

# Sanders of Oxford

*RARE PRINTS & MAPS*



## Caricatures & Satires

A catalogue of recent acquisitions

## Caricatures



### 1. A Chancery Suit

Etching with original hand colouring

Anonymous

London publ Feb'y 1828 by S. W. Fores 41 Piccadilly

Image and Plate 263 x 373 mm, Sheet 292 x 417 mm

Unmounted

Inscription below image reads: *How blest was I, before I went To Law*

*I fear'd no Writs, I felt no Bailifs Claw.*

*Now happy man, can'st triumph in thy Woes?. For tho' thou'st got the Day, thou'st lost thy Clothes.* (lines quoted also in BM Satires No. 1609, see BM Satires No. 3047)

This print satirises M. A. Taylor's unopposed motion for an account of re-hearings and appeals in Chancery, Parl, on the 12 Feb, 1813.

A giant File (for filing papers by spiking them), a rod with a round base and terminating in a hook, bisects the design vertically. To the hook is padlocked a handsome country seat, surrounded by trees, lawn, flower-bed, deer, and peacock. At the base is the same house in ruins. In each corner of the design is a pair of figures: the lawyer and his client at different stages of the suit. Spiked on the file, and filling the centre of the design, is a long procession, extending over two concentric ovals and enclosing the final scene, the exterior of a debtors' prison; it begins with a Full Purse and ends with a limp Empty Purse. The corner designs: [1] an obsequious attorney bows to a stout and jovial sportsman, saying *Oh Yes, a Chancery Suit will soon put you in possession of that fine Estate.* [2] The Defendant, dandified and

slim, nonchalantly empties a purse into an attorney's hat, saying *There take that, and file a bill immediately.* [3] Older and ragged, the Plaintiff stands back to back with an obese barrister who scans an enormous bill of Costs, much of which lies coiled on the ground. [4] The Defendant, almost more ragged and dejected, stands with hands thrust in empty pockets, while a paunchy barrister marches off in triumph.

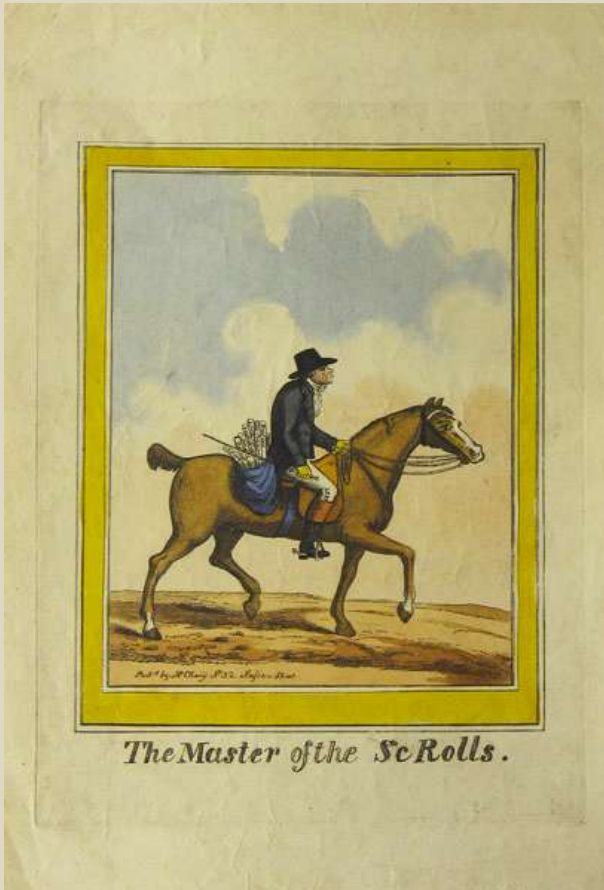
The centre procession of little figures, everyone carrying a purse, is headed by the Sergeant at Arms capering along, the mace on his shoulder, followed by the L—d—C—ll—r, and his train-bearer. Next, the Master of the Rolls and three Clerks, all carrying bulky packages of Orders and Decrees. Next, walking in pairs, come 12 Masters in Chancery [there were actually ten], in wig and gown, holding papers inscribed Affidavit, Recognizance, Orders, and Deeds; they carry between them one vast elongated purse. Six dandified Clerks follow, each with a pen behind his ear. Next, The Clerk of the Crown and Deputy, the first a barrister, the second carrying Decrees spiked on a rod, and followed by another barrister, the Registrar [sic], and by another batch of (six) Clerks. After these walk The Six Clerks, in wig and gown, holding papers: *Procedure on Bill, Pardon, Commission Bankrupt[cy]*. A rather raffish crowd of 60 Assistants follows, their hands greedily extended, despite their fat purses. 24 Cursitors in wig and gown take up more space in the procession than the preceding '60'; they are headed by one of their number holding large Writs. Six individuals follow: Clerk of the Hamper, dragging two big Leather Bags; Comptroller of the Hamper; Clerk of the Patents with a Charter; Master of the Suppoena Office—; Clerk of the Affidavits. Eight Clerks of the Petty Bags follow, and are followed by two Examiners (barristers). Next are the Clerk of the Rolls, a barrister, burdened with Deeds, and the Usher of the Court holding a wand. Two Tipstaves follow; then comes the Warden of the Fleet, and last of all two burly Turnkeys, and a long Empty Purse. This procession marches along a path coiled in two concentric ovals, like a lengthy legal document, some of the figures being upside down; it encloses the centre design, so that its tail points to the door of the Fleet Prison. From a barred window placarded Poor Debtors a victim looks out; he is given alms by a dustman and an apple by an old apple-woman. On the right a fat prosperous butcher stands by his stall in the Fleet Market.

BM Satires 15517

Condition: Light creasing to bottom of sheet and image, printers crease to top right of sheet.

[26402]

£175



## 2. *The Master of the ScRolls.*

Etching with hand colouring

Anonymous

Pub.d by McCleary No.32 Nassau Street, c.1809

Image 176 x 227 mm, Plate 207 x 279 mm, Sheet 249 x 390 mm

Unmounted

The caricature is believed to be John Philpot Curran (1750 - 1817) an Irish politician and statesman. Curran, ugly and round-shouldered, rides in profile to the right on a high-stepping horse. Behind him are saddle-bags from which rolled documents project inscribed respectively: 'Decree', 'Reports', 'Petitions', 'Interrogator[ies]', 'Affidavits', 'Bills', 'Brief [bis]', 'Answer'.

