

ENGRAVINGS, LITHOGRAPHS
& ORIGINAL ARTWORK

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Engravings, Lithographs and Original Artwork

30 December 2014

"The Court of Appeal"

1. Ape (Pellegrini, Carlo [1839-1889]).

"The Court of Appeal." *Vanity Fair*, December 11, 1875. 12" x 7" color lithograph (image size), matted and glazed in attractive 18" x 12-1/2" wooden frame. A well-preserved, vivid copy. \$200.

* This print depicts Sir Richard Baggallay [1816-1888], a Judge of the Court of Appeal and also a politician. *Vanity Fair* was published weekly from 1869 to 1914. It is best-known today for its caricatures of notable people and satirical depictions of current events.

A Comical Courtroom Scene

2. Cheesebrough, G.R. [1936-1993].

Res Ipsa Loquitur. N.p.: Circa, 1980. 18" x 24" color lithograph. Fine. \$450.

* From a series limited to 500, this number 210. Cheesebrough was highly regarded for his whimsical caricatures of celebrities, professionals and amateur sportsmen.

Final Destination of Condemned Murderers

3. Cole, Benjamin [fl. 1700-1767], Engraver.

The Surgeon's Theatre in the Old Bailey, c. 1760. 8" x 13" copperplate engraving, handsomely matted and glazed, margins trimmed closely, image mounted on board. Negligible light toning to margins, negligible faint crease to right side of image. A nice copy in a handsome frame. \$450.

* This engraving depicts the front elevation of the original home of the Royal College of Surgeons. From 1752 to 1832 death sentences for murder in Great Britain stipulated that the condemned person's corpse be "dissected and anatomised" for the benefit of medical students shortly after the execution. This is why the Old Bailey had a surgeon's theatre. Hogarth's "The Reward of Cruelty," *The Four Stages of Cruelty*, Plate 4, is a satirical depiction of a dissection in this building.

Portrait of a Notorious Criminal

4. Cruikshank, George [18th Century].

William Dewell, (Executed Nov. 1740). [London?, S.n., 1740]. Attractively glazed and matted 5" x 8" copperplate in 11" x 9" gilded wood frame, small brass plaque to center of bottom. Light rubbing to edges of frame, otherwise fine. \$350.

* Dewell, convicted on several counts of murder and rape, was hanged at Tyburn 24 November 1740. The artist of this portrait is not to be confused with George Cruikshank [1792-1878], the nineteenth-century caricaturist and book illustrator.

Oil Portrait of Melvin Belli

5. Dexter.

Portrait of Melvin Belli. [San Francisco?], 1987. Oil on Canvas, 30" x 40," signed "Dexter" Very good condition, glazing free of cracks. An interesting item. \$750.

* The work of an amateur artist, possibly a friend or client, this portrait hung in the office of the legendary attorney Melvin Belli. Known as "The King of Torts" and "Melvin Bellicose," he was known for his colorful personality, innovative use of graphic evidence and expert witnesses, important class-action cases on behalf of consumers and famous clients, such as Jack Ruby, the Rolling Stones, Jim and Tammy Faye Bakker and Zsa Zsa Gabor. He won over \$600,000,000 in judgments during his legal career.

A Reconciliation?

6. Doyle, John [1797-1868].

A Broad Hint. [London]: Published by S. Gans, [1829]. 14" x 11" hand-colored lithograph in 16-1/2" x 19" hinged matte. Light soiling to matte, some toning to margins, a few miniscule spots to image, colors vivid. \$450.

