

# Prints, Portraits, Drawings & Caricatures

30 ITEMS

June 29, 2021



THE TRIAL OF "BILL BURN," UNDER MARTIN'S ACT.

*From an original picture by P. Methuen.*

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**A Great Nineteenth-Century Pennsylvania Jurist**

**1. [American School, 19th Century].**

**[Read, John Meredith (1797-1874)].**

*[Portrait of John Meredith Read]*. Philadelphia, c.1815. 25" x 20" (image size).

Oil on canvas in ornate nineteenth-century gilded wood frame. Some minor nicks and chips to frame, gilding slightly dulled, otherwise fine. \$3,000.

\* Read was elected to the Pennsylvania House of Representatives in 1822 and 1823 and served as City Solicitor of Philadelphia from 1830 to 1833. He was appointed District Attorney of the Eastern District of Pennsylvania in 1837 and held the office until 1845. Read became Justice of the Supreme Court of Pennsylvania in 1858 and Chief Justice of the Supreme Court of Pennsylvania in 1872. Read gained an international reputation for the depth of his knowledge, eloquence, and masterly arguments in the courtroom. Active in politics, Read was an early supporter and organizer of the Republican Party. This portrait belonged to the Philadelphia Bar Association. Founded in 1802, it is the oldest association of lawyers in the United States. Its library, where this portrait was last displayed, was renamed the Theodore F. Jenkins Memorial Law Library in 1967. [Order This Item](#)



**"Both Alike Have Gain'd the Public Scorn"**

2. [Arnold, Benedict (1741-1801)].

[Eden, William, 1st Baron Auckland (1745-1814)].

*The Loss of Eden, And Eden! Lost.* London: Printed & Publish'd... by W. Hinton, 21 December 1785.

8-1/4" x 12-1/2" hand-colored etching (image size) above eight lines of verse, attractively mounted and matted. Margins trimmed (with no loss to text), light even toning, a few minor stains to margins, a few negligible tiny spots to image. A good impression with vivid colors. \$1,250.

\* This is a negative appraisal of a distinguished politician who served terms in the English and Irish Parliaments, was Joint Vice-Treasurer of Ireland and President of the British Board of Trade. (The Auckland Islands of New Zealand are named after him.) In 1785 he was appointed Envoy to France on a mission to negotiate commercial treaties. The print denounces this appointment. It claims Eden is unfit because he had a history of using his offices for personal gain at the nation's expense, that he was, in effect a traitor. It depicts Benedict Arnold, in military dress, receiving Eden with open arms. Arnold is shouting "Liberty!"; Eden is holding a freshly-inscribed sheet inscribed with that word. In his pocket are papers marked "Commish.n to America," "£6,000 per annum" and "Commerc'l Negotiator to France." Inscribed above the men is the quote "NB every man has his Price. Sr. Rbt Walpole's Politicks." The verses begin: "Two Patriots (in the self same age was born,) And both alike have gain'd the Public scorn." *BM Satires* 6815. [Order This Item](#)





### The Nature of Equity

#### 3. Cheesebrough, G.R. [1936-1993].

*Equitas Sequitur Legem (Equity Follows the Law)*. N.p.: Circa, 1980. 18" x 24" color lithograph, glazed and matted in a handsome 20" x 26" frame. Signed and numbered by artist. A few minor nicks to frame, otherwise fine. \$150.

\* From a series limited to 350, this number 20. Cheesebrough was highly regarded for his whimsical caricatures of celebrities, professionals and amateur sportsmen. [Order This Item](#)

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### The Essence of the Law...

#### 4. Cheesebrough, G.R. [1936-1993].

*Obedientia Est Legis Essentia (Obedience is the Essence of the Law)*. N.p.: Circa, 1980. 18" x 24" color lithograph, glazed and matted in a handsome 20" x 26" frame. Signed and numbered by artist. A few minor scratches and nicks to frame, otherwise fine. \$150.