BM Satires 11408.A

[26406]

**£100**



## 3. *A Queer Fellow at College*

Etching with original hand colouring

Anonymous

Pub. by McCleary, 32 Nassau Street. c.1820

Image 154 x 216 mm, Plate 173 x 271 mm, Sheet 247 x 389 mm

Unmounted

A university don in profile, in academic dress and cap. Dorothy George identifies the man as John Barrett, a fellow of Trinity College, Dublin (1753-1821). The print is a copy of *A Queer Fellow at College* published in Sidebotham's Public Characters No.297.

BM Satires undescribed

Condition: Repaired tear to the top right hand corner of the sheet, and stain to the mid-right plate.

[26404]

**£110**



#### 4. City Trained Bands

Wood engraving and etching  
Frederick William Fairholt  
1867

Image 130 x 105 mm, Sheet 184 x 119 mm  
Unmounted

From Thomas Wright's *Caricature History of the Georges Or Annals Of The House Of Hanover*.

Frederick William Fairholt (1814 –1866) was an English antiquary and wood engraver. He was born in London the son of a tobacco manufacturer of German descent (the name was originally Fahrholz). Fairholt made numerous works including copies from William Hogarth's plates, which led him into the employment of Charles Knight to work on several of his illustrated publications. Other works include *Tobacco, its History and Association* (1859), *Gog and Magog* (1860), *Up the Nile and Home Again* (1862), as well as many articles and serials contributed to the *Art Journal* and several other published works. The book from which this print derives was published a year after Fairholt's death.

[25416]

£20



#### 5. Dos á Dos-Accidents in Quadrille Dancing

Etching with original hand colouring  
George Cruikshank

Pubd March 4th 1817 by H. Humprhey 27 St James's Stre

Image 208 x 253 mm, Plate 215 x 265 mm, Sheet 274 x 384 mm

Unmounted

The quadrille was introduced at Almack's from Paris by Lady Jersey in 1815 and became instantly fashionable in England. Four couples are in position for a quadrille, on a boarded floor. A lady curtseys, a man bends forward, their posteriors collide. From a gallery the musicians, harp, cello, French horn, and flute, look down amused.

Cohn 1069, BM Satires 12924, Reid 662

[26401]

£120



#### 6. Characteristics, Or England, Ireland and Scotland.

Aquatint with hand colouring

George Hunt after M.Egerton

Pub Jan'y 1825 by Pyall & Hunt, 18, Tavistock Street, Covent Garden

Image 140 x 165 mm, Sheet 204 x 212 mm

Unmounted

Three dandified men walk arm-in-arm along the pavement of a London square, their words engraved below the title. The Englishman stares in at the window of Tippet . Haber-Dasher &c, where a pretty woman is seen displaying her wares. He says: *I say—there's a—fine Girl! Let's go in & ask if Mr Thomson lives there? & have a Chat with her.* The Irishman turns to the Scot, saying jovially, *Och—by my Soul but we'll buy Something of the dare Cratur—Oh the Swate little Jewel!* The Scot, more soberly dressed than the others, answers: *Hoo't a'wa Mon. Dunn'a throw awa the Siller! we'll jost gang in & a'ask for twa & Sixpence for ha'alfa Croon.*

BM Satires 14995

[26454]

£100



**7. *Nothing Extenuate nor Aught set down in Malice***

Etching with original hand colouring

Henry Heath

Pub 28th Aug 1827 by H Fores Panton St Haymarket

Image 232 x 336 mm, Plate 262 x 374 mm, Sheet 295 x 459 mm

Unmounted

A fine lady wearing a dress with wide skirts, puffed sleeves and an immense wide-brimmed hat festooned with ribbons. One of a number of fashion prints showing enormous hats although the rest of the costume seems to be almost as unwieldy.

Henry Heath (1822 - 1842) was an etcher of political caricatures and lithographer; though his relationship to William is unknown.

BM Satires undescribed

Condition: Light horizontal creases.

[26399]

**£130**



**8. *The Hopes of the Family - An Admission at the University***

Etching

James Bretherton after Henry William Bunbury

1774

Image 251 x 369 mm, Sheet 277 x 390 mm

Mounted

A youth is being examined by a Cambridge don while his father looks on and an old servant and student laugh.

James Bretherton (fl.1750 - 1799) was an etcher, dealer and publisher in London. His brother was Charles Bretherton and is particularly associated with Henry William Bunbury, many of whose works he engraved and published. His stock of plates was auctioned in 1799.

Henry William Bunbury (1750 - 1811) was an illustrator and amateur draughtsman who was well-known as a designer of satirical prints. From a landed family, educated Westminster and Cambridge. Grand tour 1769-70. Honorary exhibitor at RA from 1771, equerry to Duke of York in 1780s; retired to Keswick in 1799. His designs were etched by Darly and Bretherton, and (from 1780s) Dickinson.

BM Satires 4727

[26415]

£280



**9. *Evidence to Character; - being a Portrait of a Traitor, by his Friends & by Himself.***

Etching

James Gillray

Pub.d Oct.r 1st, 1798, by J. Wright, 169 Piccadilly.

Image 184 x 258 mm, Plate 193 x 265 mm, Sheet 207 x 281 mm.

Unmounted

A burlesque of the trial of O'Connor at Maidstone, parts of the court being hidden by the large labels which issue from the mouths of prisoner and witnesses. The presiding judge (Buller) looks down with horror at the witnesses, the other judges are hidden. O'Connor (not caricatured), wearing leg-irons, stands at the bar; his hands are clasped, and he bends forward in profile to the left, making a confession which, though condensed, does not differ substantially from that made by him, McNevin, and Emmet, and published in the Report of the Secret Committee made to the Irish House of Commons on 21 Aug. From O'Connor's pocket hangs a paper: *The Press by O'Connor*. Round his neck is a noose of rope held by the hand emerging from clouds of the (invisible) Justice; in her right hand are equally balanced scales.

