of his whip in the direction of the stage he is leaving behind. He thrusts his left leg forward to allow George Canning (1770-1827) (right) to lick his toe obediently.

Charles Grey, 2nd Earl Grey (1764-1845) is seated on the edge of the platform, leaning forward to cover the eyes of a startled John Bull, who is standing below with his back to Grey, with a bandage bearing the words "Catholic Emancipation." John is a countryman wearing knee-high gaiters and a short smock. There's a dagger against his breast, maybe dropped from Grey's hand. Standing behind Grey is Samuel Whitbread II (1764-1815), a quack physician dressed in period attire, holding a sign that reads, "Infallible Panacea—Reform." He has medicine bottles in his coat pockets, one of which is marked, "Whitbreads intire." Behind him, a small Henry Petty Fitzmaurice, 3rd Marquess of Lansdowne (1780-1863) dances a Highland fling.

Richard Brinsley Sheridan (1751-1816) dressed like a clown, kneels on the left side of the platform. He holds a tumbler and uses a pipe to blow froth out of it, which rises as smoke with the words "Drury Lane Promises, Old Drury Promises" written on it instead of bubbles.

With their 'Token of English Credulity' pouches in hand, two vulgar would-be fashionables come forward to the platform to empty their coins into Sheridan's tumbler. A box labelled "State Box" sits to the right of the platform. Papers with the words "Corruption," "Reform," "Abuses," and "Catholic Bill" are projected from beneath the lid. William Wyndham Grenville, Baron Grenville (1759-1834), is seated atop a pile of coins and money bags bearing the inscription "16000 Sinecure." His massive rear is marked "Modesty," and he waves a large, heavily frayed piece of swirling drapery in the direction of the departing Regent. A dog with Sir Francis Burdett's (1770-1844) head jumps towards the horse and starts barking, "Bow woo woo woo," upending an overturned box that is lying on the ground between the platform and the horse's heels. The heads of a dog, a fox, and an ass protrude from the box on short posts.

The Right Hon Spencer Perceval (1762-1812), wearing his gown bends beneath the platform to light a barrel bearing the words "Stephens's Inflammable." "Here goes! for a Complete blow up." he declares. George Ponsonby (1755-1817) is reclining on the ground between John Bull and Perceval, clutching an upside-down bottle marked "Compassion for the Irish." *BM Satires 11846.*

Stock: 70087

276. The Mountebanks, Or Opposition Show Box.

Nathaniel NoParty Esq.r inv.t G Cruickshank Sculp.t.
Published Febury 1.st 1812 by M Jones 5 Newgate Street.

Etching, with hand-colour., watermark 1809; Sheet 210 x 490mm (8¼ x 19¼"). Trimmed within plate on all sides except left. Folds as issued. Holes in right where previously bound.

£240

Plate to the 'Scourge', iii, before p. 87.

The show-box is a little platform with four legs that resembles a tall table and has draperies partially covering its front. Opposition members are performing on this. 'Avarice—Treason' (left) and 'Impudence Apostacy' (right) are inscribed on the front legs. A lively thoroughbred horse with the Regent's head, with enormous facial hair, was attached to the platform by means of lead strings or bands that were fastened to the legs on the right and bare the words "Restrictions." Father Time, however, has just sheared these, and the horse gallops off to the right. Richard Colley Wellesley, Marquess Wellesley (1760-1842) clad in an oriental ensemble and a jewelled turban, rides the horse. He holds the reins triumphantly above his head and waves the long, knotted lash of his whip in the direction of the stage he is leaving behind. He thrusts his left leg forward to allow George Canning (1770-1827) (right) to lick his toe obediently.

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Stock: 70086

277. The Property Tax _ Civic Champions _ or the Darling in Danger. _ "Make not a City feast of it, to let the meat cool, ere we can agree upon the first cut." Timon.

[Charles Williams.] Pub.d Jan.y 2,d 1815 by W N Jones N.º 5 Newgate Street.

Coloured etching. Sheet 210 x 520mm (8¼ x 20½"). Trimmed by the binder, affecting title, original binding folds. £160

On the left a bear-like monster marked 'Property Tax' is driven from Guildhall by four Aldermen and Councillor Waithman with birch-rods. On the right the ghost of Pitt advances from the flames of Hell to defend the tax.

After the end of the Napoleonic War and the War of 1812 with America, campaigns against the continuation of the income taxes introduced to pay for the war began. *BM Satires 12452, with extensive description*.

Stock: 67163



278. A Second Sight View of the Blessings of Radical Reform. See page 418.

[Samuel de Wilde.] Published for the Satirist May 1st 1809 by S Tipper 37 Leadenhall Street.

Aquatint and etching. Sheet 195 x 360mm (7¾ x 14¼") Trimmed within plate, folds as issued, mounted in album paper at edges. £220

Britannia lies on the ground while a ruffian stabs her to the heart. Whitbread and Burdett apply firebrands to her skirt as Folkestone presses forward. Top right a winged demon with the head of Horne Tooke, hoofs and barbed tail, sits astride a guillotine. Above Britannia an eagle with the crowned head of Napoleon hovers menacingly. *BM Satires 11328, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70142

279. Opposition lights.

[Samuel De Wilde] Published for the Satirist Decr 1st 1808. by S. Tipper 37 Leadenhall Street.

Etching with aquatint, sheet Trimmed within plate. Folded as issued. £180

Plate from the 'Satirist', iii. 449.

Members of the Opposition are depicted as candles, lamps and other sources of light, each satirising their character or political role. From left to right: Lord Charles Kinnaird as a kitchen candle; Charles Grey as a flaming "firebrand"; Thomas Erskine as a vestal lamp; Samuel Whitbread II as a parish street lamp; Henry Petty-Fitzmaurice as a dim rush-light; Richard Brinsley Sheridan as a brilliant globe emitting rays, soon to be extinguished by Time; George Ponsonby as a dark lantern; Charles Howard Duke of Norfolk as a candle in tallow; William Windham as a gas light; Henry Temple, 2nd Viscount Palmerston as a collapsing candle; Burdett as a dim ignis fatuus carrying a lantern inscribed 'Horne'; and William Wyndham Grenville, 1st Baron Grenville as a Roman lamp hanging from the ceiling. The remaining Opposition members are destined to become "simple tapers."