\* From a series limited to 999, this number 218. Cheesebrough was highly regarded for his whimsical caricatures of celebrities, professionals and amateur sportsmen. [Order This Item](#)



### Final Destination of Executed Convicts

#### 5. 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. \$250.

\* 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. [Order This Item](#)



"A Peep Into the Court of Kings Bench"

**6. Dighton, Robert (Senior) [1752-1814].**

*Term Time or the Lawyers All Alive in Westminster Hall.* [London, 1795].

Glazed and attractively matted 13-3/8" x 9-7/8" watercolor and pen and black ink on laid paper, signed, numbered and captioned on bottom margin, in handsome 24" x 18-1/4" frame with a few minor nicks and scratches. \$15,000.

\* A superb watercolor satirizing lawyers, judges and juries. "Three judges preside over lawyers who jabber among themselves. No interest is taken in clients and it is impossible to say if one is actually present, although the crestfallen man holding a hat, on the right of the picture, could be a plaintiff. Meanwhile the jury of five men sit in their box exhibiting at least one deficiency each: they appear to be individually deaf, blind, asleep, dumb and sick in the head" (Padbury). The piece is numbered 557 and captioned, after the title, with a strike-through: "A Peep into the Court of Kings Bench." Robert Dighton was a portrait painter, printmaker and caricaturist known for his satirical views of elite Londoners. Three of his children and two of his grandchildren followed in his footsteps. This watercolor was part of the collection of David Edward Padbury, an authority on the work of the Dightons. Padbury, *A View of Dightons: The Dighton Family, Their Times, Caricatures and Portraits* 39, 82. [Order This Item](#)





### The Rotten Boroughs

#### 7. Doyle, John [1797-1868].

*The Last of the Boroughbridges.* [London]: Published by Thomas McLean, March 7, 1831. 11" x 13" Hand-colored lithograph. Some toning to margins, a few miniscule spots to image, colors vivid. \$350.

\* 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. 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. *BM Satires*16602. [Order This Item](#)





1820 Engraving of Furnival's Inn

8. [Engraving].  
[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. \$250.

\* 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*. [Order This Item](#)



**Impressive Caricature of One of the Great  
American Lawyer-Statesmen of the Nineteenth Century**

**9. [Evarts, William M. (1818-1901)].**

[*Caricature of Evarts*]. N.p., S.n., c.1872.

14-1/4" x 11-1/4" engraved woodcut caricature of Evarts by "Wüist" mounted on 21" x 17" board, clipped autograph signature of Evarts mounted below image. Moderate toning, light soiling and a few minor stains, light rubbing and a few small chips to edges of board, a few tiny nicks to image, horizontal fold line through its center. \$350.

\* Removed from a periodical, this impressive caricature depicts one of the most important American lawyer-statesmen of the nineteenth century. Renowned for skills as a litigator, Evarts played leading roles in three of the most important causes of his day: the impeachment of President Johnson, the Alabama Claims (Geneva Arbitration) and the contest before the electoral commission to settle the presidential election of 1876. Our caricature relates to the Alabama Claims, so it was probably drawn and published in 1872, the year the claims were settled. Evarts stands on a book titled *Alabama Claims*, five other books are placed or propped up against an adjacent table. Three of them refer to the Alabama Case, one refers to his role in the Johnson impeachment and one, *Life of William H. Seward*, probably refers to his support of Seward's presidential candidacy in 1860. [Order This Item](#)





**"Well Friend, Where A'You Going, Hay?"**

10. Gillray, James [1756-1815].

*Affability*. [London: Hannah Humphrey, c. 1795].

13-1/4" x 9-1/4" hand-colored etching and aquatint (measured to plate marks) on wove paper, without watermark, attractively mounted and matted. Light even toning to margins. A good impression with vivid colors. \$950.

