



**ORIGINAL ARTWORK,
PRINTS, & CARICATURES**



JARNDYCE

769

Jarndyce

Antiquarian Booksellers

Original Artwork,
Prints, &
Caricatures

List Three

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William Henry Bunbury
George Cruikshank
William Hogarth
George Augustus Sala
Albert Turbayne
George Moutard Woodward

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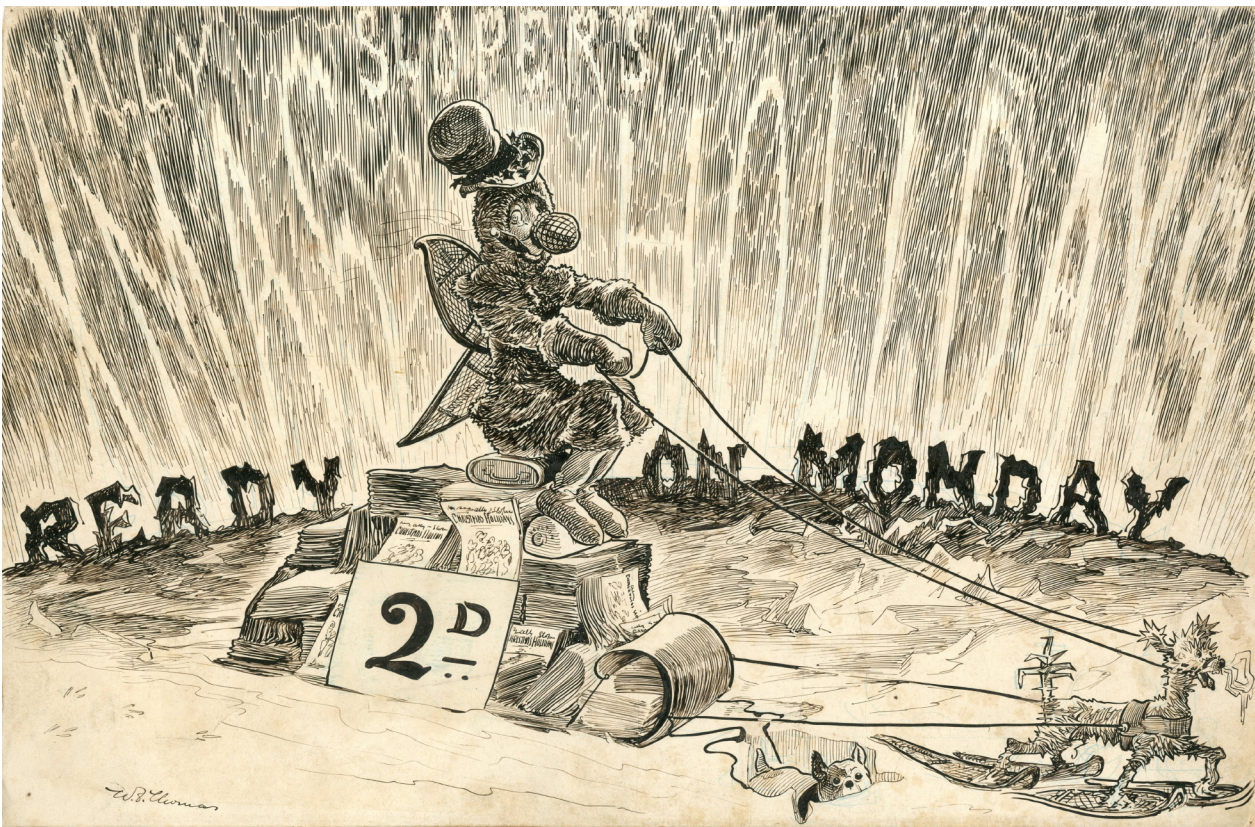
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ORIGINAL ARTWORK & PRINTS

Jarndyce Books

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

PART I: ORIGINAL ARTWORK



ORIGINAL ILLUSTRATIONS FOR ALLY SLOPER

1. **ALLY SLOPER. THOMAS, William Fletcher.** Ally Sloper's Xmas Holidays, ready on Monday. Original illustration for *Ally Sloper's Half Holiday*. Pen & ink on card, signed, printer's marks on verso; sl. dusted. 23.5 x 35.5cm. [98126]

¶ The comic character of Ally Sloper was created by Charles Henry Ross and first drawn by his wife Emilie de Tessier when he appeared in the magazine *Judy* in 1867. Ross sold the rights to the character to the publisher and printer Gilbert Dalziel and in 1884 *Ally Sloper's Half Holiday* became the first weekly comic magazine to be based on a single character, with images by the cartoonist William Giles Baxter. On Baxter's death in 1888 William Fletcher Thomas took the position as the principal artist for *Ally Sloper* until he was replaced by Charles Henry Chapman. This image was designed to advertise the Christmas edition, 'Ally Sloper's Xmas Holidays'. Sloper sits driving a sleigh loaded with issues of the newspaper and inscribed '2d'. The sleigh is pulled by a bedraggled dog, with another dog only partially illustrated.