The satire chiefly refers to Whitbread's educational scheme, introduced as part of his Poor Law Bill on 19 February 1807 and later made a separate bill. It proposed free parochial education for two years for children aged seven to fourteen whose families could not afford it. The measure passed its second reading but was rejected by the Lords and met considerable hostility in the country. *BM Satires 11056*.

Stock: 70100



280. **The Political Spider.**

Published for the *Satirist* Feb.y 1st 1812.

Etching and aquatint, sheet 205 x 365mm (8¼ x 14¼").
Folds as issued. Trimmed left and right within plate.

£180

Plate from the '*Satirist*', x. 61.

A satire on Samuel Whitbread's speech of 8 January, in which he predicted disaster in the Peninsula and advocated peace. Spencer Perceval, in his gown as Chancellor of the Exchequer, stands with legs astride, holding a large broom as he prepares to sweep away an immense spider's web. He declares, "Destroy his Web, his prophecy's in vain. The Creature's at his dirty work again," adapting (or misquoting) Pope's Epistle to Dr Arbuthnot (1734). The words 'Lies' appear eleven times across the web, alongside 'False Prophecies' three times. A large spider with Whitbread's head advances towards Perceval, while three human-headed insects are trapped in the web and a fourth, resembling Wardle, has fallen with broken wings. The insects include figures with long, jointed or striped bodies and projecting stings, a fly, Sir Francis Burdett, and a figure in a cocked hat, probably Lord Cochrane. Papers and an open book lie beside the web. To the right, a countryman in tattered clothes holds a frothing tankard and looks up in alarm, while a cheering crowd gathers behind the web. The Treasury is represented by a building behind Perceval at the extreme left. *BM Satires 11848.*

Stock: 70143

281. **The Convent Provided.**

Drawn on Stone for J.G.H. Esq.r By J. Connolly [after Samuel Hieronymus Grimm]. [n.d., c.1840.]

Scarce lithograph, sheet 255 x 240mm (14 x 9½").

Trimmed into image at sides, bottom left corner loss, nicks in edges, small glue stain. Very damaged. £190
Four monks in a monastery, gleefully welcoming a prostitute who has been smuggled in a sheaf of corn.

Stock: 70242

282. **[The English Dance of Death.] Though I may yield my Forfeit breath, The word of Life defies thee Death.**

[after Thomas Rowlandson.] London, Pub. March, 1. 1815 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼").

Trimmed within plate. Holes in bottom margin where previously bound, time staining. £30

A skeletal Death stands triumphantly in front of a gouty bishop holding a very long arrow in one hand

and an hourglass aloft in the other. Another clergyman looks on.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70210

283. **Transubstantiation - or Symptoms of Dictating - Cabaling - Conspiring - Ooverawing. &c. &c.**

Tho.s Jones fec.t. London Pubd May 25 1827 by S.W. Fores 41 Piccadilly.

Coloured etching. Sheet 240 x 325mm (9½ x 12¾").

Trimmed into plate, chips in edges, tear taped, stains.

£70

A satire of the tension between George IV and his government ministers over Catholic Emancipation. Those in support of the bill (including Canning and Brougham) are tied with a ribbon inscribed 'Bond of Union' on which the Pope pulls. Above their heads is Discord, a hideous hag with spiky webbed wings and with snakes for hair. Bottom right is a demon carrying a 'New Edition of the Book of Martyrs'. Behind the Inquisition is burning a martyr on a gridiron. *BM Satires 15400. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70165

284. **A paradise for fools; - a nocturnal trip-or- the disciple of Johanna benighted- vide Scourge N° xxxvi. Page 510.**

[Charles Williams] Pubd Sepr 1st 1814 by W, N, Jones N.o 5 Newgate Street.

Etching with fine hand-coloured aquatint, sheet 215 x 530mm (8½ x 20¾"). Trimmed within plate. Damaged. Loss and tear bottom right. £180

Plate from the 'Scourge', viii. 161.

A sequence of three designs mocking the prophecies and followers of Joanna Southcott (1750–1814), who claimed to receive divine revelations and attracted a large following in the early 19th century.

'The Summons to Paradise'. A man, woman and child look from a first-floor window as a man draped in a sheet and riding a braying, rose-wreathed ass declares himself the "holy angel" sent by Johanna Southcott to conduct the woman to heaven. Her husband looks on in confusion, while she joyfully believes the prophecy fulfilled. A startled man holding a candle remarks, "He be a Mortal rum looking Angel!", while a woman peers from the doorway and a cat watches from a wall.

'The Set-down'. The fat woman, in stays, petticoat and nightcap, kneels in a country lane as the man on the ass rides away, telling her that another heavenly messenger will soon arrive. An owl approaches, calling "Hoo Noo Noo ooo". Frightened and alone, she begins to suspect Johanna is an impostor and wishes she were home.

'The Return to Reason'. The woman begs her husband to let her in, but he insists she has already gone to heaven on one of Johanna's spiritual donkeys. Their child calls for "Mummy", while the man from the first scene tests the woman with a pitchfork, declaring, "I'll soon know if it be flesh and blood Measter!!" His wife

intervenes, concluding that Johanna has cheated her, and adds that their boy shall not be named Shilah John. *BM Satires* 12331.
Stock: 70097

285. The Tree of Life, which bear twelve manner of Fruits...

Printed for Carington Bowles, Map & Printseller, N.^o 69 in S.t Pauls Church Yard London. Published as the Act directs 25th Oct, 1772.
Scarce engraving with hand colour. 355 x 250mm (14 x 9¾"). Very damaged. £120
A satire on contemporary religiosity, with the traditional emblematic image of the Tree of Life bearing fruits carrying the names of virtues, with the symbol of the Trinity above and the 'New Jerusalem' behind. Bottom right is a door to the 'Bottomless Pit', with demons reaching to pull men into the flames.
An early state: the two examples listed in the BM were both published by Bowles and Carver. *BM Satires* 4571.
Stock: 70164

286. [The English Dance of Death.] When the old fool has drunk his wine And gone to rest, I'll be thine.