\* "The King in profile to the right, with the Queen holding his right arm, leans towards a startled yokel who clutches his hat and a bucket. Behind the yokel (right) are pigs sniffing at the bucket and the gable end of buildings. All are caricatured. The King wears riding-dress, with a broad-brimmed hat and a spencer (see BMSat 8192) over his coat. He stands as if knock-kneed, his legs awkwardly splayed out. The Queen is dwarfish, wearing a hood over her hat and a shapeless cloak. In her right hand is a snuff-box. The yokel, wearing smock and gaiters, has the staring eyes, lantern jaws, and gaping mouth characteristic of Gillray's sansculottes. Beneath the title: "'Well, Friend, where a' you going, Hay? - what's your Name, hay? - where d'ye Live, hay? - hay?": *BM Satires* 9041. [Order This Item](#)





### "Swamped in the Flood of New-Taxes"

#### 11. Gillray, James [1756-1815].

*A Great Stream from a Petty Fountain, Or, John Bull Swamped in the Flood of New-Taxes: Cormorants Fishing in the Stream.* London: Hannah Humphrey, May 9, 1806.

8-3/4" x 14" hand-colored etching (measured to plate marks) on wove paper, without watermark, attractively mounted and matted. Light even toning to margins and background. A good impression with vivid colors. \$1,250.

\* A satire on the slew of new taxes added to the state budget, the largest an increased income tax. In this image a fountain on an embankment marked "New Taxes" gushes from the mouth of Lord Henry Petty, Chancellor of the Exchequer. The water expands and rushes into a sea with a horizon inscribed "Unfathomable Sea of Taxation." Various politicians with cormorant features, among them Lord Grenville and Charles James Fox, fish greedily along the shore, while John Bull sits in a sinking rowboat, dropping an oar inscribed "William Pitt." *BM Satires* 10564. [Order This Item](#)





### "English-Beauties" For Sale in India

#### 12. Gillray, James [1756-1815].

*A Sale of English-Beauties, In the East Indies.* London: William Holland, May 16, 1786 (printed later).

15" x 21" etching on wove paper, trimmed to edges, attractively mounted and matted. Light even toning, light soiling, vertical crease through center, minor tear near upper right corner, few negligible spots to image. \$950.

\* This biting satire on the East India Company's immoral activities in India presents an auction of a just-unloaded cargo of English courtesans to members of the company and their Indian colleagues, who are evaluating the women. The man in the center of the image has a set of papers projecting from his pocket reading "Instructions for the Governor-General." The unsold women are entering a warehouse on the right "for unsaleable goods from Europe, to be returned by the next ship." A foppish auctioneer stands at a podium made of bales of British-made "britches." At his feet are boxes of pornographic books "for the amusement of military gentlemen." At the bottom of the print is a case of "surgeon's instruments" and several barrels of "Leakes Pills," a contemporary remedy for sexually transmitted diseases. The use of wove paper for this impression indicates it was printed after 1786. *BM Satires* 6101. [Order This Item](#)



**Impressive Portrait of Chief Justice Taney**

**13. [Healy, George P.A. (1813-1894), After].**

**[Taney, Roger Brooke (1777-1864)].**

[*Portrait of Roger Brooke Taney*]. 40-3/4" x 33" (image size). N.p., n.d. \$6,500.

Oil on canvas in ornate nineteenth-century gilded wood frame, plaque reading "Rodger [sic] Brooke Taney/ Nat 1813-Ob 1864 / Chief Justice of the United States 1836-1864" to head of frame. A few small nicks and chips to frame, gilding slightly dulled, otherwise fine. \$6,500.

\* Taney held many state and federal political and legal positions and became chief justice of the United States Supreme Court in 1836, a post he held until his death in 1864. As chief justice, he is known for the notorious Dred Scott decision (1857), which ruled that a slave who had resided in a free state or territory was not entitled to his freedom and that African-Americans were not and could never be citizens of the United States. It also invalidated the Missouri Compromise of 1820, which prohibited slavery west of Missouri and north of latitude 36°30.' This portrait belonged to the Philadelphia Bar Association. Founded in 1802, it is the oldest association of lawyers in the United States. Its library, where this portrait was last displayed, was renamed the Theodore F. Jenkins Memorial Law Library in 1967.[Order This Item](#)