[c.1900]

£480 †

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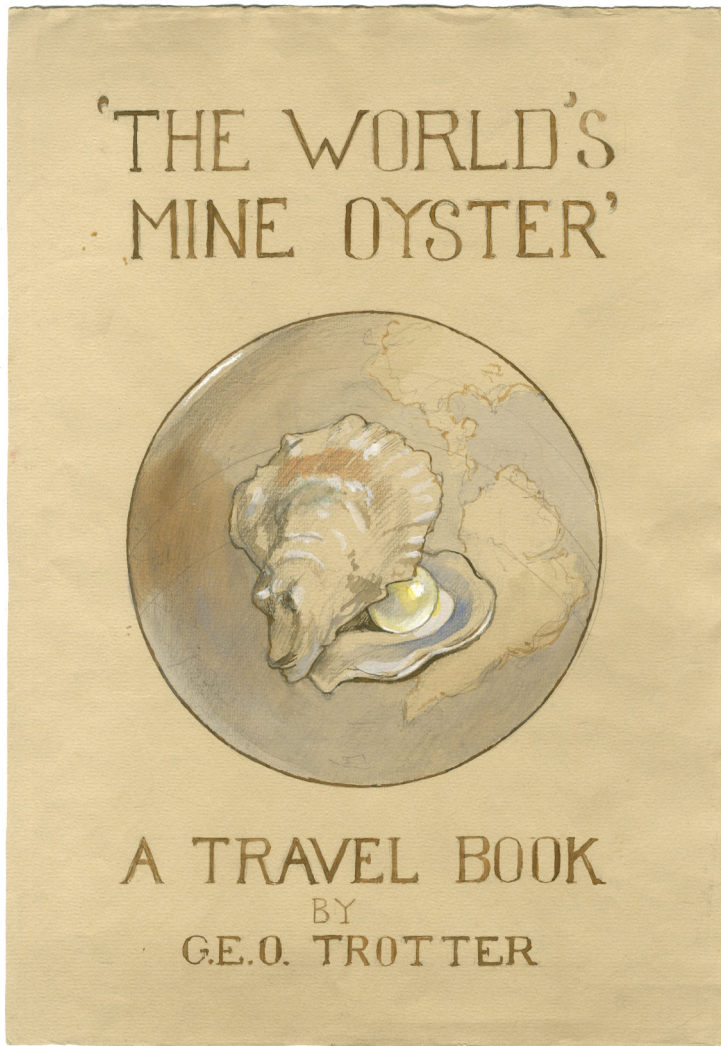
THE BOTANIST & ENTOMOLOGIST

2. **ANONYMOUS.** The Botanist. The Entomologist. Two orig. sketches, pen & ink, & watercolour, on album sheets with decorative embossed borders. Sheets 30.5 x 20.5, internal border 20.5 x 16cm. [98131]

¶ A handsome and humorous pair of illustrations depicting an entomologist, his human form made up of numerous insects, and a botanist, similarly made up of plants.

[c.1840s?]

£250 †



COVER DESIGN FOR AN UNPUBLISHED BOOK

3. **ANONYMOUS.** Original Cover Design for 'The World's Mine Oyster'. A travel book. By G.E.O. Trotter. Watercolour on laid paper watermarked C.M. Fabriano, unsigned. 37 x 25cm. v.g. [98705]

¶ The cover design for a book unrecorded on either Copac or OCLC. An open oyster, revealing a pearl, sits in front of the image of a globe, with the title and author above and beneath.

[c.1910?]

£150 †

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THE LION AND THE MONKEYS - THE HAIRDRESSER AND THE MANE

4. **ANONYMOUS.** Original Illustrations to 'A Story Without Words'. Three pen & ink illustrations on artist's board, one with watercolour, all inscribed 'Illus to Books' on front and 'Thornton' on verso; a few sl. cracks to board at corners. 23 x 29cm. [98127]

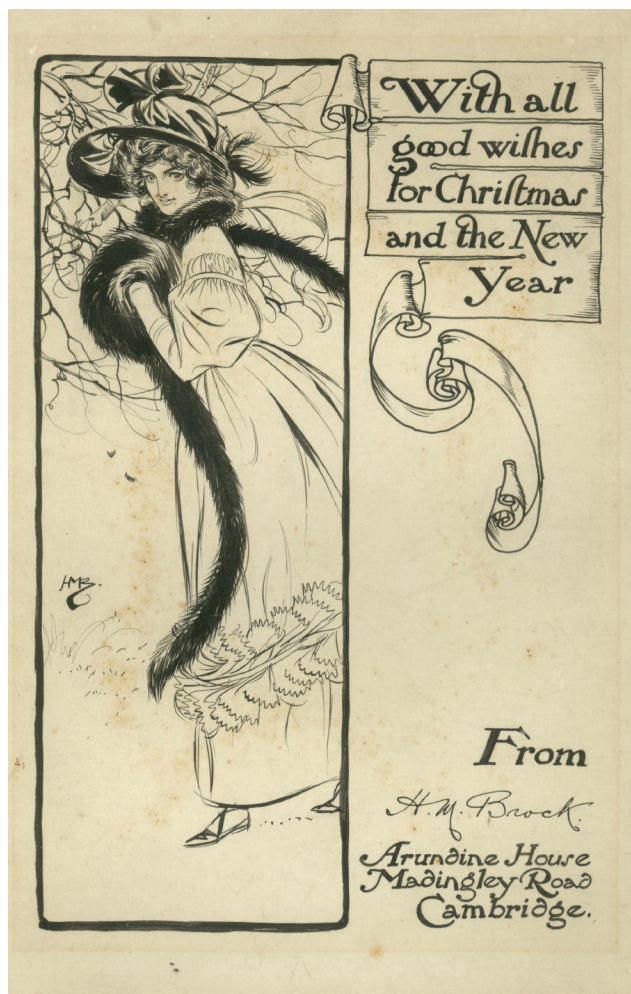
¶ Three anonymous and numbered sketches illustrating the comic scene of a grumpy, fearful and finally happy lion on his visit to a barbershop run by two apron-wearing monkeys.

[c.1910?]

£180 †

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ORIGINAL CHRISTMAS CARD

5. **BROCK, Henry Matthew.** Original Christmas Card Design. Pen & ink on paper; sl. spotted. Approx. 27.5 x 18cm. In a recent frame, glazed. [98658]

¶ 'With all good wishes for Christmas and the New Year. From H.M. Brock. Arundine House, Madingley Road, Cambridge'. Henry Matthew Brock, 1875-1960, was a successful artist and illustrator and the younger brother of Charles Edmund Brock, best known for his illustrations for the Dent edition of the works of Jane Austen. Most of Henry's work was illustrating classic novels of the Victorian and Edwardian eras but he also worked in advertising. The Brock family included seven children with all four boys being employed as artists. They moved into Arundine House at the turn of the century building a large studio in the garden in which they all worked side by side. This illustration, for a personal Christmas card, shows a woman, in her winter finery taking a walk.