[after Thomas Rowlandson.] London, Pub. Aug.t, 1. 1814 at R. Ackerman's, 101 Strand.
Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. £45
A pretty young wife sits beside her aged, doting and wealthy husband, reading to him as he gazes contentedly at his glass. Death, leaning over a screen, fills the glass, while the young woman's left hand is held by a young officer leaning through the window at the right.
A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires* 12423.
Stock: 70190

287. [The English Dance of Death.] Her tongue & temper to subdue: Can only be perform'd by you.

[after Thomas Rowlandson.] London, [Pub. June, 1. 1814 at R. Ackerman's, 101 Strand]
Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate. Time staining. Repaired tears to edges. Trimmed. £45
A street scene in which Death drags a shrieking virago away from her husband's door. The husband stands holding a candle, with his pretty maidservant behind him, both evidently pleased by her departure. A watchman raises his lantern to stare at the scene, while in the background two women support a drunken man.
A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires* 12417. *Abbey Life* 263.9.
Stock: 70204

288. [The English Dance of Death.] Plutus commands, & to the Arms Of doting Age, She yeilds her charms.

[after Thomas Rowlandson.] London, Pub. Feb.y, 1. 1815 at R. Ackerman's, 101 Strand.
Coloured aquatint. Sheet 140 x 230mm (5½ x 9"). Trimmed within plate. Time staining. £60
An interior of a Church, a pretty young woman stands at the altar holding the hand of an ugly older gentleman. A skeletal bespectacled Death, wearing clerics robes, officiates the wedding.
A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.
Stock: 70192



289. Love Feast.

Thaumas Scrutiny Esq.e Fecit. Published for the Satirist. Oct.r 1.st 1808, by S. Tipper 37 Leadenhall Street.
Etching with aquatint, plate 185 x 335mm (7¼ x 13½"), with margins. On paper watermarked '1807'. Folds as issued. Small tear in one of the folds just touchng the plate. £260
Pl. from the 'Satirist', iii. 225.
A satire on the marriage of Calvinist preacher, William Huntington (1745-1813) on 15th August 1808, to the rich widow of Sir James Sanderson (1741-1798), so that gold replaces his former earnings as a coal-heaver. He had formerly (after seducing and deserting another young woman) had 'a connection' (i.e. married) Mary Short by whom he had thirteen children; she died from gin and chagrin at the intimacy from c. 1803 between Huntington and Lady Sanderson.
A "love-feast" is underway in a sparsely furnished room, illuminated by a torch that the Devil is holding above Huntington's bride's head. Huntington is holding the hand of a small woman who is staring at a picture (or mirror) that a "fat mid-wife" has held out to her. The picture features little imps or ragamuffins. The Devil offers a miserable literary hack a pair of breeches, while his ragged shirt and coat hang over his nude legs. With great pleasure, the latter accepts the breeches; from his pocket projects a paper: 'Huntington rescued from the Attack of the Satirist'. Hideous men and women can be seen on the left; one man is shown pouring a bottle's contents into the mouth of a woman who appears to be debauched. A woman holding an ugly baby is given a "Warrant f Bastardy" by a man. Demons are seen in the background emptying one sack

of coal and stuffing another full of gold. "Bank of Faith this Lucrative Concern to be Disposed of the Present Proprietor retiring from Trade" is written on a placard that is attached to the wall. *BM Satires 11083*.

Stock: 62310



290. **Le Charletan Politique ou le Léopard Apprivoisé.**

[Antoine Denis Chaudet] [n.d., 1794.]

Fine & scarce coloured etching. 475 x 610mm (18¾ x 24"). Trimmed within plate, into printed border at top.

£3000

An unusually large satire, with a French attack on the British Royal Ramily.

French sans-culottes steal the trade goods that form the foundation of a platform on which a leopard representing England stands. On the leopard's back are the Royal Family, with King George depicted as an imbecile, with Queen Charlotte, the Duke and Duchess of York and the Prince of Wales. On the leopard's tail are nine more of the king's children, all with ass's ears. Pitt the Younger stands on stilts, holding the leopard's nose, with one sans-cullote sawing at a leg.

As well as a caricaturist, Antoine Denis Chaudet (1763-1810) was a painter and sculptor. The first of the three statues of Napoleon topping the Colonne Vendôme in Paris was his work. *BM Satires 8517*.

Provenance: Alfred Brewis, Newcastle ship owner, 1912.

Stock: 70135

291. **Ecclesiastical and Political, state of the Nation.**

[James Gillray inv & fec.t.] Published June 2nd 1780 by W.[...] Printseller [...].

Coloured etching 345 x 250mm (13½ x 9¾"). Frame measures 485 x 385mm (19 x 15¼"). Publisher's name burnished from plate. Laid down. Unexamined out of frame.

£750

A satirical scene depicting George III guiding a plough which is drawn by a snorting bull, he is blindfolded and wears a crown and the garter ribbon, from his pocket hangs a fragment of "Magna Charta".

Lord North rides on the bull, urging him forward with a whip, attached to his shoulders is a knapsack or bundle inscribed "Ways & Means". Another man goads the bull with a spear. A Scot in highland dress, probably Gordon, tugs violently at the bull's harness,

trying to pull it back; two other men who have been tugging at the bull have fallen to the ground and the wig of one has fallen off.

The bull is advancing towards the "River Tweed" on the farther side of which are a large thistle and some fir trees on a hill.