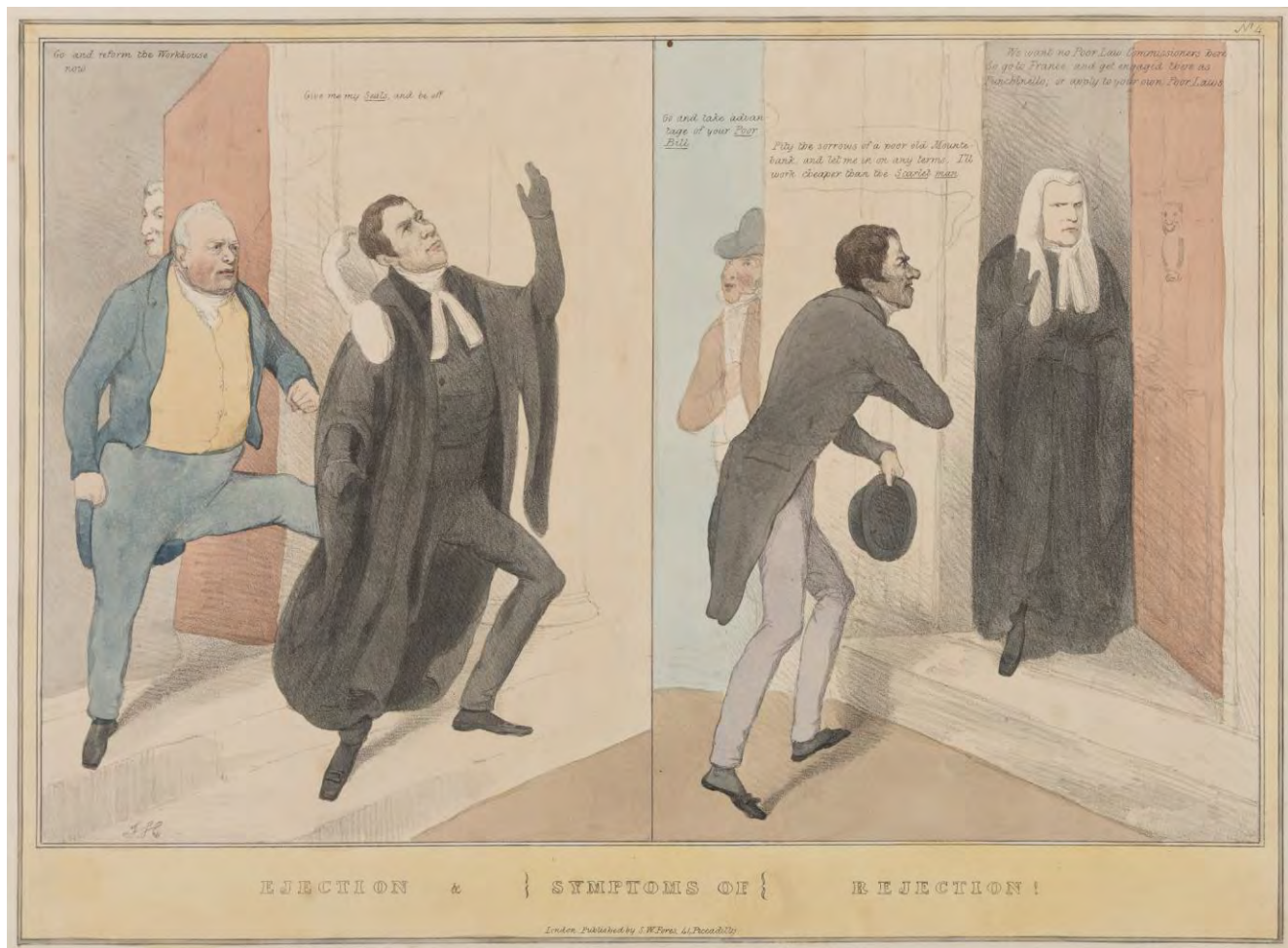


**"His Office Shelves With Parish  
Laws are Grac'd, But Spelling Books and Guides Between Them Plac'd"**

**14. 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. [Order This Item](#)



### "Give Me My Seals and Be Off!"

#### 15. H[ood], T[homas], Presumed Author.

*Ejection & Symptoms of Rejection!* No. 4. London: Published by S.W. Fores, 41 Piccadilly, c. 1832-34. 15-1/2" x 11-1/2" hand-colored lithograph in 20-1/4" x 16-1/2" hinged matte. Light soiling to matte, white areas lightly toned, colors vivid. \$350.