[c.1910?]

£150 †

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BUNBURY GETS SERIOUS

6. **BUNBURY, Henry William.** Original Watercolour. Watercolour & chalk on circular paper, unsigned. Diameter 43cm. Mounted. [98137]

¶ Provenance: Abbot and Holder; inscribed: 'From the collection of Lolo Williams' on verso of mount. An unusual example of Bunbury's attempt at a serious subject, depicting a soldier, possibly from the English Civil War, looking with shock towards an arrow embedded in his chest.

[c.1780s?]

£1,650 †



PORTRAIT OF MARY ANNE CLARKE?

7. **(CLARKE, Mary Anne?) BUCK, Adam.** Original Portrait of a Lady, likely to be Mary Anne Clarke. Pencil, watercolour & gouache on card. 39 x 28cm. Mounted, framed & glazed. [97997]

¶ A superb portrait almost certainly of Mary Anne Clarke, mistress of Prince Frederick, Duke of York and Albany. Both the Duke and Clarke were patrons of Adam Buck, 1759-1833, the Irish portraitist and engraver. Similar examples exist of portraits of Clarke by Buck with the caveat that he painted many similar portraits in his neo-classical style, of ladies in white dresses.

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ORIGINAL WATERCOLOUR BY CRUIKSHANK

8. **CRUIKSHANK, George.** Original Sketch. Watercolour, signed, with pencil sketches on verso together with later inscriptions; sl. adhesion mark to upper margin. 12.5 x 16.5cm. Mounted. [98138]

¶ An unknown but very nice watercolour by George Cruikshank, illustrating a gentleman, leading a young woman and her mother (or chaperone) to the door of a carriage, held open by the coach driver who wears a top hat and a peculiar grin. In the background is a house or inn with a partially drawn figure (in ink) watching or emerging from the door.

[c.1830s?]

£1,250 †

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CUMBERLAND SCENERY

9. **DOLMAN, A.** Two Original Watercolours. It would be pleasant to think that these sketches were painted by Ann Dolman of Marshfield, Gloucestershire after her marriage to John Bodman in November 1846 - but one would assume if that was the case the signature used would be 'A. Bodman'. [98136]

¶ 1. Rydal Water, Cumberland. Watercolour, signed, laid on to sl. larger paper. 14 x 19cm.

2. Untitled & unsigned watercolour. 32.5 x 48cm.

[c.1840s]

£350 †



THE MAD HATTER'S TEA PARTY

10. **GOULD, Sir Francis Carruthers.** A Mad Tea-Party At the Burkyn Slate-Club. Original illustration for the Westminster Gazette, April 30, 1903. Pen & ink on card, signed. 20.5 x 28cm. Mounted, with inscription in ink above & beneath image. [98139]

¶ Beneath the title are nine lines of ms.: "You might have used your discretion", said Alice, severely. "What nonsense!" replied the Hatter, tossing his head contemptuously, "why, can't you see that if I had used my discretion I shouldn't have had any left?"...

A caricature satirising the Mad Hatter's Tea Party by the British political cartoonist Sir Francis Carruthers Gould, 1844-1925. A staunch Liberal working for a Liberal paper, 'Gould succeeded in being witty both in his drawings and in his captions; he parodied John Tenniel's 'Alice' characters and made copious allusions to the works of Dickens and Joel Chandler Harris's *Uncle Remus* stories'. Although his illustrations of serious events were less accomplished, 'he was unrivalled and may be said, with his contemporary Harry Furniss, to have founded an influential style in British cartoon drawings' (ODNB).

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“Berkeley Square”



Scene Design by George W. Harris.

ORIGINAL SET DESIGN FOR *BERKELEY SQUARE*

11. **HARRIS, George W.** “Berkeley Square”. Original Stage Setting for Berkeley Square. Orig. watercolour on paper, 23 x 33cm, laid on to card with title “Berkeley Square” Scene Design by George W. Harris’. 39 x 49cm. [98140]

¶ A finished set design by George W. Harris, for *Berkeley Square*, a play by John L. Balderston in collaboration with J.C. Squire. The plot, a tale of a young American sent back to London during the American Revolution, is loosely based on Henry James’ *The Sense of the Past* (published posthumously in 1917). Premiered at St. Martin’s Theatre and running to 179 performances, the play transferred to Broadway where it met with enormous success reaching 229 performances.

[1926]

£350 †

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'BLOOMERISM - AN AMERICAN CUSTOM'

12. **(LEECH, John)** A Peculiar Kind of Sensation Caused Amongst the Dirty Boys by the Appearance of Bloomers. An original illustration for *Punch*. Pen & ink, & watercolour on paper. 17 x 23cm. Mounted, framed & glazed. [98260]

¶ Initialed and inscribed 'Bath 12th November 1851' on verso. A fantastic original illustration by the artist John Leech for the satirical magazine *Punch*; or *The London Charivari*, for which Leech was one of the principal illustrators. Inscribed with the title in ink, it was published with a different caption, 'Bloomerism - An American Custom' - in the second half of 1851. Named after the journalist, women's rights and temperance advocate Amelia Bloomer, the Bloomer dress, also known as the American or Turkish Dress, offered a more comfortable and less restrictive alternative to the tight fitting, uncomfortable and often unhealthy fashions of the day. Following Bloomer's announcement in her magazine, *The Lily*, that she was adopting the new style dress, its popularity increased sparking a 'Bloomer Craze' in the summer of 1851. Bloomers were seen as scandalous by many but also became a physical and metaphorical representation of feminist reform with many women's rights advocates adopting this new form of dress. Interest in the bloomers travelled to England when Hannah Tracy Cutler and other women delegates wore bloomers to a peace convention in London. Leech's image shows two women in bloomers, one smoking and wearing a scowl, both holding parasols, walking in front of a dress and hat shop as two women in conventional dresses and a gaggle of small boys stare and laugh at this fashionable scene.