In the foreground lies a sleeping bishop, his head on his hand, holding a crozier, and leaning on a book and a "Map of Bishoprick". Behind him and the king a Jesuit, a Catholic priest, and a monk are sowing in the ground which has been already ploughed. Above their heads the Pope is seated on clouds which are supported by a swarm of demons and imps. He wears his triple crown, a royal crown is suspended over his head; in his right hand is a crozier to which are attached keys, in his left hand is a sheaf of thunderbolts. At his side is an inverted cornucopia, pouring out documents inscribed "Absolutions", "Persecutions", "Releases from Purgatory", "Pardons for Money", "Excommunications", "Curses on Heriticks", "Indulgences", "Bulls", "Confessions". Truth, an almost nude female figure, stands upon clouds (right) surrounded by a glory of rays; on her breast is a face surrounded by rays. She holds up a large scroll inscribed "40000 English Protestants burnt at Smithfield in the reign of Queen Mary. Gunpowder Plot or an attempt to blow up the Parliament House Protestants massacred at Paris, in the Vallies of Piedmont. Tortures of the Inquisition." *BM 5678*.

Stock: 66038

292. **The R-g-ncy. park.**

C.J fecit. Published September 1st 1813 by M. Jones 5 Newgate Street.

Hand-coloured etching, sheet 290 x 460mm (11½ x 18½"). Trimmed to plate on right. Damaged & loss on right & left.

£130

Plate from the 'Scourge', vi. 173.

The print presents a satirical 'zoological' portrait of the Regent's Park, with political and public figures depicted as animals, accompanied by verses published in the magazine between September 1813 and March 1814. The principal target is the Prince Regent, George IV, depicted as the 'Old Buck', alongside his brothers, supporters and Queen Charlotte, while particular hostility is directed towards Caroline of Brunswick, Princess of Wales, John Scott, 1st Earl of Eldon, and Lady Douglas.

Among the numerous figures are William, Duke of Clarence as a sea calf, Edward, Duke of Sussex as a sloth, Ernest Augustus, Duke of Cumberland as a swordfish, George Canning as a cuckoo, Robert Jenkinson, 2nd Earl of Liverpool as a boa constrictor, Robert Stewart, Viscount Castlereagh as a wolf, and William Wyndham Grenville, 1st Baron Grenville, Charles Grey, 2nd Earl Grey, and Henry Vassall-Fox, 3rd Baron Holland as a fox, weasel and mole. Frederick, Duke of York appears as a penguin confronted by Mary Anne Clarke as a sphinx, while Charles Kirkpatrick Sharpe appears as a monkey. Lady Hertford appears as a hind beside the Regent, with Queen Charlotte as a hyena and Francis Ingram-Seymour-Conway, 3rd Marquess of Hertford as a

reindeer. Richard Wellesley, 1st Marquess Wellesley is a goat, Edward Law, 1st Baron Ellenborough a hog, Sir Vicary Gibbs a ferret, and John Scott, 1st Earl of Eldon a carrion crow. Henry Brougham appears as a terrier beside Lady Douglas, while Sir Francis Burdett, 5th Baronet is a bull-calf and Samuel Whitbread a lion. Caroline of Brunswick, Princess of Wales is represented as a crowned white doe, accompanied by Princess Charlotte of Wales as the 'Kidling'. Other figures include Nicholas Vansittart, 1st Baron Bexley as a Dutch pug, John Coates as a fighting-cock, John Douglas, 2nd Baron Glenbervie as a woodpecker, William Schaw Cathcart, 1st Earl Cathcart as an owl, and Frederica Charlotte Ulrica, Duchess of York as a pheasant. Above the central group, Sir Samuel Romilly appears as a golden eagle beneath the sun labelled 'Truth', contrasted with George Rose as a large bird inscribed 'Navy Treasury'.

At the centre, a table supporting a decanter bearing the Prince Regent's head is surrounded by his sycophants: John McMahon as a jackal, Colonel Benjamin Bloomfield as a poodle, Sir Bate Dudley as a mongrel cur, Richard Brinsley Sheridan as a begging spaniel, Francis Rawdon-Hastings, 1st Marquess of Hastings as a kingfisher, and Sir Thomas Tyrwhitt as a titmouse. The group is enclosed by the mocking inscription 'WE PRAISE THEE O PRINCE WE ACKNOWLEDGE THEE TO-BE THE OLD BUCK.' *BM Satires 12081*.
Stock: 70101

293. **Le Sort des Artistes. No XXVII**

[after Nicolai Abildgaard.] [n.d., c.1800.]
Coloured etching. Sheet 160 x 220mm (6¼ x 8¾").
Trimmed within plate, folds, laid on album paper. £90
"The Fate of Artists." An artist sits with his fingers in his ears trying to block out the chatter of the ignorant public and self-appointed critics (some with the heads of donkeys and sheep, as well as a goose and turkey) as the Roman goddess Minerva looks on.
Stock: 70172

294. **Voici L'Anglais. L'Anglais né Libre.**

A Paris, Chez les Mde. de Nouveautés [n.d. c.1820].
Very rare aquatint. Sheet 360 x 270mm (14¼ x 10½").
Trimmed and laid on sheet. £380
'Here is an Englishman. The Englishman is not free.' A man stands in shackles, hands tied behind his back and a padlock holding his lips shut. A paper on the ground reads "Assassinats de Manchester impunu", a reference to the Peterloo Massacre of 1819.
A pair to 'Voilà le Français. Le Français Constitutionnel quand même'.
Stock: 12980

295. **Masquerading at the Argyle Rooms**

[Henry Thomas Alken.] [London: William Sams, 1822.]
Coloured etching. Sheet 155 x 235mm (6 x 9¼").
Trimmed, laid on album paper. £95
Dashall Lubin, a baronet from the country, visits a masquerade at the Argyle Rooms in London. Around him are people dressed as Death, the Devil, a monk, milkmaid and fat friar.