The witnesses to O'Connor's character are speaking simultaneously. Four stand in the foreground in profile to the right, behind a barrier, looking towards the judge across a table. Fox (right), nearest O'Connor and the spectator, holds the book to his lips, his raised left arm thrust forward in a rhetorical gesture. From his pocket projects a book: *Letters to Lord Ed F. M O'Connor & c.* Next stands Sheridan, with a sly expression, holding the book, *Four Evangelists*, his hat in his left hand; he testifies: *I know him intimately; - I treated him, & he treated me, with Confidence! - & I Swear, that, I never met with any man, so determined against encouraging French Assistance.* The last words resemble those of Sheridan, with the significant omission *in this country*. Next is Erskine, kissing the book, with left arm raised oratorically: *His friends, are all MY friends! and I therefore, feel MYSELF intitled upon MY Oath, to say, that he is incapable, in MY judgement, of acting with treachery, & upon MY oath, I never had any reason to think that his principles differed from MY own so help ME god.* Though abbreviated, this is only very slightly burlesqued. Next (left) is the Duke of Norfolk, kissing the book, his expression and attitude suggesting embarrassment, saying: *I consider him attached to constitutional principles, in the Same way as myself.* On the extreme left and behind Norfolk is Grattan, saying: *He favour an Invasion of his Country by the French? - no! no! - quite the contrary! - I know his Character.* This is the substance of his evidence, except that for 'quite' read 'rather'. An undifferentiated head in the background says: *He has the Same sentiments as every one of the Opposition.* Lord Thanet said this. Another witness in the background says: *I have always told Lady Suffolk of his extraordinary abilities.* Lord Suffolk said: *I have always told Lady Suffolk, and the rest of my friends . . . [ &c. &c. ].* Among a crowd of other heads, chiefly hidden by labels, is one resembling Tierney. Above this phalanx of Opposition witnesses is a crowded gallery. Three counsel including (the Attorney-General (Scott) and Solicitor-General (Mitford), sit beneath the judges, divided from the witnesses by a table covered with

papers, one being conspicuous: *Charges of High Treason against Arthur O'Connor, Oliver Bond Dr McNevin.*

BM Satires 9245

Condition: Small repaired tears to left and right margins. Two vertical folds as issued in *the Anti Jacobin Review.*

[25400]

£125



**10. "Two Pair of Portraits;"- presented to all the unbiassed Electors of Great Britain, by John Horne Tooke.**

Etching

James Gillray

Publishd December 1s 1798 by J. Wright Piccadilly for Anti Jacobin Review

Image 185 x 262 mm, Sheet 205 x 279 mm

Unmounted

From *The Anti-Jacobin Review and Magazine, or, Monthly Political and Literary Censor (1798 to 1821)*, a conservative British political periodical.

Fox and Horne Tooke, equally the subjects of attack, had become reconciled, and the latter, a violent opponent of Pitt, is exhibited as a renegade by a literal illustration of his own pamphlet.

John Horne Tooke (1736-1812) was a radical politician, philologist and an ardent campaigner for liberty and parliamentary reform.

Aside from Tooke this caricature can also be associated with the following figures: Henry Fox, 1st Baron Holland, John Wilkes, Maximilien de Robespierre, William Pitt the Younger, Jean Paul Marat, Niccolò Macchiavelli, Charles James Fox, William Pitt the Elder, 1st Earl of Chatham, Emmanuel-Joseph Sieyès & Jean-Lambert Tallien.

(Comment from M.Dorothy George, *Catalogue of Political and Personal Satires in the British Museum*, VII, 1942)

James Gillray, sometimes spelled Gilray (c.1756 – 1815), was a British caricaturist and printmaker famous for his etched political and social satires, mainly published between 1792 and 1810.

BM Satires 9270

Condition: Trimmed within platemark to the upper margin. Vertical folds. Minor tear along fold to the upper margin just affecting image.

[25420]

£120



**11. The Apparition.**

Lithograph with original hand colouring  
John Doyle

Published by T. Mc Lean . 26 Haymarket March. 1829.

Image 260 x 325 mm Sheet 293 x 427 mm

Unmounted

Inscription below the title reads: *A Cabinet Picture from the Downing St Collection.* Ministers recoil in confusion and terror from the shrouded ghost of Canning (right) who says *Now am I avenged.* He points sternly to a paper on the table: *Ministerial Bill for the relief of the Roman Catholics.* In front of the fugitives is Wellington, alarmed but holding his ground. Peel staggers against Ellenborough; Bathurst looks over his shoulder. On the extreme left Lyndhurst screens his face with the Purse of the Great Seal.

BM Satires 15706

[26392]

£110



## 12. *The Old White Lion*

Lithograph with original hand colouring

John Doyle

Published by E. McLean 14 St. Martins Court, Leicester Square. 1829

Image 260 x 344 mm Sheet 290 x 427 mm

Unmounted

Eldon sits in his study in an arm-chair, surrounded by books and papers, directed slightly to the left, elbow on a pile of books. He scowls sideways at Wellington, who enters from the right, holding his hat. The Duke extends his hand, saying, *Come my old friend—dont take your defeat so much to heart—You fought well! & altho' you did throw a large paving Stone at me, I'. Eldon interrupts: Poh! I threw no paving stone at you—but you all like to have a dash at the Old Chancellor! Behind (right), Lyndhurst, in wig and gown, looks round the door, saying, *There he is—just like an old white Lion.**

BM Satires 15831

[26396]

£120



## 13. *A Sketch in the Row in Parliament Street*

Etching with original hand colour

Paul Pry [W. Heath]

Pub. by T. McLean 26 Haymarket Political & other Caricatures daily Publishing the largest assortment in London, 1829

Image 240 x 354 mm, Plate 260 x 372 mm, Sheet 294 x 432 mm

Unmounted

A pugilistic encounter between two old market-women who are Eldon (left) and Wellington (right). Eldon is much the stouter and more purposeful, facing his enemy grimly and aggressively. He has a basket of oranges (emblem of the Orange Lodges) beside him, and wears a flat wide-brimmed hat. Wellington wears a soldier's coat over his skirt and apron. His profile is apprehensive, his hands loosely closed and on the defensive. They opposed each other on the Catholic Relief Bill.