[1851]

£1,250 †

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ORIGINAL WATERCOLOUR BY GEORGE AUGUSTUS SALA

13. (SALA, George Augustus) (The Barber Shop.) Large watercolour on card, signed 'G. a. S.'. 38 x 50cm. Mounted. [98225]

¶ A large and jovial painting of a barber shop scene with six well-dressed patrons and the barber, with a Pickwickian figure seated in front of a fireplace reading John Bull. It is signed 'G. a. S.' with a curly 'G' and lower case 'a' which was the familiar nom de plume of the journalist, author, artist, and all-round man of literary action George Augustus Sala, 1828-1895. After a brief spell apprenticed to a painter of miniatures at the age of 15, Sala dedicated the next seven years to being an artist and illustrator, working as an assistant theatrical scene-painter and drawing illustrations for magazines and books, including *The Man in the Moon* edited by Albert Smith and Angus Reach, and several of Smith's shilling illustrated books. After learning to etch and engrave, he produced a number of comic illustrated guidebooks and panoramas for the leading publisher Adolphus Ackermann. Ever industrious, Sala took on any work he could get, with this painting likely to be a commission for a periodical or illustrated book. Following his early foray into illustration, Sala went on to become one of the most prolific and respected journalists of his era. Writing frequently for Dickens's *Household Words*, 'he quickly became one of the journal's most prolific and valued contributors, becoming one of 'Dickens's young men' as they were called. His work was highly admired by Thackeray as well as Dickens. From an income seldom above £1 a week he rose to the affluence of £5 a week and set about establishing a reputation for drunkenness, quarrelsomeness, and financial and professional unreliability, which he never completely lost'. Although he claimed to earn upwards of £2,000 a year, his erratic lifestyle meant that by the time of his death, he was living on a civil-list pension of £100 a year (ODNB).

[c.1850]

£1,250 †

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ORIGINAL PORTRAIT OF SCOTT - NOT 'UNDULY FLATTERING'

14. (SCOTT, Sir Walter, Bart.) SCOTT-MONCRIEFF, Robert.
Pencil Portrait of Scott, head and shoulders, facing left, c.1816-1820.
Pencil portrait of Walter Scott, from life, unsigned, by Robert Scott-Moncrieff, 9 x 8.1cm, with very worn inscription on reverse of frame, but still legible: 'Robert Scott-Moncrieff, born 1793, decd. 18[69], father of Canon William Scott-Moncrieff, also of Fossaway, died in 1901; father of Susan Mary, afterwards, Mrs Herbert L[unn]; her daughter, Constance Lunn, afterwards Mrs Colin Scott-Moncrieff. Pencil portrait of Sir Walter Scott from life, by Robert Scott-Moncrieff of Fossaway. Given by Robert Scott-Moncrieff's



daughter... to George Scott-Moncrieff"; with a 4pp typescript essay 'An unknown portrait of Scott' by George Scott-Moncrieff. [95422]

¶ Robert Scott-Moncrieff, 1793-1869, was an accomplished amateur artist who was called to the Scottish Bar in 1818. His career as an advocate was not particularly distinguished, and he accepted, in 1828, the appointment of Chamberlain to the Duke of Buccleuch. During his early years at the Bar, between 1816 and 1820, Robert amused himself and his friends by drawing his fellow-advocates and the Judges of the circuit. As George Scott-Moncrieff notes in the accompanying essay, 'These drawings had sometimes an edge of caricature to them, but were often serious likenesses. They were highly praised by no less an authority than Sir Henry Raeburn himself'.

During his lifetime Robert refused to have any of his drawings

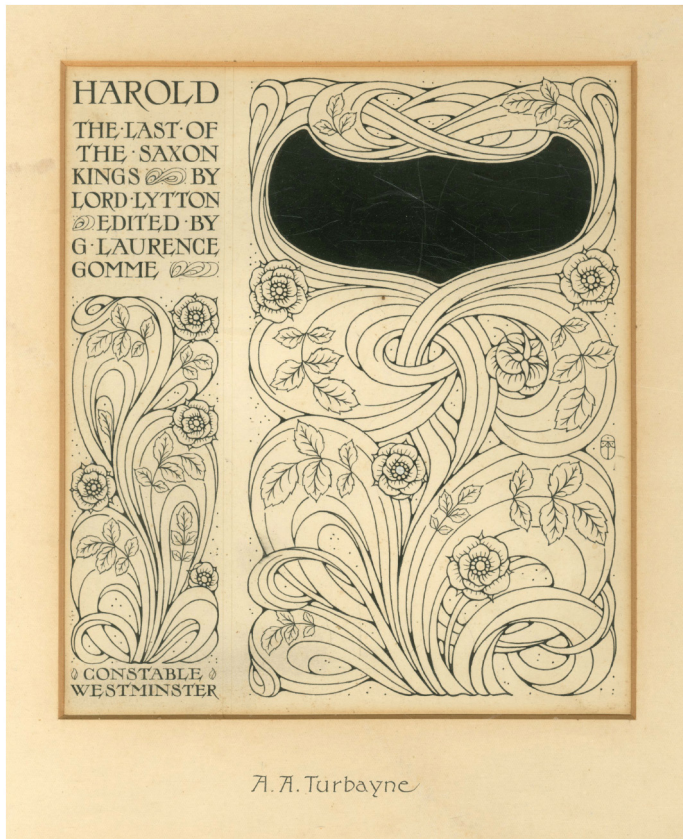
published, but a collection of them appeared in book form in 1871 under the title *The Scottish Bar Fifty Years Ago. Sketches of Scott and his Contemporaries*. The volume contained another drawing made of Walter Scott by Robert Scott-Moncrieff, in pen and wash, which George Scott-Moncrieff notes 'now hangs in the National Library [of Scotland]'; the NLS today has no knowledge of it. George Scott-Moncrieff adds 'there was a second drawing he [Robert] made, in pencil, which has never before been reproduced. It is, I think, the better likeness of the two. Neither drawing is unduly flattering: they are candid portraits made when Scott was still under fifty, still Clerk of Session, and still the Great Unknown.' This delightful portrait of Scott was first made public in the Scott Bicentenary Issue of *Scotland's Magazine*, in June 1971, along with George Scott-Moncrieff's enlightening essay.