* Doyle moved English caricature from the ridiculous, grotesque and sometimes bawdy style of Thomas Rowlandson and James Gillray to the more witty and genteel manner developed further by later cartoonists, such as those associated with *Vanity Fair*. Doyle's pictures appeared anonymously in the *London Times* and a series of books, *Political Sketches*, between 1830 and 1851 under the signature H.B. They were commentaries on recent events and were sometimes accompanied by explanatory essays. *A Broad Hint* depicts the Duke of Wellington, then Prime Minister, Lord Chancellor Lyndhurst and Lord Brougham, then a leading member of the House of Commons who advocated legal reform and education of the poor, causes Wellington opposed. Doyle satirizes the opposition between these two men in the guise of a reconciliation managed by Lyndhurst. This is a re-strike of a plate issued by T. McLean, July 18, 1829. Stephens, *Catalogue of Political and Personal Satires in the Department of Prints and Drawings in the British Museum* 15837.A.

You're Not Supposed to Kill Your Opponent

7. Doyle, John.

A Hint to Duellists, A Supposed Case, Founded on Facts. [London]: Published by Thomas McLean, 1830. 15-1/2" x 11" hand-colored lithograph in 20-1/2" x 16" hinged matte. Light soiling to matte, some toning and light foxing to margins, a bit of light foxing to image, colors vivid. \$450.

* *A Hint to Duellists* is a commentary on a recent trial of R.W Lambrecht, who was tried for manslaughter as the result of a duel. The title, personified by the substitution of The Duke of Wellington [1769-1852] for Lambrecht in the dock, alludes to an event the previous year in which Wellington and his opponent went through the motions of a duel with no intention of drawing blood. Lambrecht was ultimately acquitted due to a hung jury. George, *Catalogue of Political and Personal Satires in the British Museum* XI:1954.

The Rotten Boroughs

8. Doyle, John.

The Last of the Boroughbridges. [London]: Published by Thomas McLean, March 7, 1831. 11" x 13" Hand-colored Lithograph. Very good. \$450.

* This image is a commentary on Parliamentary efforts to eradicate the last of the "rotten boroughs." Also called "pocket boroughs," these were small towns with tiny (and easy to bribe) electorates that were used by a patron to gain undue influence within the House of Commons.

Satirical French Courtroom Images

9. [France].

L'Incidente.

[And]

La Sentence.

N.p.: De L'Editrice P.V., c. 1900. Attractively glazed and matted 13" x 8-1/2" colored lithographs in identical handsome 21-1/4" x 16-3/4" wooden frames, small brass plaques to center of bottoms. Light toning to margins, images vivid. \$1,250.

* A pair of rather grotesque, and very funny, images of a trial in a French court. Though garbed in eighteenth-century dress, these prints appear to be from the early 1900s.

A Fine Caricature of Erskine as a Revolutionary *Avocat* by Gillray

10. Gillray, James [1756/57-1815].

[Erskine, Thomas, First Baron Erskine (1750-1823)].

L'Avocat De La Republique. London: Hannah Humphrey, 21 May 1798. Reissue. London: Thomas McLean, 1840. Attractively glazed and matted 10" x 7-1/2" colored lithograph in handsome 18" x 15-1/2" wooden frame, small brass plaque to center of bottom. Light toning to margins, image vivid. An attractive piece. \$500.

* Second issue. Plate 7 from the series *French Habits*. Gillray, a British caricaturist and printmaker, was famous for his political and social satires. Most of his work was published from 1792 to 1810. *French Habits* is a 12-plate folio depicting leading members of the Whig Party as leaders of France's revolutionary government.

Handsome Portrait of an Eminent Virginian

11. Hall, H[enry] B[ryant] [1808-1884].

[*Etched Portrait of George Mason*]. [New York: H.B. Hall, 1872]. Glazed and matted 5" x 6-3/4" etching in attractive 9-1/2" x 11-1/2" gilded wood frame, small brass plaque to center of bottom. Handsome. \$300.

* Mason [1725-1792], one of the most influential lawmakers of his day, drafted Virginia's first state constitution and its Declaration of Rights. Born and trained in London, Hall immigrated to New York in 1850 and established H.B. Hall and Sons, which produced a large number of portraits of prominent figures in American colonial and revolutionary history.