William Heath (1794/5 - 1840) was an ex-Captain of Dragoons. Illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates.

BM 15723

[26397]

£160



## 14. *Termination of the Row in Parliament Street Plate 2d*

Etching with original hand colour

Paul Pry [W. Heath]

Pub. by T. McLean 26 Haymarket Political & other Caricatures daily Publishing the largest assortment in London, 1829

Image 235 x 350 mm, Plate 260 x 375 mm, Sheet 300 x 444 mm

Unmounted

The end of the fight between Eldon and Wellington. Eldon has been knocked out; his head resting on the knee of John Bull.

BM 15723

[26388]

£160



**15. Nashional Taste!!!**

Etching with original hand colouring

Q in the corner [George Cruikshank]

Pubd by G. Humphrey No. 24 St. James's Street London April 7th 1824

Image 244 x 352 mm, Plate 247 x 350 mm, Sheet 295 x 417 mm

Unmounted

Inscription below title reads: *Dedicated without permission, to the Church Commissioners. Providence sends meat, Parliament sends Funds—The Devil sends cooks— But, who sends the Architects?—!!!*

Caricature representing John Nash (1752 - 1835) an architect patronised by George IV. Nash, much caricatured, is spiked by the seat of his trousers on the spire of All Souls Church, Langham Place, the upper part of the ring of pillars below the spire forming the base of the design. He is suspended like a scarecrow.

Reid 1242, BM Satires 14644, Cohn 1781

Condition: Light horizontal creases.

[26398]

**£250**



### 16. A Parliamentary Game of Shuttlecock

Etching with original hand colouring

Robert Seymour

Published by Thos. McLean. 26. Haymarket. c.1829

Image 248 x 350 mm, Plate 250 x 352 mm, Sheet 290 x 440 mm

Unmounted

The Speaker stands near the shore, raising a racquet (or battledore) to smite a giant shuttlecock approaching from Ireland. It is inscribed *Forty Shilling Franchise Title*, and among the feathers sits O'Connell; he wears wig and gown, and holds two bags inscribed respectively *N° 1*, *N° 2*., and has a grappling rod which projects from the feathers. The Speaker wears a short powdered wig and holds up his gown. Against a small building on his right, inscribed *House of Commons*, lean the mace and a second racquet. Wellington holds open the door of the House, and looks out, saying, *Now Mr Speaker mind your Hits*. His military collar emerges from the black and gold draperies of a Chancellor of the Exchequer's gown, see BM Satires No. 15499, &c. Across the water in Ireland is an exulting crowd of barelegged bog-trotters, with racquets, shillelaghs, and two banners, one inscribed *Clare for Ever*, the other *Erin Go Bragh*, both topped by caps of Liberty. They shout *Hurrah! there he flies at 'em—now by the Holy prater if they send him back we'll soon return him again & see who's tired first*. Two men proffer huge shuttlecocks to two well-dressed men who refuse to take the trip across the Irish Channel. One says: *I Can't go—I've got the Toothe Ache*; the other: *I can't go its not convenient to Travel*. In the middle distance, on the English shore, Lord Anglesey in hussar uniform is fishing. He staggers back, having hooked a large *Conciliation Millstone*.

BM Satires 15761

[26394]

£250



**17. A Settler for Old Mother Baggs**

Etching with original hand colouring  
 A Sharpshooter [John Phillips]  
 Pub by E. King Chancery-Lane Ap 14, 1829  
 Image 234 x 342 mm, Plate 246 x 348 mm, Sheet 294 x 425 mm  
 Unmounted

Satire with a boxing fight between two women. Eldon is floored by Wellington.

John Phillips was a satirical printmaker who worked under the pseudonym A Sharpshooter between the years of 1829-31. He mostly pirated the works of William Heath and it is suggested that he was the "false Paul Pry" of 1829 who used Heath's signature of a tiny figure of John Liston .

BM Satires undescribed  
 [26407]  
 £170



**18. The Catholic sovereign, safety-coach a new start from the castle Windsor - a regular out and outer**

Etching with original hand colour  
 Thomas Howell Jones  
 London. Pub 1829 by S.W Fores 41 Piccadilly  
 Image 250 x 370 mm, Plate 255 x 377 mm, Sheet 290 x 419 mm  
 Unmounted

Wellington is shown driving the carriage. The horses are Lyndhurst, Scarlett, Brougham, and Burdett. Lady

Conyngham is the guard and Peel, sitting behind her thumbs his nose at Eldon who lies by the side of his overturned cart, which was loaded with *anti-catholic petitions*.

BM Satires 15720  
 [26389]  
 £170



**19. The Corsican Toad under a Harrow**

Etching with original hand colouring  
 Thomas Rowlandson  
 Pub Novr 27 1813 by R. Ackermann N.101 Strand.  
 Image 221 x 335 mm, Plate 250 x 348 mm, Sheet 307 x 482 mm  
 Unmounted

Napoleon lies on his face under the sharp teeth of a harrow; two ropes are attached to it, at each of which representatives of three nations are tugging. In the foreground a British sailor hauls behind him a Spanish don in slashed tunic and breeches, feathered hat, cloak, and ruff. The third is a man of nondescript appearance wearing a cap with a drooping peak, probably intended to represent Sicily, which the British had held as an outpost against Napoleon. On the harrow sits a fat Dutchman, smoking his pipe with a fiercely preoccupied expression, with his left hand in his breeches pockets. Napoleon, much distressed, cries: *Oh this heavy Dutchman. O had I not enough to bear before!!!* Two birds swoop down from the left; one says: *I smell Carrion.*

BM Satires 12104  
 [26400]  
 £220



## 20. A Man of Feeling

Etching with hand colouring

Thomas Rowlandson

c.1811

Image 312 x 225 mm, Plate 350 x 247 mm, Sheet 426 x 260 mm

Unmounted

A lean and grotesquely ugly old parson, wearing cap and gown, sits in his college room with a pretty young woman on his knee. She puts an arm round his neck and warms a foot at a blazing fire, on which stands a large coffee-pot. Her (large) straw bonnet and gloves are on the ground. Through a high Gothic window (right) two other Fellows look in, much amused. Behind him and against his chair is a table covered with punch-bowl, lemons, a decanter, bottles of *Gin*, *Rum*, and *Coniac*, and a jar of *Preserved Ginger*, &c. On the floor beside it is a huge volume: *Doomsday Book*, with other books, one being *Arratin* [Aretino], another (open) *A Master of Arts / a Fellow Feeling for the human Race*. With these are spectacles, cork-screw, long pipe, tobacco-jar. On the high chimney-piece are a nymph disrobing, candlestick, medicine-bottles, jug, and a framed *Oxford almanack*. Beside it hang a violin and bow. On the wall hang a chess-board and a bag, with a notice: *Term begins — Term ends — Long Vacation*.