[c.1816-1820]

£6,500 †

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COVER DESIGN BY ALBERT TURBAYNE

15. **TURBAYNE, Albert Angus.** Original Cover Design, for Harold: The Last of the Saxon Kings. By Lord Lytton. Edited by G. Laurence Gomme, published by Constable. Pen & ink on paper. Approx. 20 x 18cm. In a recent frame, glazed. [98659]

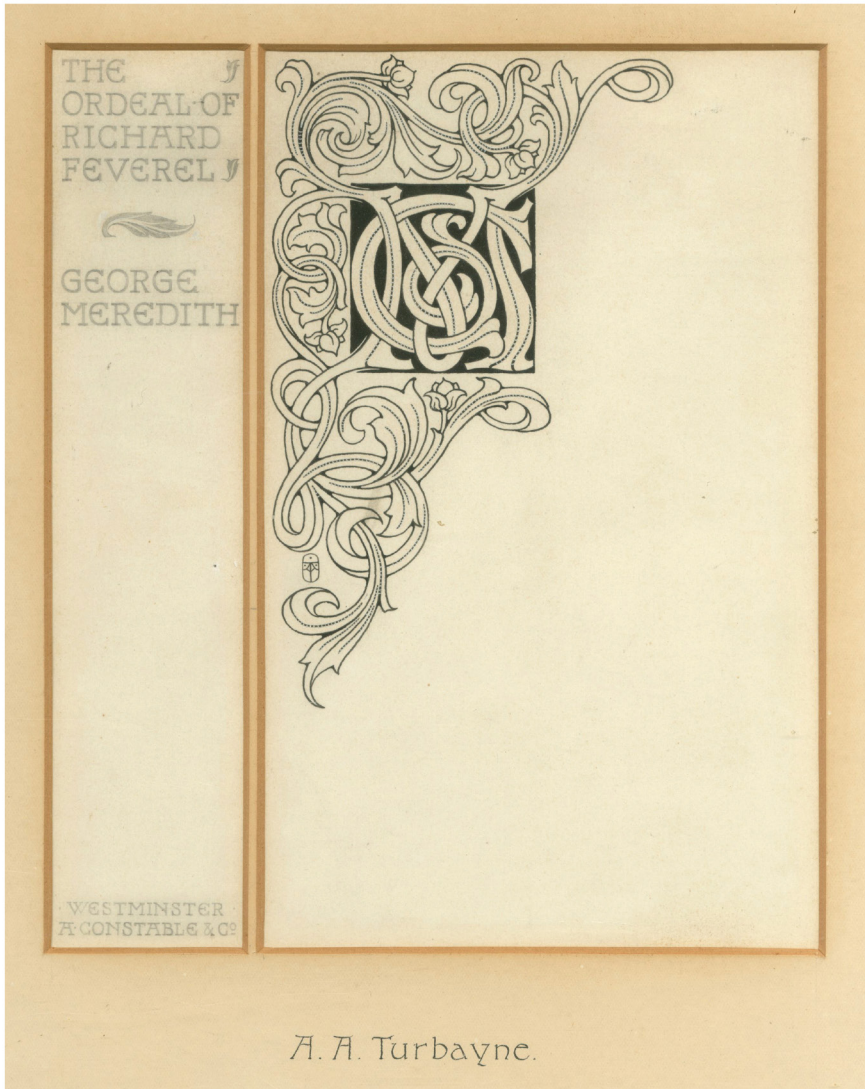
¶ An original cover design by the American-born book designer Albert Angus Turbayne, 1866-1940. Turbayne, often associated with the Arts and Crafts movement of William Morris, was considered to be one of the finest book designers of the period. When binding designers were mainly anonymous Turbayne's name was used as a selling point in advertisements. As Dr. Simon Cooke has written: 'Impressive when placed on the shelf, it is quite likely that his books were purchased for the beauty of his covers rather than their contents; working within a long Victorian tradition, Turbayne's editions were objects to be seen, not read, a fact attested by the unusually good condition of most of the surviving copies' (*Albert Angus Turbayne: Art Nouveau binding designer*, Dr. Simon Cooke). Copac and OCLC record an 1897 edition of Bulwer Lytton's novel *Harold* (first published in 1848) edited by G. Laurence Gomme and published by Constable but we can find no example in this binding.

[c.1897]

£580 †

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16. **TURBAYNE, Albert Angus.** Original Cover Design, for The Ordeal of Richard Feverel by George Meredith, published by A. Constable & Co. Pen & ink on paper. Approx. 20 x 17cm. In a recent frame, glazed. [98662]

¶ Constable first published Meredith's novel in 1897 with a far simpler binding design clearly not designed by Turbayne. They published six further editions before 1920 but we can find no example with this binding design.

[c.1897]

£480 †

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PART II: PRINTS



DEPICTING THE TRIAL OF QUEEN CAROLINE

17. **(CAROLINE, Queen Consort of George IV) TRIAL.** BROADSIDE. A Faithful Representation of the Trial of Her Most Gracious Majesty Caroline Queen of England, in the House of Lords, 1820. n.p. Commemorative broadside handkerchief on cotton, approx. 45 x 57cm. A superb copy of a very rare item. [98037]

¶ BM Satires 14004, with one further copy recorded at the Lewis Walpole Library, Yale. A realistic view of the House receding in perspective to the Throne, above which is inset an oval bust portrait of Bartolomo Bergami, wearing a cluster of five decorations. Some figures and objects

ORIGINAL ARTWORK & PRINTS

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have numbers referring to notes in the lower margin. Counsel are in a line across the foreground on each side of the central figures, who are Gurney the shorthand writer and Majocchi facing the interpreter. The Queen is inconspicuously seated behind Brougham. Eldon is at the table in front of the Woolsack.