From 'Fashion and Folly: or the Buck's Pilgrimage', a satire on young nabobs.

Stock: 70173

296. **The Tailors War. Being a New System of Cutting In The Trade! When Snip meets Snip them comes the Tug of War!**

[Charles Jameson Grant] [n.d., 1834. only a part ?]
Coloured lithograph. Sheet 195 x 260mm (7¾ x 14¼").
Trimmed to printed border, laid on album paper. £65
A battle between low-paid journeymen tailors and the Union of Master Tailors, with each fighter riding a goose (another name for a hot iron). It is a satire of the London Tailor's Strike of 1834, in which 20,000 workers downed tools, making it one of the largest early labour protests. The same year the Tolpuddle Martyrs were sentenced to transportation to Australia.
Stock: 70176

297. **Modern Idolatry - or- Editors and Idols.**

[Charles Williams] London Pub.d April 1st 1814 by W N Jones N° 1 Newgate Street.

Coloured etching. Sheet 210 x 525mm (8¼ x 20¾").
Folded as issued, trimmed within plate and mounted in album paper at sides, splits in fold and tear with old repair. £160

A collection of editors and newspaper proprietors sit at writing desks next to statues of their idols.
At the centre is Peter Street of 'The Courier', under a demonic Mammon holding money bags, relating to the fake news that Bonaparte had been killed, deployed as a Stock Market fraud. The other idols are Bellona (Roman goddess of war), Marquis Wellesley in oriental dress, Prime Minister Lord Liverpool, The Prince Regent, Napoleon and Sir Francis Burdett. Looking on in John Bull and a statue of 'Pax'. *BM Satires 12207, with extensive description. Bonaparte & the British, Clayton & O'Connell, no. 139, page 205. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: 70056



298. **[Thomas Cochrane, 10th Earl of Dundonald] Gambling in the Stocks. Satirist April 1st 1814.**

G. Cruikshank fec.t.
Coloured etching. Sheet 190 x 355mm (7½ x 14").
Trimmed within plate, repaired tears, folds as issued, mounted in album paper at edges. £360
Four men in two double-stocks gamble together.
Thomas Cochrane, 10th Earl of Dundonald, plays dice with the Prussian De Berenger, who whom he was

accused of manipulating the Stock Market with false news of Napoleon's death. Image of stock rigging. In the background a bull with a man's face and branded 'J B' for John Bull has tossed a little Napoleon high in the air so that he is about to fall on the spear of a grimly expectant Cossack.

Cochrane was an inspiration for both Horatio Hornblower and Jack Aubrey, 'Master and Commander') *BM Satires 12209, with extensive description. Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70141**



299. [The Wanstead Heiress] Princely piety, or the worshippers at Wanstead.

G. Cruikshank fec.t. Published December 1st 1811 by M Jones 5 Newgate Str.t.

Etching. Sheet 200 x 410mm (8 x 16") Trimmed within plate, small hole in centre, laid on album paper at edges. £220

Catherine Tylney-Long (1789-1825), heiress to the 4th Earl of Plymouth with his estate at Wanstead, stands on a platform with steps inscribed with the stages of a woman's life. She and her wealth are protected by a skeletal Death, who uses his spear to ward off her suitors. On the right is the Duke of Clarence, who hoped to pay off his enormous debts with her money. His former mistress Mrs Jordan, empties a chamber pot (known as a 'Jordan') full of his children over his head. By his side is the Hungarian Baron Ferdinand de Geramb, show here as Napoleon's spy, exchanging 'Secret Intelligence' for gold. *Provenance: Alfred Brewis, Newcastle ship owner, 1912.*

Stock: **70140**

300. [The English Dance of Death.] Here Honour, as it is the mode, To Death consigns the weighty load.

[after Thomas Rowlandson.] London, Pub. Jan.y, 1. 1815 at R. Ackerman's, 101 Strand.

Coloured aquatint, pt Whatman watermark [18]14. Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate losing some of the title, time staining. Holes in top margin where previously bound. £35

A fatal pistol duel in a park, where a skeletal Death eagerly drags away a fallen, wounded duellist before his doctor can intervene. The seconds and opponent look on.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: **70228**

301. [The English Dance of Death.] This is a very break Neck Heat: And Squire Jockey you are beat.

[after Thomas Rowlandson.] London, Pub. Jan.y, 1. 1815 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼"). Trimmed within plate, time staining. Holes in top margin where previously bound. £40

A skeletal Death rides on horseback alongside a frantic jockey toward the betting post on a racetrack, while people play lotto in the foreground.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: **70227**

302. [The English Dance of Death.] On the frail Ice, the whirring Skate Becomes an Instrument of Fate.

[after Thomas Rowlandson.] London, Pub. March, 1. 1815 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 140 x 225mm (5½ x 8¾"). Trimmed within plate. £60

A skeletal Death holding an arrow and hour glass, slips on the ice, around him people have fallen whilst ice skating and are going through the cracks in the ice.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: **70183**

303. [The English Dance of Death.] Such mortal Sport the Chase attends: At Break-Neck Hill, the Hunting Ends.

[after Thomas Rowlandson.] London, Pub. May, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 145 x 235mm (5¾ x 9¼"). Trimmed within plate, time staining. Repaired tears to edges. Holes in bottom where previously bound. £30
Set against a mountainous landscape with water in the distance, Death, mounted on a skeleton horse, gallops over a cliff alongside a falling huntsman, apparently delighting in his fate. Two men on horseback at the summit desperately try to rein in their horses, while below, hounds bring down a stag.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires 12413.*

Stock: **70202**

304. The Alchemist. He's in Belief of Chymistry, so bold,/ if his Dream last, he'll turn the Age to Gold.

Teniers pinx.t. W. Baillie sculp.t. Early impression Etching. 220 x 190mm (8¾ x 7½"). Thread margins. £260

An alchemist in his workshop, using bellows to make his fire burn hotter, etched by Captain William Baillie

(1723-1810) after David Teniers the younger (1610-90).

Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Stock: 55334

305. Cranium Draconis Carpathici in Naturali sua Magnitudine Delineatum. Ad Obs. CLXX.

P. Kilian f. [after Heinrich Vollgnad]. [n.d., c.1676.] Engraving, 265 x 435mm (10½ x 17"). On 17th century watermarked paper. Trimmed into plate at bottom, tears, creases and folds as issued £120

An illustration of a "Skull of a dragon from the Carpathian Mountains in natural size", but in fact the skull of the extinct cave bear (*Ursus spelaeus*).

Stock: 70179



306. Mr Henderson in the Character of Macbeth.

Painted by George Romney. Engraved by John Jones. Publish'd as the Act directs Decr. 1st. 1787, by J. Jones, Engraver No. 75, Great Portland Street. Mezzotint, 455 x 540mm. Trimmed to platemark lower left. £420

Portrait of John Henderson (1747 - 1785) as Macbeth, looking over his left shoulder at the Three Witches. A procession passes across the landscape in the distance. *Chaloner Smith: 37, II.*

Stock: 8339

307. Mrs Knight a famous Singer & Favourite of King Charles the 2d. L'Collectione J. Ellys. Price 2 Shill.

G. Kneller Eques, pinx. J. Faber fecit, 1749. Rare mezzotint 350 x 250mm (13¾ x 9¾"). Thread margins. Nicks to bottom margin. Light staining. £230 A portrait of singer Mary Knight, a well known singer and mistress of Charles II, shown kneeling before a crucifix. CS 210 i of ii. Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 70079

308. Sancta Maria Magdalena.

G. Kneller Eques, pinx. J. Faber fecit, 1755. Sold by J. Boydell Engraver in Cheapside London.

Rare mezzotint 350 x 250mm (13¾ x 9¾"), with large margins. Nicks to margins. Creasing and abrasions. £90 A portrait of singer Mary Knight, a well known singer and mistress of Charles II, shown kneeling before a crucifix. CS 210.

Stock: 70080

309. [A Midsummer Night's Dream] Titania. Puck. What Hempen Home-Spuns Have We Swaggering Here... From the original picture in the possession of William Chamberlayne Esq.r to whom this print is respectfully inscribed by His most obliged & obedient humble Servant, Henry Thompson.

Painted by Henry Thomson R.A. Engraved by W. Say, Engraver to H.R.H. the Duke of Gloucester. London Published March 21, 1814 by T. MacDonald, 39 Fleet Street.

Colour-printed mezzotint. 620 x 415mm. Framed.

Trimmed within platemark at bottom. £520



A scene from 'A Midsummer's Night Dream', with Titania asleep, watched by Puck. In the background is Bottom with an ass's head. Ex: *Collection of the Hon. C. Lennox-Boyd.*

Stock: 7112

310. Helena and Hermia. From A Midsummer Night's Dream. Premium Plate to Subscribers to "The Art Journal", 1899.

EJP 1899. Painted by Sir Edward John Poynter, P.R.A. Etched by W. Heydemann. Copyright 1898. Published by H. Virtue & Co. Limited, London.

Etching. 450 x 510mm (17¾ x 20"), with large margins. Foxing.

£190

The two female romantic leads from Shakespeare's 'A Midsummer Night's Dream', seated together discussing an embroidery.

This etching is taken from the first of two versions in oil by Edward John Poynter (1836-1919); the second, dated 1901, is in the Art Gallery of South Australia.

Stock: 52195

311. [Helena and Hermia. From A Midsummer Night's Dream.]

EJP 1899. Edward John Poynter. W. Heydemann [pencil signatures.] Copyright 1898. Published by H. Virtue & Co. Limited, London.

Etching on vellum, artist's proof before title. 450 x 510mm (17¾ x 20"), with large margins. Mint. £490
The two female romantic leads from Shakespeare's 'A Midsummer Night's Dream', seated together discussing an embroidery.

This etching is taken from the first of two versions in oil by Edward John Poynter (1836-1919); the second, dated 1901, is in the Art Gallery of South Australia.

Stock: 52194

312. Macbeth.

Sir Joshua Reynolds Pinxt. S.W. Reynolds Sculpt. [n.d., c.1825.]

Mixed media, 230 x 260mm. 9 x 10¼". £140

William Shakespeare's Macbeth, seen from the back, faces the witches and the apparitions. By his feet, inside a coiled snake, stand a small bloody child and a child wearing a crown and holding a tree. Behind them are the kings, one holding a mirror, and a large figure of a soldier, pointing; the witches sit on the far right, Hecate in the middle, with her forefinger pointing upwards.

For Samuel William Reynold's (1774 - 1835)
'Engravings from the Works of Sir Joshua Reynolds'.
Whitman: Appendix, pg. 149, 56.

Stock: 9567

313. Pollock's Characters & Scenes in the Silver Palace or The Golden Poppy.

London. Published by B. Pollock, 73, Hoxton Street [n.d., c.1880].

Six coloured etchings. Each 170 x 210 (6¾ x 8¼"). Laid on card. £320

A set of six numbered plates of characters in 'The Silver Palace or The Golden Poppy' an act spectacle originally described as a 'masque or water pageant' with water nymphs etc.

First published c.1834; Pollock took over the business of his father-in-law John Redington in 1876. See *V&A E.2449-1924*.

Stock: 70245

314. Sprite. N.º 38.

London Published by J. Redington, 73, Hoxton Street, Formerly called 208 Hoxton Old Town. [n.d., c.1849.] Coloured etching. Sheet 215 x 175mm (8½ x 7"). £70

A fantastical character with pointed ears.

John Redington published toy theatres; this seems to be a figure to be cut out and mounted on board for use with the theatre.

Stock: 70244

315. [Songsheet.] Macbeth. Transposed by C.W.Glover.