Originally published by Thomas Tegg in 1811, this impression has the publication line removed.

BM Satires 11783.

[26416]

£550



## 21. The Boy that's lost his Place Entirely

Etching with hand colouring

William Heath

Pub May 20, 1829 by T McLean 26 Haymarket Sole publishers of P. Prys Original Caricatures

Image 235 x 340 mm, Plate 260 x 370 mm, Sheet 295 x 433 mm

Unmounted

A glum looking O'Connell stands shillelagh in one hand. He had attempted to take his seat for Clare and although the law had recently changed it was not retrospective and his claim to take the new oath was heard at the bar of the House and rejected by 190 to 116. A new writ for Clare was immediately issued.

BM Satires 15759

[26387]

£140



## 22. *The Field of Battersea*

Etching with original hand colouring

William Heath

Published March 1829 by T. McLean 26 Haymarket.

Image 245 x 345 mm, Plate 261 x 371 mm, Sheet 293 x 430 mm

Unmounted

Wellington, with a huge lobster's claw for a head and neck fires at Winchilsea who makes himself as narrow as possible, standing on tiptoe and firing into the air. Wellington, whose bullet has just missed him: *I used to be a good shot but have been out of practice for some years.* Winchilsea: *I'll make myself up small—Gad if he should hit me—I might be tainted with some of his Popery, wont give him more than one chance.* Dr. Hume sits on the grass, barely outside the line of fire, watching with the nonchalance of an old campaigner.

BM Satires 15697

[26395]

£250



**23. How To Keep One's Place**

Etching with original hand colouring

William Heath

Published March 1829 by T. McLean 26 Haymarket.

Image 245 x 340 mm, Plate 263 x 358 mm, Sheet 297 x 448 mm

Unmounted

The Pope sits on his throne at the side he has three saints, and Daniel O'Connell. Below him and praying to him are Wellington, and the Duke of Clarence, who has the royal crown just above his head. Lyndhurst is on the right with the Great Seal under his arm, and on the extreme left is Peel.

The Duke of Clarence had recently made a strong speech in favour of Emancipation.

BM Satires 15699

[26393]

£210



**24. Military Dandies or Heroes of 1818**

Etching with original hand colouring

William Heath

Published Oct 26 1818 by S W Fores 50 Piccadilly and 312 Oxford Street

Image 245 x 359 mm, Plate 277 x 392 mm, Sheet 277 x 426 mm

Unmounted

Officers promenade, swaggering selfconsciously; three couples are arm-in-arm. One pair, one of whom is a lancer with a moustache, arrogantly stare at a taller and more dignified Life Guards officer wearing a huge curling plume on the crest of his helmet.

BM Satires 15697

Condition: Repaired tears to the right hand side of sheet two inches into image, and title space.

[26403]

£130



**25. A Quartette in Character**

Etching with original hand colouring

William Heath

c. 1829

Image 240 x 350 mm, Plate 260 x 372 mm, Sheet 295 x 432 mm

Unmounted

Satire with the King, Duke of Wellington, Lady Conyngham and Peel as stage-coach characters. The four mail-coach characters of BM Satires No. 15731, &c, reduced in scale, stand together. The King, posed exactly as in BM Satires No. 15732, is on the left, addressing Wellington: *Jarvey Jarvey*—. Wellington, as in BM Satires No. 15731, but in profile to the left, holding his whip with the butt on the ground, bends slightly, touching his hat, to answer, *Here I am your Honor*—. Lady Conyngham, directed to the right instead of the left, blows her horn: *Rum turn tiddi iddi*, and seems inflated by the effort. On the right, Peel is almost full-face; he holds his caged rats in the left hand, while he thumbs his nose with his right, saying *High gee wo*.

BM Satires 15746

[26390]

£170



**26. Rats in the Barn. Or John Bulls Famous Old Dog Billy Astonishing the Varment**

Etching with original hand colouring

William Heath

c. 1827

Image 240 x 360 mm, Plate 255 x 372 mm, Sheet 295 x 432 mm

Unmounted

The fat John Bull cheers on the terrier with the face of Eldon, who has a rat with the face of Wellington in his jaws. Other rats with human heads run away. Greville wrote regarding Eldon and the debates on Emancipation, "That hard bitten old dog shows capital fight".

BM Satires 15699

[26391]

£120



**27. A Spanking Dog Day \_ & Real Melter in the Country**

Etching and aquatint with hand colouring

George Hunt after M Egerton

London, Published by Thos McLean, 26, Haymarket.

1827

Image 248 x 202 mm, Sheet 291 x 215 mm

Mounted

A fat, gaily-dressed woman sits awkwardly on a milestone *XI Mil[es]from Lon[don]*, in acute discomfort. Her head, in a huge flowered bonnet, is thrown back; she puffs, perspiration streaming. She has kicked off her shoes, slashed for gouty toes which are contorted by pain. Though backed by trees she faces the

rays of an almost vertical sun. Umbrella and a bundle lie beside her. In the landscape background tiny figures chase a supposedly mad dog, the foremost aims a gun.