A handsome depiction of the trial of Queen Caroline held in the House of Lords during the summer and autumn of 1820, which ended in the failure of the Pains and Penalties Bill which aimed to annul the marriage of George IV to Caroline of Brunswick. The trial, brilliantly captured by Sir George Hayter's painting in the National Portrait Gallery, took place in a packed House of Lords.

Shunned by the Prince of Wales from their first meeting, Caroline's marriage was a deeply unhappy one, united as she was to a hard-drinking, gluttonous, adulterous and ill-attentive husband. They separated two years after their wedding, Caroline moving to Blackheath where she was kept from her daughter Charlotte. Having the audacity to continue living, rumours of Caroline's love life swirled in polite society and the King

began a 'delicate investigation' into her behaviour. During the Regency Caroline left England to tour Europe, engaging in 'increasingly eccentric' behaviour. On the death of George III (and George IV's accession) she returned to England claiming her right to become Queen. Her arrival prompted, as the government had anticipated and feared, widespread public rejoicing and she became a figurehead for a radical movement that sought to expose the iniquity of the government and the morally dubious new King.

The trial 'was one of the most spectacular and dramatic events of the century. The Queen's progresses to and from Westminster... were attended by cheering crowds; deputations



by the dozen visited Brandenburg House to present addresses, the newspapers published verbatim accounts of the Lords' proceedings, and the caricaturists on both sides had a field day. So obscene were some of the prints against the king that over £2500 was spent in buying them up and suppressing their publication.' Beginning on August 17th and continuing into November, it became clear that the government was not capable of passing the bill. Finally, on November 10th, it was announced that it would proceed no further.

Although Caroline's triumph was greeted with great public jubilation, interest in her soon waned and the Coronation, from which she was humiliatingly refused entry, acted to improve the reputation of the King and dampen Caroline's public support. A fortnight after the Coronation - 'during which the King spent most of the service ogling Lady Conyngham, his current mistress' - Caroline fell ill and died on August 7th, 1821. (ODNB.)



MERRY CHRISTMAS

18. **EGERTON, M.** A Merry Christmas & A Happy New Year in London. Pyall & Hunt. Hand-coloured etching; trimmed within plate mark. 29 x 23cm. [98653]

¶ George BM Satires 14999, 'A pedestrian struggles through deep slushy snow, facing driving snow, with a broken umbrella, the spokes projecting through the cover. He clutches at his cloak and hat; he wears gaiters to the knee with socks over them, and overshoes. Cape and comforter stream behind him. In the background is a row of three- and four-storied houses, some with shop-fronts. He shouts his greeting in the teeth of the storm to the woman in BM Satires 15000, a companion plate with the same signatures and imprint. A carriage and pair faces the storm, the coachman's cape swirling above his head. Men shovel the snow from the roofs, overturning a passer-by'.

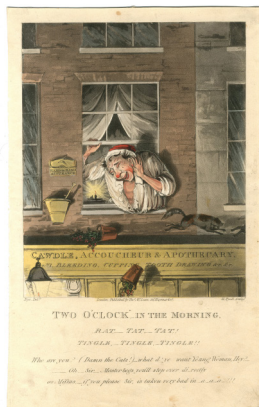
[c.1825]

£350 †

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APOTHECARY CARICATURE



19. (EGERTON, M.) Two O'Clock in the Morning, Rat, Tat, Tat! Tingle, Tingle, Tingle!! Thomas McLean. Hand-coloured aquatint, signed Ego. Delt.; trimmed to plate mark. 33 x 20.5cm. [93545]

¶ Not in BM satires; dated 1827 by both the Wellcome and Harvard. Neither attribute this to Egerton. However, other prints, signed Ego., published by McLean, are attributed to him by the BM. An apothecary, living above his shop, is awoken in the night by a desperate customer. 'Who are you? (damn the Cats!) what d'ye want young woman hey? Oh Sir Master begs you'll step over directly as Missus - If you please Sir, is taken very bad in _a_a_a_!!!

[1827]

£180 †

POSTER: 'FUN, FROLIC, ADVENTURE, PLUCK & DEVOTION'

20. EMMETT, George. (Tom Wildrake's Schooldays.) Poster advertising Tom Wildrake's Schooldays. Nos 1 & 2. 32pp at one penny. Hogarth House. Brownish paper, large illus. by H.C.M.; sm. inconspicuous repair at head largely in margin, sm. marks. c.56 x 43 cm. A v.g. copy of a scarce survival. [51954]

¶ Ono 191.

[c.1885]

£120 †

Fun, Frolic, Adventure, Pluck & Devotion.

TOM WILDRAKE'S SCHOOLDAYS.

THE BEST SCHOOL STORY EVER WRITTEN
Nos. 1 & 2, 32 pp. in Beautiful Picture Wrapper together with Coloured Gift,
PRICE ONE PENNY.

EVERY BOY SHOULD BUY OR BORROW THIS SPLENDID BOOK.
PRICE ONE PENNY WEEKLY.
TEN COLOURED PLATES GIVEN AWAY WITH THIS ISSUE.

London: HOGARTH HOUSE, Bouverie St., Fleet St.