"His Office Shelves With Parish Laws are Grac'd, But Spelling Books and Guides Between Them Plac'd"

12. Hogarth, William [1697-1764], After.

Cook, Thomas [c.1744-1818], Engraver.

A Woman Swearing Her Child to a Grave Citizen. Copperplate engraving by Thomas Cook after a painting by William Hogarth. London c. 1795-1822. 19-1/4" x 21" image size 11-3/4" x 14," copperplate engraving. Attractively mounted and matted. Negligible light toning and dampspotting to margins, image notably fresh. \$250.

* A fine example of Hogarth's satirical work, this engraving is captioned with twelve lines of verse describing the scene. It depicts a pregnant woman pleading with a seated justice of the peace to order the "rich old lecher" at the centre of the print to acknowledge his paternity and provide for the unborn child. (The books on the shelves are: *The Complete Justice* and *The Art of Spelling*, a just-consulted *Law of Bastardy* sits on the justice's table.) Hogarth never produced a print of this work during his lifetime. Cook's was the first. A skilled engraver, Cook played an important role in the preservation of Hogarth's legacy through his *Hogarth Restored: The Whole Works of the Celebrated William Hogarth* (1795 and later editions through 1822), which is the source of this plate.

1820 Engraving of Furnival's Inn

13. [Inns of Chancery].

North View of the Interior of Furnival's Inn. London: Published by Robert Wilkinson, 27th September 1820. 10" x 13" copperplate engraving, image size 12" x 8," handsomely matted and glazed. Light toning to margins, image fresh. Handsome. \$450.

* Engraved by "Dale," this engraving depicts a front elevation. Furnival's Inn was an Inn of Chancery attached to Lincoln's Inn that was founded in 1383. Sir Thomas More was a reader at this Inn; Dickens rented rooms there in 1834 to 1837, the time when he was writing the *Pickwick Papers*.

Victorian Watercolor Caricature of a Barrister and a Judge

14. [Judges and Lawyers].

[Great Britain].

Legal Soap-Suds. 4-1/2" x 5" watercolor on board. Great Britain?, c. 1875. Toning, light browning to outer edges, probably from frame, otherwise fine. \$125.

* A charming image of a barrister and a judge in court garb blowing bubbles in the air with pipes and bowls of soapy water. A placard on the building in the background, presumably a courthouse, reads "Vacation." A voice bubble over the barrister reads "There's another."

Vanity Fair Portrays the Leaders of Leading Members of the House of Commons

15. Lib (Pesperi, Liberio [1854-1928]).

The Lobby of the House of Commons, 1886. *Vanity Fair*, Winter Number, 30 November, 1886.

Glazed and matted 21" x 15" color lithograph in attractive 31" x 26" wooden frame, photocopy of accompanying text enclosed in card pocket on verso. A few negligible nicks to frames, light toning to margins, colors vivid. \$350.

* A superb portrayal of the House of commons when it included such men as William Gladstone (1809-1898), Lord Randolph Churchill (1849-1895) and Charles Stewart Parnell (1846-1891). *Vanity Fair* was published weekly from 1869 to 1914. It is best-known today for its caricatures of notable people and satirical depictions of current events. With few exceptions these were produced by a series of artists under pseudonyms, most notably "Spy" and "Ape." Approximately 2,400 caricatures were published in all, mostly as single pages. *Vanity Fair* also published 21 special numbers with double-page prints. *The Lobby of the House of Commons, 1886* was originally issued in one of these. The prints were also issued individually. The absence of a central vertical crease indicates that our copy is one of these.

A Handsome Image of Middle Temple Hall

16. Malcolm, James Peller.

[*Middle Temple Hall*]. London: Published by J.P. Malcolm, October 7, 1800.

Attractively glazed and matted 19" x 16-1/2" color-tinted copperplate in handsome 30" x 25-1/2" wooden frame, small brass plaque to bottom. Light toning to margins, image vivid. \$450.