\* Possibly the work of a Thomas Hood, this print is in the style of John Doyle [1797-1868], the leading English caricaturist of the 1830s to 1850s. It is commentary on the work of the 1832 Royal Commission into the Operation of the Poor Laws, which drafted the Poor Law Amendment Act. Passed in 1834, it created the system of laws and workhouses described by Dickens. [Order This Item](#)





"That Scar Was Won by a Slave"

**16. Kemble, E[dward] W[indsor] [1861-1933].**

*"Look!" He Cried, "And Bless the Sight, For that Scar was Won by a Slave."* [New York], September 1887.

Attractively glazed and matted 10-1/2" x 8-1/2" pen-and-ink drawing in handsome 16" x 14-1/2" wooden frame. A few minor nicks and scratches to frame, a few tiny spots to matte, light uniform toning to image. \$1,850.

\* An illustration for "De Valley an' de Shadder," A Story by the Macon, Georgia author Harry Stilwell Edwards [1855-1938] published first in *The Century Magazine* (January 1888, p. 476) and reprinted in *Two Runaways and Other Stories* (New York: Century Co., 1889, opposite p. 192 with the caption "See, If I Speak Not the Truth!"). The depiction of African-Americans in Edwards's stories of the Old South are what one would expect. In some of his work Kemble also employed the same deplorable stereotypes. But Kemble is also known for his sympathetic depiction of African-Americans in his work for Mark Twain and other authors. In many cases his work stood in contrast with the stock-racist stories he illustrated. *"Look!" He Cried* is a case in point. It captures the dramatic moment in the story where a lawyer (General Robert Thomas) proves the good character of a former slave (Ben Thomas) accused of murdering a drunken, "low-browed, vicious-looking negro" by revealing how Ben sustained wounds after Pickett's Charge at Gettysburg when he carried to safety the slain body of his master, who was General Thomas's brother. The passage reads: "See if I speak not the truth!" He tore open the prisoner's shirt and laid bare his breast, on which the silent splendor of the afternoon sun streamed. A Great ragged seam marked it from left to right. "Look!" he cried, "and bless the sight, for that scar was won by a slave in an hour that tried the souls of freemen and put to its highest test the best manhood of the South."

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**A Distinguished Politician and Jurist in Maryland and Pennsylvania**

**17. Neagle, John [1796-1865]**

**[Peale, Rembrandt (1778-1860), After].**

**[Tilghman, William (1756-1827)].**

*[Portrait of William Tilghman]*. Philadelphia, c. 1815. 29" x 24" (image size).

Oil on canvas in ornate nineteenth-century gilded wood frame, small plaque reading "William Tilghman/ Chief Justice of Penna. 1806-1827/ Obiit Aril 30th, 1827" to head of frame. Some minor nicks and chips to frame, gilding slightly dulled, otherwise fine. \$6,000.

\* William Tilghman was a politician and jurist in Maryland and Pennsylvania. He was a member of the Maryland Assembly from 1788 to 1790, and of the Maryland Senate from 1791 to 1793, Chief Judge of the U.S. Circuit Court for Pennsylvania from 1801 to 1802, President Judge of Court of Common Pleas for Philadelphia District in 1805 and Chief Justice of the Pennsylvania Supreme Court, 1806 to 1827. Tilghman ran unsuccessfully for Governor of Pennsylvania as a Federalist in 1811. This portrait belonged to the Philadelphia Bar Association. Founded in 1802, it is the oldest association of lawyers in the United States. Its library, where this portrait was last displayed, was renamed the Theodore F. Jenkins Memorial Law Library in 1967. [Order This Item](#)





"Bill's Donkey Then Was Brought Into Court, Who Caused of Course a Deal of Sport"

18. P. Mathews, Stourbridge, After.

Hunt, Charles, Engraver.