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Drawn & etchd by W. Heath

GRIMALDI'S BANG UP in the Popular Pantomime of Golden Fish *Pubd in Jan 1812 by J. Palser Bridge Road*

JOSEPH GRIMALDI, THE CLOWN

21. (GRIMALDI, Joseph) HEATH, William. Grimaldis Bang Up in the Popular Pantomime of the Golden Fish. J. Palser. Hand-coloured etching. Plate 25 x 35cm, with large margins. [90338]

¶ One of a number of caricatures of Grimaldi by William Heath.

Grimaldi, dressed in character as a clown, sits atop a wicker cart pulled by a dog.

9th Jan., 1812

£480 †



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FIRST OF THE SCAPEGRACE SERIES.

THE
SCAPEGRACE OF THE SCHOOL

No. 2 & A COLOURED PICTURE GRATIS WITH No. 1.

1d. WEEKLY. 4d. MONTHLY.

"BOYS OF ENGLAND" OFFICE, 173, FLEET STREET, E.C.

POSTER

22. **(HEMYNG, Bracebridge)** Dick Lighthouse; or, The Scapegrace of the School. - First of the Scapegrace series. The Scapegrace of the School. No. 2 & a coloured picture gratis with No.1. 1d weekly. 4d monthly. "Boys of England" Office, 173, Fleet Street. (Edwin John Brett.) 6 illus. An advertising poster; old folds, laid down on thicker paper. 55 x 41.5cm. [67088]

¶ This was first published as 'The Scapegrace of the School' in *Young Men of Great Britain* in March 1872 and reissued in 1878 as 'Dick Lighthouse'. It seems likely that this poster, which is similar to that for 'Poor Ray', dates from earlier than the 1895 suggested by the British Library catalogue.

[c.1885?]

£125 †



THE BATHOS

23. **HOGARTH, William.** Tailpiece. The Bathos, manner of sinking, in sublime paintings, inscribed to the dealers in dark pictures. Published according to Act of Parliamt. Uncoloured engraving; some inoffensive water marking to much of the sheet. Plate 32 x 34cm, with 3cm margins. A nice copy. [98650]

¶ Paulson 216; George BM Satires 4106, 'Figure of Time reclining against a broken column surrounded by symbols of destruction: a bankruptcy notice served on Nature, a clock without hands, Phaeton falling from his chariot, a will, a shop-sign for "The World's End", a gallows, a burning impression of Hogarth's print "The Times" and broken objects, including an hour-glass, crown, rifle, bell, bottle and broom'.

March 3rd 1764

£680 †

FEMALE WARRIOR

24. **PERRIAM, Ann.** Carte de Visite Portrait, of 'the naval heroine, Ann Perriam... aged 93,... Exmouth: photographed by Mr. J. Sugg. Carte de visite with black & white portrait photograph pasted on to card, 6.4 x 10cm, printed on verso; sl. remains of adhesive from mount on lower right corner, not affecting image, otherwise v.g. [95256]

¶ This very unusual photograph shows a three-quarter length portrait of Ann Perriam, at a very advanced age, seated facing forward wearing bonnet, shawl and a white apron. On the verso, the exciting particulars of Perriam's naval life are described, under the heading 'Female Warrior'.

'The photograph... represents the naval heroine Ann Perriam, widow, aged 93, of Tower Street Exmouth, who was allowed to accompany her husband on board H.M. Ship "Crescent" and "Orion"... from the early part of 1794 to the close of 1798'. She was 'present and assisted in the following great battles: at L'Orient... June 23 1795; off Cape St. Vincent... February 14, 1797; The Nile, [under] Admiral Lord Nelson, Aug. 1, 1798, in which 18 of the enemy's ships were either captured or destroyed'. She was, we are informed, 'stationed in the magazine with the gunners, preparing flannel cartridges for the great guns'. Of the others who volunteered from Exmouth, she is described as the only survivor. Where her age is printed, someone has added in a neat hand in black ink 'now 96', and in the left margin, a later pencil annotation notes 'Died Jan 1865'.

The photograph had appeared in the *Illustrated London News* in May 1863. An accompanying article described her exploits, explaining that her first husband was a seaman called Edward Hopping, and that as a 'woman of good character', she had been able to sail with him. Hopping died in 1802, and she took the name from her second husband John Perriam, a naval pilot.

After he died in 1812, she reportedly sold fish on the streets of Exmouth 'until she was 80 and unable to continue'. For her efforts, this unlikeliest of warriors, and one of only a handful of women to have participated in naval battles in the 18th century, received a 'paltry pension' of £10 per annum.



[1863]

£580 †

ORIGINAL ARTWORK & PRINTS

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JUMPING IN SACKS.

Published by PYALL & HUNT.

18, Tavistock-Str^t Covent Garden.

SACK RACING

25. **PYNE, William Henry.** Jumping in Sacks. Pyall & Hunt. Hand coloured aquatint on heavy paper. Plate 24 x 33cm. [93548]

¶ George BM Satires 15009. Engraved by G. Hunt, etched by Robert Cruikshank, after a design by William Henry Pyne. A crowd of locals, including farmers, soldiers, gentleman, ladies and children, cheer on a sack race between seven men, the sacks all fastened at the neck.

[1825]

£120 †



ORIGINAL ARTWORK & PRINTS

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COVENT GARDEN

26. **SANDBY, Thomas.** Covent Garden Piazza. Edward Rooker. Hand-coloured etching; trimmed within platemark, laid on to later paper, a few tears & creases with sl. cracking to image in places. 39 x 53cm. A good plus copy. [98128]

¶ BM 1977,U.709. Etched by Edward Rooker after the original by Thomas Sandby. Covent Garden seen from the south east side of the colonnade, with figures including a woman selling goods on the right, a pair of shoe-shiners, a beggar, a gentleman and lady walking, a boy with a hoop and two boys playing marbles in the foreground to left; others leaning on wooden railings and selling goods from large baskets in the middle of the square. A similar print was republished after a fire destroyed much of the south east corner of the Piazza in 1769.