* The lower margin has the following caption: "Ded'd With Respect to the Hon'e Soc'y of the Mid'e Temple" Middle Temple Hall is the main dining and reception hall of the Middle Temple, one of the principle Inns of Court.

Thomas Nast Caricature of "Boss" Tweed

17. Nast, Thomas [1840-1902].

[*Tweed, William M., "Boss" (1823-1878)*].

Can the Law Reach Him?—The Dwarf and the Giant Thief. New York: *Harper's Weekly*, January 6, 1872. Attractively glazed and matted 15" x 10" woodcut in handsome 24" x 30" wooden frame, small plaque to center of bottom. Light rubbing to frame, light even toning to background of image. An attractive piece. \$750.

* This is one of Nast's famous editorial cartoons from *Harper's Weekly*. An infamous figure in New York City history, Tweed exploited his position as a political leader to amass immense wealth and power. He was a symbol of corruption and the target of urban political reformers. One of these was Nast, who chronicled Tweed's activities in a series of cartoons in *Harper's Weekly* from 1870 to 1873. Some of the greatest editorial cartoons of the nineteenth-century, and important models for later cartoonists, they played a key role in Tweed's downfall.

Handsome Portrait of Chief Justice Ellsworth

18. Rosenthal, Max [1833-1939].

[*Etched Portrait of Oliver Ellsworth*]. [N.p.: S.n., 1888]. Attractively glazed and matted 5" x 6-3/4" print in attractive 9-1/2" x 11-1/2" wooden frame, small brass plaque to center of bottom. Some rubbing and a few nicks to frame, otherwise fine. \$300.

* Most famous for his work on the drafting of the U.S. Constitution, Ellsworth [1745-1807] was an important figure in Revolutionary and Federal periods, was the third chief justice of the U.S. Supreme Court. Born in Poland and trained in Paris and Philadelphia, Rosenthal was a respected artist who specialized in portraits of notable individuals and historical figures.

Handsome Portrait of Justice Samuel Miller

19. Rosenthal, Max.

[*Etched Portrait of Samuel F. Miller*]. [N.p.: S.n., 1890]. Attractively glazed and matted 5" x 6-3/4" etching in attractive 9-1/2" x 11-1/2" wooden frame, small brass plaque to center of bottom. A few nicks to frame, otherwise fine. \$300.

* Miller [1816-1890], who also held a medical degree, was an associate justice of the U.S. Supreme Court from 1862 to 1890. The author of nearly twice the number of opinions as the rest of his fellow justices, he was probably the most dominant member of the court.

Handsome Portrait of Stephen J. Field

20. Rosenthal, Max.

[*Etched Portrait of Stephen J. Field*]. [N.p.: S.n., 1890]. Attractively glazed and matted 5" x 6-3/4" etching in attractive 9-1/2" x 11-1/2" wooden frame, small brass plaque to center of bottom. A few nicks to frame, otherwise fine. \$300.

* An important figure in California's legal history, Field [1816-1899] was the fifth chief justice of California, later an associate justice of the U.S. Supreme Court.

A Fine View of the Royal Excise Office from 1810

21. Rowlandson, Thomas [1756-1827].

Pugin, Augustin Charles [1762-1832].

Excise Office, Broad Street. London: R. Ackermann's Repository of Arts, February 1, 1810. Attractively glazed and matted 11" x 9" aquatint in handsome 15-1/2" x 13-1/2" wooden frame, small plaque to center of bottom. Light toning to margins, image vivid. An attractive piece. \$500.

* Plate 103 from *The Microcosm of London*. Published over a 26-month period, this series depicted over 100 scenes of city life in London during the Regency. The settings were rendered by Pugin; the human activity by Rowlandson. Although Rowlandson is famous as a satirical artist, people in the *Microcosm* are drawn more realistically.

"Everything to My Wife"

22. Sadler, Walter Dendy, After.

James Dobie, Engraver.