BM Satires 15001.A

[26540]

£280



**28. How to ride a horse uopn three legs. discover'd Ann. Dom. 1768**

Stipple

W. Dickinson after Henry William Bunbury

London, Published Spetember 1. 1786, by W.Dickinson

Engraved & Printseller No 158 Bond Street

Image 202 x 189 mm, Plate 227 x 202 mm, Sheet 291 x 224 mm

Unmounted

An elderly parson rides a horse whose near hind-leg is caught up in the surcingle. Behind him is a triple signpost pointing to *York & Carlisle* and to *Lon[don]* and *H[untingdon]*. He is described as the Rev. D. B. of Jesus College, Cambridge, who had dined too well at the Crown, Huntingdon, to discover the reason for his horse's hobbling pace. Perhaps Richard Beadon (1737-1824), Master of Jesus.

BM Satires 7241

[26541]

£85



**29. Geography Bewitched! Or, a Caricature Map of Ireland**

Pen & Ink with Watercolour  
 After Richard Dighton  
 c. 1815  
 160 x 180 mm  
 Unmounted

A pen and ink copy of Richard Dighton's *Geography bewitched! or, a droll caricature map of Ireland*, without the waterside landscape below. A witch-like old woman (Lady Hibernia Bull) floats in the air in profile to the left, playing an Irish harp. An infant is at her back, supported by her cloak.

Richard Dighton (1795-1880) was best known for his numerous portraits of City and West End characters. Apprenticed in his father Robert Dighton's studio, he continued the production of full-length, profile etchings. He began his extensive series of City and West End characters in 1817, publishing over one hundred etchings during the next ten years. In 1828, Dighton ceased producing etchings and moved to the provinces - Cheltenham and Worcester - where he lived and worked over the next twenty years, before returning to London. He focused his attention primarily on watercolour portraits and, from 1835, lithographic portraits.

Copy of BM Satires 8399  
 [26386]  
 £675

**Oxford & Cambridge Caricatures**



**30. A View of great Tom - the Christ Church Belle**

Copper engraving with original hand colouring  
 Anonymous  
 c.1816  
 Image 68 x 111 mm  
 Mounted

A scene in the quad of Christ Church Oxford, the gateway being on the extreme left; through this two undergraduates, one with a gold tassel to his cap, are fleeing to escape a young woman who approaches from the right; she is stout and plainly dressed. Over the gateway is a bell (Great Tom). The last letter of the title is scored through to stress the pun. With the plate was originally a printed song, *Burton Ale*. The first of five verses:

*Of all the belles who Christ Church bless  
 None like the Doctor's daughter  
 Who Ashworth hates, and his success,  
 Almost as much as - water.  
 14 February 1816*

The girl is Miss Rachael Burton, daughter of the Canon of Christ Church, nicknamed by undergraduates Jack Burton. She was a wit who wrote verse squibs and held her own in encounters with Canning, Lord Dudley, and others. She was conspicuous at the declaration of the poll in favour of Lord Grenville in 1809, embracing the doctors of his party.

[25531]  
 £35



**31. *The Oxford Adonis Macaroni.***

Etching

Anonymous

Pubd accord.g to Act Octr 9. 1772 by MDarly (39) Strand

Image 130 x 82 mm, Plate 175 x 122 mm

Framed

Numbered *V.4* upper left and *23* upper right.

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

A man holding a long tasselled cane with a grotesquely emaciated face, partially hidden in profile.

BM Satires 5037.

[25890]

**£300**



**32. A View from Brazen Nose College, Oxford**

Etching with original hand colouring

Dighton

Pubd by Dighton, Charg Cross. May, 1808

Image 234 x 200 mm, Plate 278 x 203 mm, Sheet 299 x 234 mm

Mounted

A caricature portrait of Dr Clever in scholarly attire.

William Cleaver (1742-1815), Principal of Brasenose College 1785-1809, who continually lived there, giving it a (temporary) leadership in scholarship and discipline, according to De Quincey. He was Bishop of Chester 1787, Bangor 1800, St. Asaph 1806. He was Lord Grenville's tutor, and was active in his election.

BM Satires 11069

[26512]

£60



**33. The Father of the Corporation of Oxford. Omnibus Carus.**

Etching with original hand colouring

Robert Dighton

Drawn, Etched & Published by Dighton, Charring Cross. March 1808

Image 225 x 190 mm, Plate 268 x 192 mm, Sheet 300 x 236 mm

Unmounted

A caricature portrait of William Fletcher (1739-1826). A banker, bookseller and Mayor of Oxford in 1782, 1796, and 1809.

BM Satires 11068

[26507]

£55



**34. Mother Goose of Oxford**

Etching with original hand colouring

Robert Dighton

Published July 1807 by Dighton, Charring Cross.

Image 238 x 195 mm, Plate 274 x 196 mm, Sheet 300 x 235 mm

Unmounted

A caricature portrait of Rebecca Howse (1737 - 1818)

Wife of William Howse; flower-seller at Oxford

BM Satires 10784

Condition: Light offsetting from face page in folio.

[26510]

£55



**35. A Noble Student of Oxford**

Etching with original hand colouring

Robert Dighton

Drawn, Etch'd, & Pubd. by Dighton, Charing Cross

Jany 1808.

Image 254 x 203 mm, Plate 280 x 203 mm, Sheet 300 x 234mm

Unmounted

A caricature portrait of George Nugent Grenville, Baron Nugent (1788-1850), Politician and writer. Son of George Nugent-Temple-Grenville, 1st Marquess of Buckingham (q.v.), and his wife, Lady Mary Elizabeth Nugent, baroness of Nugent in the Irish peerage from whom he inherited the title on her death in 1812.

BM Satires 11064

[26513]

£95



**36. A View from Jesus College, Oxford**

Etching with original hand colouring

Robert Dighton

Drawn, Etchd, & Pubd. by Dighton, Charing Cross, May, 1808.

Image 254 x 203 mm, Plate 280 x 203 mm, Sheet 300 x 234mm

Unmounted

Identified in an old hand as Dr Hughes, which has been interpreted as John Hughes who matriculated in 1796, aged twenty, became senior bursar in 1822, died as senior fellow in 1823. Perhaps David Hughes, matriculated 1776, aged sixteen. Principal of Jesus 1802-17.