Febry. 20 1768

£350 †

ORIGINAL ARTWORK & PRINTS

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PHOTOGRAPH BY GEORGE BERNARD SHAW

27. **(SHAW, George Bernard) IRVING, Laurence Sidney.** Studio portrait, head and shoulders, of Sidney Laurence Irving. Inscribed on mount: Laurence Irving, G. Bernard Shaw phot. circa 1902 or 3 in Shaw's hand. Photograph 24 x 19cm, mounted. [32024]

¶ A spectacled Laurence Irving looks steadily at the photographer. At this time Shaw took up photography to satisfy his artistic yearnings. Laurence, also a dramatist, created the part of Brassbound in Shaw's *Captain Brassbound's Conversion* in 1900 and was criticised by Shaw for over-acting. The two were obviously on reasonably good terms, although they had a minor disagreement on the death of Henry Irving in 1905. Laurence and his wife Mabel Hackney were drowned in the shipwreck of the *Empress of Ireland* in Canada in 1914, cutting short a promising career.

[c.1902]

£750 †



‘TAMEING A SHREW’

28. **WILLIAMS, Charles.** Tameing a Shrew; or, Petruchio's patent family bedstead, gags & thumscrews. Thos. Tegg. Hand-coloured etching. A v.g. copy with wide margins. Plate 35cm x 24.5cm; sheet 44 x 28.5cm. [89867]

¶ George BM Satires 12650 noting that this as a ‘more elaborate’ imitation of BM Satires 10887, *Patent Family Bedstead*, published by William Holland in 1807.

Wellcome Library no. 28478i. OCLC adds copies at the Library of Congress and Yale. Number 362 in Tegg's *Caricature Magazine*. An example of early 19th century misogynistic satire exploring the theme of controlling wives who were often caricatured as being the dominant and tyrannical partner in domestic life. Here, the husband lies in bed holding a whip as his wife lays shackled to her bed. On the floor beside the bed are three open books: ‘The Whole Duty of Woman’, ‘Rule a Wife and Have a Wife’, and ‘Nuptial Dialogues on Various Subjects’. (*The Satirical Gaze: Prints of Women in Late Eighteenth-century England*, Cindy McCreery.)



PORTRAIT OF MARY WOLLESTONECRAFT

29. **(WOLLSTONECRAFT, Mary)** Fine Mezzotint Portrait of Mary Wollstonecraft Godwin. William T. Annis. 20.5 x 25.5cms, within a wide border, 24.5 x 38cms, lettered 'Mary Wollstonecraft Godwin, author of A Vindication of the Rights of Woman'. 19thC framed & glazed; gilt bevelling a little worn. [95736]

¶ BM prints, 1887,0406.44. An extremely handsome mezzotint portrait of Mary Wollstonecraft, printed and published by William T. Annis after the famous painting by John Opie, R.A. The half-length portrait shows Wollstonecraft directed toward the right but facing left, wearing a simple white open-necked dress, her hair partially tied beneath a veil. Opie's original painting was done in early 1797 when Mary was pregnant with her daughter Mary, later Mrs Mary Shelley. After Wollstonecraft's untimely death, the result of complications post-birth, William Godwin hung Opie's portrait above his fireplace; it is now in the National Portrait Gallery. This unusually fine mezzotint version is rare. An early note is pasted to the back of the frame, on the headed paper of the London booksellers John and Edward Bumpus, stating 'there is no doubt whatever that the print Mary W. Godwin purchased from us is an original print of excellent calibre'.



BILL OF FARE

30. **WOODWARD, George Moutard.** A Bill of Fare for Bond Street Epicures. Thomas Tegg. Hand-coloured etching; sl. dusted. 24.5 x 35cm. [93542]

¶ BM Satires 11144, a companion print to 11143, with the same name. Six women, all with inviting glances or gestures aligned in two columns: “Pigs Petticoes”, an ugly woman with toes turned in. “Scrag of Mutton”, a hideously lean and angular woman, her hands in a muff. “Leg of Lamb”, a comely woman with an umbrella, her petticoats kilted up displaying leg. “Polony”, an ugly plump woman, rather sausage-shaped. ‘Cods Head and Shoulders’, a grossly fat and ugly woman. “Lamb Chop and Mint Sauce”, a pretty young woman holding a purse. Etched by Thomas Rowlandson.

October 25, 1808

£220 †



KENTISH HOP MERCHANT

31. **WOODWARD, George Moutard.** The Kentish Hop Merchant and the Lecturer on Optics!! T. Tegg. Hand-coloured etching by Isaac Cruikshank after Woodward. A nice bright copy with good margins. 26.5 x 42cm. [76131]

¶ George BM Satires 11470 recording two copies, one with '103' in upper right corner as in this copy, the other without. 'The lecturer leans on a table, lit by four candles, to address a small well-dressed audience, seated on chairs. On the table are a telescope and a magic-lantern. He says: "Ladies & Gentlemen— I have the honor for the first time in this county of Kent to deliver a Lectur on Optic's". A fat elderly man rises from his chair to say: "I humbly ax pardon Sir —but before you get on furder, I rises with all due difference to inform you as how in this country we do not call them Hop sticks but Hop poles". The others, more sophisticated, are amused, while the hop-merchant's son, standing behind, registers anguish. A dog, with 'Hop Mer...' on its collar, watches the lecturer.'

[1809]

£380 †

ORIGINAL ARTWORK & PRINTS

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ENGLAND AND LILLIPUT - PARTS I & II

32. **WOODWARD, George Moutard.** Sketches of Fairy Land: or, A comparison between England & Lilliput. Pt. 1 and 2. Thos. Tegg. Hand-coloured etching; one small tear to margin, repaired, part I. v.g. 25 x 35cm, both with large margins. Mounted. [90857]

¶ See George, BM Satires 11581 and 11582, part I is published by Sidebotham (unrecorded in the BM), the second by Thomas Tegg; Six scenes, arranged in two rows, each with an inscription above the design.

Dec. 1810

£680 †