The New Will: "Everything to My Wife Absolutely." London Paris & New York: Rafael Tuck & Sons Ltd, [c. 1894]. Attractively glazed and double-matted 19" x 16" hand-colored etching in handsome 29" x 26" wooden frame, small brass plaque to center of bottom. Light rubbing to frame, some toning to margins and mat, image vivid. \$1,500.

* This piece depicts a presumably newlywed couple reviewing the terms of the husband's will with a barrister in his office. The caption reads "The New Will (Everything to My Wife Absolutely)." This is an ambiguous scene. The husband, who appears somewhat smug, is significantly older than the wife, who looks rather sad. The barrister appears skeptical. Does the bride regret her choice to marry for money? Was she compelled to enter this union?

Nothing But the Truth!

23. Sharp, William [1900-1961].

Nothing But The Truth! [New York, 1940s-50s]. Attractively glazed and matted 9-3/4" x 9-1/2" color lithograph in attractive 18" x 17" wooden frame, small plaque to center of bottom. Negligible rubbing to frame, image fine. \$1,250.

* Born Leon Schleifer in Lemberg, Austria (now part of Ukraine), in 1900, Sharp was a book illustrator, painter, etcher and lithographer, who specialized in trial sketches for magazines. After being threatened with imprisonment by the Nazis in 1933 for his satirical cartoons, Schleifer and his wife fled to New York in 1934, where he resumed his career. Schleifer became a United States citizen in 1940 and changed his name to William Sharp.

Disraeli's Lawyer

24. Spy (Ward, Sir Leslie [1851-1922]).

"Attorney-General." *Vanity Fair*, February 9, 1878. 12" x 7" color lithograph (image size), matted and glazed in attractive 20-1/2" x 14-1/2" wooden frame. A well-preserved, vivid copy. \$150.

* This print depicts Sir John Holker [1828-1882], a British lawyer and politician. He sat as a Member of Parliament for Preston from 1872 until his death ten years later. He was first Solicitor General and later Attorney General in the second government of Benjamin Disraeli. *Vanity Fair* was published weekly from 1869 to 1914. It is best-known today for its caricatures of notable people and satirical depictions of current events.

Attractive Victorian Courtroom Scene

25. Stephanoff, James, After.

Reynolds, S.W., Engraver.

The Court of Claims, In the Painted Room of the Palace of Westminster. London: Published by Sir George Naylor, [c. 1824]. Attractively glazed and matted 16" x 13-1/2" aquatint in handsome 27-1/2" x 15" wooden frame. Light toning to margins, image vivid. An attractive piece. \$1,250.

* Established in 1377, the Court of Claims is convened after the accession of a new sovereign to judge the applications of petitioners to perform honorary services at the coronation of the new monarch. Walker, *The Oxford Companion to Law* 304-305.

Masters of Rhodesia and South Africa

26. Stuff (Assumed to be Pseudonym of Henry Charles Seppings-Wright [1850-1937]).

Empire Makers and Breakers: A Scene at the South Africa Committee, 1897. Supplement to Vanity Fair, November 25, 1897.

13-1/2" x 19-1/2" Color lithograph, attractively matted and glazed in recent wood frame with gilt inside border and black outside edge. Photocopy of accompanying *Vanity Fair* essay and Certificate of Authenticity affixed to rear. Image vivid, clean and free of creases and tears. A well-preserved copy of a scarce item in a handsome frame. \$450.