BM Satires 11071

[26514]

£60



**37. A View from Magdalen Hall, Oxford.**

Etching with original hand colouring

Robert Dighton

Drawn, Etched & Published by Dighton, Charring Cross. June, 1808

Image 243 x 175 mm, Plate 275 x 176 mm, Sheet 300 x 235 mm

Unmounted

A caricature portrait of Dr. Henry Ford who matriculated 1776, aged 23, at Pembroke, was Lord Almoner's professor of Arabic 1780-1813, D.C.L. Magdalen Hall 1788, Principal 1788-1813.

BM Satires 11074

[26508]

£55



**38. A View from Merton College, Oxford.**

Etching with original hand colouring

Robert Dighton

Published by Dighton, Charring Cross. June, 1808

Image 258 x 208 mm, Plate 280 x 212 mm, Sheet 300 x 235 mm

Unmounted

A caricature portrait of Winchcombe Hartley matriculated 9 Dec. 1806, aged eighteen, and was a Fellow of Merton 1808-13.

BM Satires 11073

[26509]

£55



**39. A View from the Swan Brewhouse Oxford**

Etching with original handcolour

Robert Dighton

Pubd June. 12th. 1807. by Dighton. at Oxford

Image 246 x 195 mm, Plate 275 x 195 mm, Sheet 300 x 234 mm

Unmounted

A caricature portrait of Mr Hall, owner of the Swan Brewery, Oxford.

BM Satires 10781.

[26519]

£55



**40. A View taken at Oxford**

Etching with original handcolour

Robert Dighton

Drawn, Etchd, & Pubd, by Dighton. Charrg Cross. Jany. 1808

Image 225 x 205 mm, Plate 272 x 200 mm, Sheet 300 x 234 mm

Unmounted

A caricature portrait of Dr. John Smith (1744-1809), Rector of Fairford, Glos., 1768-1809, and Master of Pembroke College 1796-1809

BM Satires 11065

[26518]

£85



**41. A View from Baxter's Livery Stables, Cambridge**

Etching with original hand colouring

Robert Dighton

Drawn Etch'd & Pubd. by Dighton. 6. Charg. Cross.

Jany. 1810

Image 255 x 198 mm, Plate 285 x 201 mm, Sheet 300 x

235 mm

Unmounted

A caricature portrait of Mr Baxter.

BM Satires 11586

[26511]

£55



**42. A View from Magdalen College, Cambridge.**

Etching with original hand colouring

Robert Dighton

Drawn Etch'd & Pubd. Dighton Charg Cross, June 1809

Image 250 x 200 mm, Plate 270 x 200 mm, Sheet 299 x

234 mm

Unmounted

A caricature portrait of Dr. William Gretton. William Gretton (1736-1813) was Master of Magdalene from 1797, and Vice-Chancellor 1800-1

BM Satires 11400

[26515]

£55



**43. A View from Peter House, Cambridge.**

Etching with original handcolour

Robert Dighton

Drawn & Pubd. Jany. 1 1810 by Dighton 6, Charg.

Cross

Image 245 x 197 mm, Plate 275 x 200 mm, Sheet 300 x 234 mm

Unmounted

A caricature portrait of Francis Barnes (1744-1838), Master of Peterhouse from 1788, was Knightsbridge Professor of Moral Philosophy from 1813 to 1838, but gave no lectures.

BM Satires 11584

[26517]

£70



#### 44. A View of the Telegraph, Cambridge

Etching with original hand colouring

Robert Dighton

Drawn, Etchd, & Pubd, May, 1809, by Dighton, Charg Cross.

Image 255 x 200 mm, Plate 270 x 196 mm, Sheet 299 x 234 mm

Unmounted

A caricature portrait of Dick Vaughan, the driver of the Cambridge Telegraph, a famous coach, was known as Hell-Fire-Dick, and was 'a favourite companion of University fashionables'. He died in 1822.

BM Satires 11401

[26516]

£55

## Satires



#### 45. Credulity, Superstition and Fanaticism. A Medley.

Copper engraving

William Hogarth

Published as the Act directs March 15th, 1762. but c.1800 impression.

Image 319 x 366 mm, Plate 332 x 377 mm, Sheet 453 x 509 mm

Unmounted

A quotation from the Book of John is inscribed below the title, it reads: *Believe not every Spirit; but try the Spirits whether they are of God: because many false Prophets are gone out into the World.*-John, Ch.4, V.1

William Hogarth's print satirises the popular sensation of the fraudulent ghost; in particular, that of the Cock-Lane Ghost. The Cock-Lane Ghost was a supposed sequence of hauntings at the house of Richard Parsons in Cock Lane. Seances held here became a spectacle, so much so that a committee made up of Samuel Johnson and Lord Dartmouth, amongst others, investigated the property on the 1st February 1762. Dr. Johnson decided that the ghost was a deception. Hogarth applies this satire to a religious situ. Ronald Paulson writes that:

*The references to art and all the images of God, Christ, even the dove, are gone, and the contemporary allusions are expanded to catch the easier object of superstition. While the epigraph from I John can still apply to pseudo voices of God, it more obviously applies to voices of ghosts and such. The trinity is replaced by a witch on a broomstick, the Adam and Eve and saints by the ghosts of 'Mrs Veal' Julius Caesar and 'Sr George Villiers.*

BM Satires 1785, Paulson 210.III

[26479]  
£180



**46. The Mystery of Masonry brought to Light by ye Gormagons**

Copper engraving and Etching  
William Hogarth

1724, but later 18th Century impression  
Image 220 x 345 mm, Sheet 246 x 350 mm  
Unmounted

Inscribed beneath image with a mock key identifying the leading figures and twelve lines of verse.

A satire on the excesses of certain Freemasons. This print was advertised in the Daily Post on 2 December 1724, as available for 12d from *the Printsellers of London and Westminster, and Wholesale by Mr Holland in Earl-street near the Seven Dials*. The subject derives from a notice mocking the faction of masons led by the Duke of Wharton which was published in the Daily Post on 3 September 1724 by supporters of John Theophilus Desaguliers and James Anderson. The notice announced a meeting of the *Ancient Noble Order of the Gormagons* making coded allusions to Jacobite tendencies in the Wharton faction. On 14 September Aaron Hill had published an essay in the Plain Dealer complaining that members of the artisan classes were being admitted to masonry and that dubious rituals were said to be taking place. Don Quixote, Sancho Panza and one of the mandarins are taken from Coppel's illustrations to Cervantes earlier in the year.