J.Brandard, del et lith. M&N.Hanhart Chromo Lith. [n.d., c.1850.] London; Leoni Lee & Coxhead, Music Sellers to her Majesty, Queen Victoria, 48, Albemarle St.

Coloured lithograph. Sheet 355 x 260mm (14 x 10¼"). £130

Songsheet for Macbeth, depicting various scenes in the play in vignettes in each corner. The centre image shows Act 3, scene 4 of the play, in which Macbeth is horrified as he sees Banquo's ghost, while Lady Macbeth stands by him before she sends the guests away.

Transposed by Charles W.Glover (1806-1863), English violinist and composer.

Stock: 68713



316. [Music cover for the 'Oberon Quadrille']

J. Brandard. M. & N. Brandart, Imp.t. [n.d. c.1843.] Tinted lithograph. Sheet 305 x 235mm (12 x 9¼").

£160

Oberon stands above two sleeping soldiers, with Titania playing a lute in a bubble behind. To the right is a butterfly-winged fairy.

Stock: 70246

317. Will o' the Wisp. Gavotte by Frederick Leslie Crompton. Inscribed to Miss Moncrieffe Cumming

H.G. Banks. Lith. London; Francis Bros. & Day (Blenheim House,) 196, Oxford S.t. W. [n.d., c.1860.] Very scarce music book, pp. 8, with chromolithograph cover. Cover 350 x 250mm (13¾ x 9¾"). Cover separated and loose, chips and tears in edges. £45
The cover illustration depicts a winged demon flying above a pond with bullrushes and water lilies.

Stock: 70178

318. **A Masquerade.**

[n.d., c.1840.]

Coloured wood engraving. 185 x 310mm (7¼ x 12¼"). Trimmed to printed border and around title, bottom left corner chipped, hole in image above title, laid on album paper. Damaged. £90

A chaotic scene of clowns and acrobats, including one dressed as the Devil. To the left is the character of Paul Pry.

Stock: 70171



319. **[Bartholomew Fair] The Fiend's Frying Pan or Annual Festival of Tom Foolery & Vice, Under the Sanction of the Lord Mayor and the Worshipful Court of Aldermen! In the Age of Intellect. Pl 3.**

Designed Etched & Published by George Cruikshank, Sept. 1. 1832.

Etching. Sheet 275 x 380mm (10¾ x 15"). Trimmed to plate, laid on album paper, small tear, spotting. £280

Bartholomew Fair is depicted in a frying pan held above a fire by a huge horned demon with a roasting fork. Two imps hold up scrolls listing the 'Amusements of the People', including 'Drunkenness, Riot, Robbery, Rascality', more demons on top left. A tent has large advert for "Wild Beasts".

An attack on the lawlessness of Bartholomew Fair, before an 1840 ban on exhibitions sent it into decline, ceasing completely by 1855. *BM Satires* 17352.

Stock: 57709

320. **[Bartholomew Fair] The Fiend's Frying Pan or Annual Festival of Tom Foolery & Vice, Under the Sanction of the Lord Mayor and the Worshipful Court of Aldermen! In the Age of Intellect.**

Designed & Etched by George Cruikshank. [n.d. c.1900]

Etching with hand-colour. Sheet 275 x 380mm (10¾ x 15"). £75

Bartholomew Fair is depicted in a frying pan held above a fire by a huge horned demon with a roasting fork. Two imps hold up scrolls listing the 'Amusements of the People', including 'Drunkenness, Riot, Robbery, Rascality', more demons on top left. A tent has large advert for "Wild Beasts".

An attack on the lawlessness of Bartholomew Fair, before an 1840 ban on exhibitions sent it into decline, ceasing completely by 1855.

A later version. See *BM Satires* 17352.

Stock: 70089

321. **[The English Dance of Death.] Whene'er Death plays, He's sure to win: he'll take each knowing Gamester in.**

[after Thomas Rowlandson.] London, Pub. Feb. y, 1. 1815 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼").

Trimmed within plate, time staining. £45

A skeletal Death tries to rake in the money he has won in a game of chance. Other gamblers horrified try and clutch onto his winnings.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: 70221

322. **[The English Dance of Death.] Be not alarm'd:—I'm only come To choose a wife, & lead her home.**

[after Thomas Rowlandson.] London, Pub. July, 1. 1814 at R. Ackerman's, 101 Strand.

Coloured aquatint. Sheet 140 x 235mm (5½ x 9¼").

Trimmed within plate. Time staining. £30

Death pushes past a protesting, fat footman into a room where ten grotesque elderly women, depicted as old maids, are playing cards. In wild despair, they overturn the card table, while an ape advances towards the skeleton, who wears a feathered hat, carries a lantern and bows jauntily.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe. *BM Satires* 12420. *Abbey Life* 263.12.

Stock: 70199



323. **Marks's New Botanical Fortune Telling Twelfth Night Characters.**

[London: J. Lewis Marks, n.d., c.1840.]

Fine coloured aquatint. Sheet 165 x 220mm (5½ x 8¾"). Trimmed within plate, worming in image. £160

A central scene of a gypsy fortune teller reading the palm of a young girl. The cover to a set game in which players drew cards with flower or plant associations to

reveal humorous or romantic fortunes during Twelfth Night celebrations.
Stock: 70158



324. The Mask. [&] The Ghost.
[Mask after Joshua Reynolds, Ghost after Richard Westall.] Dublin Publish'd by W. Allen, 32 Dame Street.
Pair of stipples. Each c. 210 x 265mm (8¼ x 10½") large margins A few repairs. £480
A pair of scenes of children playing games, close copies of stipples by Luigi and Niccolo Schiavonetti. 'Mask' depicts two of the daughters of George Spencer, 4th Duke of Marlborough, who owned the painting: Charlotte (1769-1802), holding a Graecian theatrical mask, and Anne (1773-1865). See also [Ref: 17023] & [Ref: 60369] for one with colour.
Stock: 54223