* A superb portrayal of British pride when the Empire was at its zenith, this image relates to the deliberations of the South African Committee at the close of the Second Matabele War, 1896-1897, which consolidated British control of Rhodesia (present-day Zimbabwe). The most notable figure in this image is Cecil Rhodes, the Prime Minister of the Cape Colony and an ardent imperialist, who stands in the center of the image with a glass. As the map in the background indicates, the committee is discussing its plan to push into the Boer states, most notably Transvaal and Orange. This action triggered the Second Boer War, 1899-1902, which introduced the concentration camp and scorched-earth tactics and ended with British domination of South Africa. *Vanity Fair* was published weekly from 1869 to 1914. It is best-known today for its caricatures of notable people and satirical depictions of current events. With few exceptions these were produced by a series of artists under pseudonyms, most notably "Spy" and "Ape." Approximately 2,400 caricatures were published in all, mostly as single pages. *Vanity Fair* also published 21 special numbers with double-page prints. "Empire Makers and Breakers" was originally issued in one of these. The prints were also issued individually. The absence of a central vertical crease indicates that our copy is one of these. The identity of "Stuff" has never been determined, but he is generally believed to be Henry Charles Seppings-Wright.

Watercolor Caricature of Sir Edward Sugden

27. [Sugden, Sir Edward (1781-1875)].

A Chancellor in 1832! 7-1/2" x 11" watercolor on board, attractively matted. Great Britain, Possibly Ireland, 1835?. Toning, a few minor waterstains, small inkstain near bottom right corner, otherwise fine. \$1,500.

* Possibly intended as the basis for a lithograph, this cartoon depicts a drunken Lord Sugden, wig askew and clutching a table for balance. He is addressing the Bench: "My Lord, (hiccup) this Sir Edward Bug--no, damn it, I Mean Sir Edward Sug-hiccup) den-this Bug-Sug-Bug! My Lord, I beg pardon, I'm rather & & &." There is a quote from Shakespeare below the image: "It fitteth not a Noble thus to plead!" Sugden, lawyer, judge and conservative politician, was Solicitor General of Great Britain in 1829-30, Lord Chancellor of Ireland in 1835, then from 1841 to 1846, and Lord Chancellor of Great Britain in 1852. He is wearing barrister's robes in this caricature, which indicates the period in his career between 1831 and 1835, when he practiced as a barrister and sat in the House of Commons. The caricature appears to be a commentary on his role as a leading opponent of the Reform Bill of 1832, which made him a prominent figure in British politics. The artist refers to Sugden as Chancellor, which leads us to date the image to 1835, the year of his Irish Chancellorship and a time when he was famous for his opposition to the Reform Bill.

Image of Furnival's Inn by Noted Engraver

28. Sutton, Nicholas.

Furnival's Inn, c. 1725. 13" x 18" copperplate engraving, handsomely matted and glazed. Image notably fresh. \$500.

* This engraving, which has a caption near the top margin, offers a bird's eye view of the courtyard of Furnival's Inn, its buildings and the surrounding neighborhood. The appearance of the Inn and the clothing and vehicles of the figures places the date of this image in the early decades of the eighteenth century. Sutton was highly regarded for his topographical engravings. Many were created for later editions of John Stow's *Survey of the Cities of London and Westminster*, which is probably the source of this plate. Furnival's Inn was an Inn of Chancery attached to Lincoln's Inn that was founded in 1383. Sir Thomas More was a reader at this Inn; Dickens rented rooms there in 1834 to 1837, the time when he was writing the *Pickwick Papers*.

Eighteenth-Century Engraving of the Chapel of Lincoln's Inn

29. Vertue, George [1684-1756].

Lincoln's-Inn Chappel, Being Erected at the Exspence of the Hon.ble Gentlemen of this Inn by a Plan of Mr. Inigo Jones, 1751. 9-1/2" x 15-1/2" copperplate engraving, handsomely matted and glazed, margins trimmed closely, image mounted on board. Light toning to margins, negligible horizontal fold line, tiny fold line to lower right-hand corner, image fresh. \$450.

* This engraving depicts the ambulatory and stairs of the chapel. The left side has a large cartouche describing the chapel and its history. Vertue was an English engraver and antiquarian. His notebooks are a valuable source for students of English art of the first half of the eighteenth century. They were the basis of Horace Walpole's *Anecdotes of Painting in England* (1761-1771). *Sir John Soane's Museum Concise Catalogue of Drawings* (online version), Drawer 59, Set 1.