William Hogarth (1697 - 1764) was born in London, the son of an unsuccessful schoolmaster and writer from Westmoreland. After apprenticeship to a goldsmith, he began to produce his own engraved designs in about 1710. He later took up oil painting, starting with small portrait groups called conversation pieces. He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was *The Harlot's Progress* (1731), and perhaps the most famous *The Rake's Progress*. His engravings were so plagiarised that he lobbied for the *Copyright Act of 1735* as protection for writers and artists. During the 1730s Hogarth also developed into an original painter of life-sized portraits, and created the first of several history paintings in the grand manner.

BM Satires 2549, Paulson 55.III

Condition: Presumably state iii/iii but has been trimmed within the plate removing the publication line.

[26366]  
£100



**47. The Festival of the Golden Rump**

Copper engraving

Anonymous

Publish'd according to act of Parliament 1737

Image 183 x 247 mm, Plate 207 x 265 mm, Sheet 272 x 378 mm

Unmounted

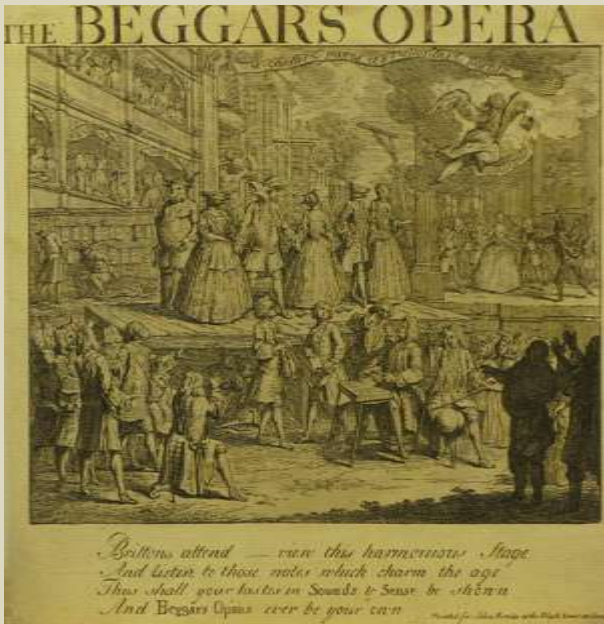
Satire on George II and Robert Walpole. The king is represented as a satyr, seen from the rear, standing on an altar kicking his left leg and breaking wind; Queen Caroline approaches from the right preparing to inject him with *Aurum potabile* (a flavoured brandy); Bishop Hoadly stands behind her; Robert Walpole looks up at the king from the left.

The print was described in the *Gentleman's Magazine*, March 1737. It refers to a farce evidently written at Walpole's instigation to encourage the king to bring in the Licensing Act suppressing the theatres *Common Sense*, or the *Englishman's Journal*, was an opposition publication.

BM Satires 2327

Condition: Light creases to margins and bottom left of image.

[26354]  
£80



#### 48. *The Beggars Opera*

Etching

follower of William Hogarth

Printed for John Bowles at the Black horse in Cornhill.

c. 1728

Image 191 x 245 mm, Sheet 254 x 260 mm

Unmounted

Inscription below title reads: *Brittons attend\_view this harmonious stage And listen to those notes which charm the age Thus shall your tastes in Sounds & Sense be shown And Beggars's Opras ever be your own.*

This engraving previously attributed to Hogarth shows a burlesque of John Gay's popular ballad opera *The Beggar's Opera*. The engraving shows the actors in the middle of one of the songs, sending up the characters by using animal masks. Gay's show, first produced in 1728, was acted for 63 days uninterrupted and renewed the next season with equal applause, in the words of fellow writer Alexander Pope. He goes on, *The vast success of it was unprecedented and almost incredible*. It was popular in all the great towns of England, Wales, Ireland, Scotland and as far afield as Minorca and Jamaica. It is not surprising that such a successful show inspired imitations of all kinds. Gay himself wrote a sequel, *Polly*. As the engraving shows, not every version was a friendly one. Hogarth hated the producer John Rich, who put on *The Beggar's Opera*, so the target may have been him rather than Gay or his show.

Condition: Trimmed within the plate, laid to album page, one very small worm hole to left centre of image.  
[26384]

£75



#### 49. *The Political Clyster*

Etching and Engraving

Dr O. Gearth after Nahtanoi

1768

Image 190 x 315 mm, Plate 210 x 325 mm, Sheet 225 x 340 mm

Unmounted

Inscription below image reads: *Nil Mrrg, Cht Nf, ndw Lps ccplc & c & c. shd b. Prgd. See Gullivers Speech to the Honble House of Vulgaria in Lilliput. This translates to 'Null Marriage [i.e. Lord Hardwicke], Chateaufneuf [i.e. the Duke of Newcastle], Andrew lapis [i.e. Andrew Stone], Acapulco [i.e. Lord Anson], should be purged*

An exterior scene set among ruins; to left the naked buttocks of Gulliver to whom an enema is being administered by a crowd of Lilliputians; to right their prime minister, carried in a thimble, supervises operations while beyond a rat carries off a child. Originally engraved as *The Punishment inflicted on Lemuel Gulliver* by Hogarth in 1726, the print appeared in this form in Robert Sayer's (the book seller who owned the plate) collection of 1768, which included the Hubidras prints.

Paulson 107.III

[26408]

£150



#### 50. *[Association Meeting at York]*

Mezzotint

Anonymous

London published as the Act directs. April. 6th. 1780,  
by Robert Laurie, No. 17, Rosmonds Row,  
Clerkenwell.  
Image 217 x 290 mm, Plate 229 x 326 mm  
Mounted

A representation, partly allegorical, of the meeting of the Association at York on 30 Dec. 1779 when the petition of the county was agreed to and a committee of sixty-one appointed. The meeting of Freeholders (the electors) of Yorkshire originally met under whig influence to complain about high taxation. On finding that they were better treated than those in other counties, their gaze was turned towards what they considered greater government power.

BM Satires 5657, Chaloner Smith undescribed

Ex. Col.: Hon. Christopher Lennox-Boyd  
[26539]  
**£350**