325. A Ghost. L'Apparition. From the Original Picture in the possession of his Grace the Duke of Marlborough.
Sir Joshua Reynolds pinxit. A. Zaffonato sculp.t. Publish'd November 30th.1792 by A. Suntach.
Rare stipple. 228 x 254mm (9 x 10"). £320
Two girls huddle, one points, in fear of a "ghost", which is in fact a young boy playing around with a sheet over his head.
This is a close copy in reverse of a plate engraved by Niccolo Schiavonetti after Richard Westall, showing the children of the Duke of Marlborough. The pair, 'The Mask', was by Reynolds. See also [Ref: 54233] for the pair and [Ref: 60369] for one with colour.
Stock: 17023

326. A Ghost. L'Apparition.
Painted by R. Westall. Engrav'd by Schiavonetti. London, Pub.d March 1. 1791, by T Simpson St. Paul's Church Yard.
Stipple, printed in colours. Framed, sight size 230 x 255mm (9 x 10"). Unexamined out of frame. £280
Two girls huddle, one points, in fear of a "ghost", which is in fact a young boy playing around with a sheet over his head.
As the pair, 'The Mask' after Joshua Reynolds, depicted two of the daughters of George Spencer, 4th Duke of Marlborough (who owned the painting), it is likely these are also his children. See also [Ref: 60316], [Ref: 17023] & [Ref: 54223].
Stock: 60369



327. Within the Trunk of this Venerable Oak (according to Welch tradition) the body of Howel Sele, a Powerful Chieftain, residing at Nannau, in Merionethshire, was immured, by order of his rival Owen Glyndwr.-See Pennant, Vol.I. p.348. See Pennant, Vol.I. p.348. The Original Sketch from which this etching is made, was drawn from nature on the 27th. Day of July, 1813, by Sir Richard Colt Hoare, Bart. And on the same night, this aged tree fell to the ground. It was situated within the kitchen garden walls of Sir Robert Williams Vaughan, Bart. At Nannau, near Dolgelle.
G. Cuitt 1817.
Engraving with large margins, etching on india with separate title plate Image plate 330 x 265mm (13 x 10½"), with very large margins, title 75 x 265mm (3 x 10½"). £240

The Nannau Oak in Merionethshire (now Gwynedd). According to legend, Howel Sele, Lord of Nannau, attempted to kill his cousin, Owen Glyndwr. Saved by armour under his clothes, Owen had Howel killed and secretly hidden in the hollow of the oak, where his skeleton was found forty years later. The tree had a bad reputation and was known as 'The Hollow Oak of the Demons' (Derwen Ceubren yr Ellyll). According to Pennant it was 400 years old and twenty-eight feet in circumference. A sundial with an inscription marks the spot it once stood at Nannau House.

Stock: 46407



328. James Beattie L.L.D.

Joshua Reynolds eques Pinxit. James Watson fecit. Published, Aug.st 24th 1775 by John Boydell, Engraver in Cheapside London. Mezzotint. 355 x 410mm (14 x 16"). With the ink stamp of Queen Victoria's library at Windsor Castle. Thread margins, spotting, laid on card. £580 James Beattie (1735-1803), Scottish poet, moralist and philosopher, one of 16 writers depicted on Edinburgh's Scott Memorial. His 'Essay on the Nature and Immutability of Truth' (1770) argued against slavery. Behind him is an allegorical figure of Justice 'overcoming Sophistry, Scepticism, and Infidelity' (CS), one of whom, according to Reynolds himself, has the likeness of Voltaire. CS 9, state ii of ii, published state. Goodwin 103, iii of iii.

Stock: 70162

329. Joan of Arc, After rendering the most signal services to her Prince & People, is suffered to die a martyr in their cause.

Painted by W. Etty, R.A. Engraved by C.W. Wass, Engraver to H.R.H. The Duchess of Cambridge. London: Published Aug.t 20.th 1866, by A.J. Isaacs, 56, Bishopsgate St. Within. Entered According to Act of Congress in the Year 1851, by W. Schaus, in the Clerk's Office of the Disctrivct Court of the United States for the Sothern District of New York. Scarce mixed method engraving. Sheet 695 x 480mm (27¼ x 19"). Trimmed within plate, slight staining.

£320

Having been convicted of heresy, Joan of Arc is shown on the pyre, in front of half-timbered town houses, clasping a cross, looking up to the right where a dove

flies upwards, with a Franciscan monk standing on the right holding up a crucifix.

First published in 1851. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 70163



330. The Tea Tax Tempest, or the Anglo-American Revolution.

[Carl Gottlieb Guttenberg.] [n.d., c.1778.]

Etching, scarce scratched letter proof. Platemark: 405 x 485mm (16 x 19"), with large margins. Light foxing in margins. Small spot of repaired damage in lower right title area. £1700

Famous American Revolution satire, in which a figure of Time uses a magic lantern to project an allegorical representation of revolution in America, showing the consequences of the Stamp Act and the tax on tea, watched by an audience personifying the four continents.

In the title area, two medallions depicting Holland and Switzerland as precursors of the American struggle in their own experiences of oppression. One (left) is inscribed "Auto da fe" and "Holland. 1560". It represents a man tied to the stake, while a monk, holding up a crucifix, holds a torch to the pile. On the right, is "Wilhelm Tell, Switzerland. 1296". Legendary Swiss patriot William Tell aims with a cross-bow at the apple on his son's head, while Austrian bailiff Gessler on horseback points at the child. Between the medallions is part of an oak-tree. The medallion representing Holland is supported (left) by the Dutch lion holding in his paw a sheaf of seven arrows representing the United Provinces. Hercules with his club (right) supports the medallion of Switzerland. An adaptation, in reverse, of 'The Oracle' by John Dixon. Engraved and published in Nuremberg by Carl Gottlieb Guttenberg (1743 - 1790). BM Satires: 5490.

Stock: 35379