Vanity Fair Double Print Depicting the Notable Men of 1890

30. [Ward, Leslie (Spy)].

[*Vanity Fair*].

"In *Vanity Fair*," *Supplement to Vanity Fair*, November 29, 1890. 15" x 20-1/2" (image size) color lithograph, matted and glazed in attractive 27-1/2" x 22-1/2" wooden frame, reproduction of original *Vanity Fair* text that accompanied this image attached in a clear envelope to rear. A well-preserved, vivid copy. \$350.

* This unsigned composite double-sized image features notable men depicted in *Vanity Fair* in the 1870s and '80s. One of these men is its best-known artist, Sir Leslie Ward, better known for his pseudonym "Spy," who is seen in the upper left-hand corner of the image drawing an image of Louis Pasteur. *Vanity Fair* was published weekly from 1869 to 1914. It is best-known today for its caricatures of notable people and satirical depictions of current events. With few exceptions these were produced by a series of artists under pseudonyms. Approximately 2,400 caricatures were published in all, mostly as single pages. "In *Vanity Fair*" is one of the 21 double-page prints issued in the special "Supplement" numbers.

Presenting the Sheriffs of London

31. Whichels, G.J.M., After.

Stow, [James] [c.1770-c.1823], Engraver.

Representation Of The Ceremony Of Presenting The Sheriffs Of London Samuel Birch, & William Heygate, Esqrs. in the Court of Exchequer, On the Morrow After Michaelmas Day 1811. London: Robert Wilkinson, 1 January 1813. Attractively glazed and matted 16-1/4" x 12-1/2" colored copperplate in handsome 25-1/2" x 22" wooden frame. Light rubbing to frame, light toning to margins, faint vertical crease through center of image, small tear to upper right corner just touching image, colors vivid. \$750.

* A depiction of the annual ceremonial presentation of sheriffs to the barons of the Exchequer, who would formally bestow the approval of the Crown.

Handsome Etching of Benjamin Cardozo Inscribed to His Secretary

32. Wood, Franklin T. [1877-1945].

[*Etching of Cardozo, Signed and Inscribed to Joseph M. Paley*]. N.p., N.d. (c. 1925). 17-1/2" x 12" portrait etching of Cardozo in judicial robes, signed in pencil by artist Franklin T. Wood on lower right, glazed and framed in tasteful brown wooden 15" x 19" frame. Bold inscription and full signature in pencil by Cardozo below image on lower left. Some scuffs and nicks to frame, some toning to mat, image fine. \$1,500.

* The inscription reads: "To my friend and co-worker, / Joseph M. Paley, / With the friendship and esteem / of Benjamin N. Cardozo." Paley was Cardozo's secretary from 1918 to 1937. He was hired at the beginning of Cardozo's tenure at the N.Y. Court of Appeals and stayed with him through his years on the U.S. Supreme Court. Wood, an artist and illustrator based in Vermont, was highly regarded for his portraits, etchings and landscape paintings.

Handsome Portrait of Baron Lyndhurst

33. Woolnoth, T[homas A.] [1785-1857].

[*Etched Portrait of Baron Lyndhurst*]. [London: T. Woolnoth, 1842]. Glazed and matted 4-1/2" x 6-1/2" steel engraving in attractive 9" x 11" wooden frame, small brass plaque to center of bottom. Light rubbing to frame, very light foxing to margins of image. Handsome. \$300.

* John Singleton Copley, 1st Baron Lyndhurst [1772-1863] was Lord Chancellor of Great Britain three times between 1827 and 1846. Born in Boston, he was the son and namesake of the artist. Woolnoth was a prominent engraver in the early Victorian period. He is best known for his theatrical portraits and for large plates after Correggio and Van Dyck.

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