*The Trial of "Bill Burn," Under Martin's Act.* London: Ackermann & Co., [c.1838].

20" x 23" aquatint backed onto cloth, repairs to a few chips, small holes and tears in margins, two tears touching image without loss. Light toning and soiling to margins, image clean and vivid. \$1,250.

\* The Trial of Bill Burns was the first prosecution under the 1822 Act to Prevent the Cruel and Improper Treatment of Cattle, or Martin's Act, a landmark in the history of animal rights. Burns, who was brought to trial after he was found beating his donkey, was the first person indicted under this act. The prosecution was brought by Richard Martin, MP for Galway, also known as Humanity Dick, and the case is famous because he brought the donkey into court as a witness. This engraving depicts the scene inside of a provincial courtroom. The vegetable drover, with his crates of produce nearby, is thumbing his nose at his recently beaten donkey. Unmoved by the animal's distress and open wounds, the court officials and spectators are amused by the spectacle. This depiction shows the artist had little sympathy for the bill. What's more, he placed a copy of the Martin Act bill behind the donkey's hind legs, suggesting that it is "asinine." Also, referring to the donkey's owner as Bill Burn suggests what he would like to do to Martin's law. Founded by Randolph Ackermann, Ackermann & Co. was a prominent British publisher and printseller that was active from 1829 to 1859. [Order This Item](#)



**"His Famous Wig Composed Entirely of Split  
Hairs and Adorned with the Ceremonial Crimson Tape"**

**19. Robinson, Boardman [1876-1952].  
[Becker-Rosenthal Murder Trial].**

*Mr. Justice Precedent.* [New York, 1914]. 21" x 15-1/2" gouache image on 26" x 19-1/2" sheet, image signed twice and inscribed by Robinson, caption in pencil below image, most likely in another hand, laid down on illustration board. Image in 30-1/2" x 24" wooden frame, glazed. Light soiling, a few minor stains and four crop-marks to margins outside of image, which could be covered with a matte, image fine. Several minor scuffs and nicks to frame. A unique item relating to a notable trial. \$4,500.

\* This piece was created to illustrate "Leaden Footed Justice in New York State," an article that appeared in the Special Feature Section of the *New York Tribune* on Sunday, March 1, 1914. The caption reads: "Mr. Justice Precedent wearing his famous wig composed entirely of split hairs and adorned with the ceremonial crimson tape." The caption refers to the protracted nature of the Becker-Rosenthal Murder case, which began on October 7, 1912, restarted on May 2, 1914 and finally concluded after a series of procedural events in 1915. The case involved a group of corrupt police officers led by Charles Becker who ran a protection racket on illegal casinos. Becker hired gangsters to kill a casino owner, and rival gangster, who was threatening to expose the racket. A breathtaking example of police corruption, the investigation and trial was front-page news in New York for months. In the end Becker was sent to the electric chair at Sing Sing. (This was the first time a police officer received the death penalty). The case lived on for several years in the popular imagination; it is mentioned, for example, in *The Great Gatsby* (1925). Robinson, the creator of this illustration, was a distinguished artist, illustrator and cartoonist. A native of Nova Scotia, he studied art in Boston and completed his training in Paris at the Académie Colarossi and the École des Beaux-Arts, both in Paris. "Mr. Justice Precedent" shows his affinity, acquired in Paris, for the work of Daumier, Forain and Steinlen. Robinson produced work for several newspapers and periodicals. He created "Mr. Justice Precedent" when he was an editorial cartoonist for the *Tribune*, a position he held from 1910 to 1914. The piece is signed twice, the second signature is part of a mostly illegible (and undated) inscription to an attorney.

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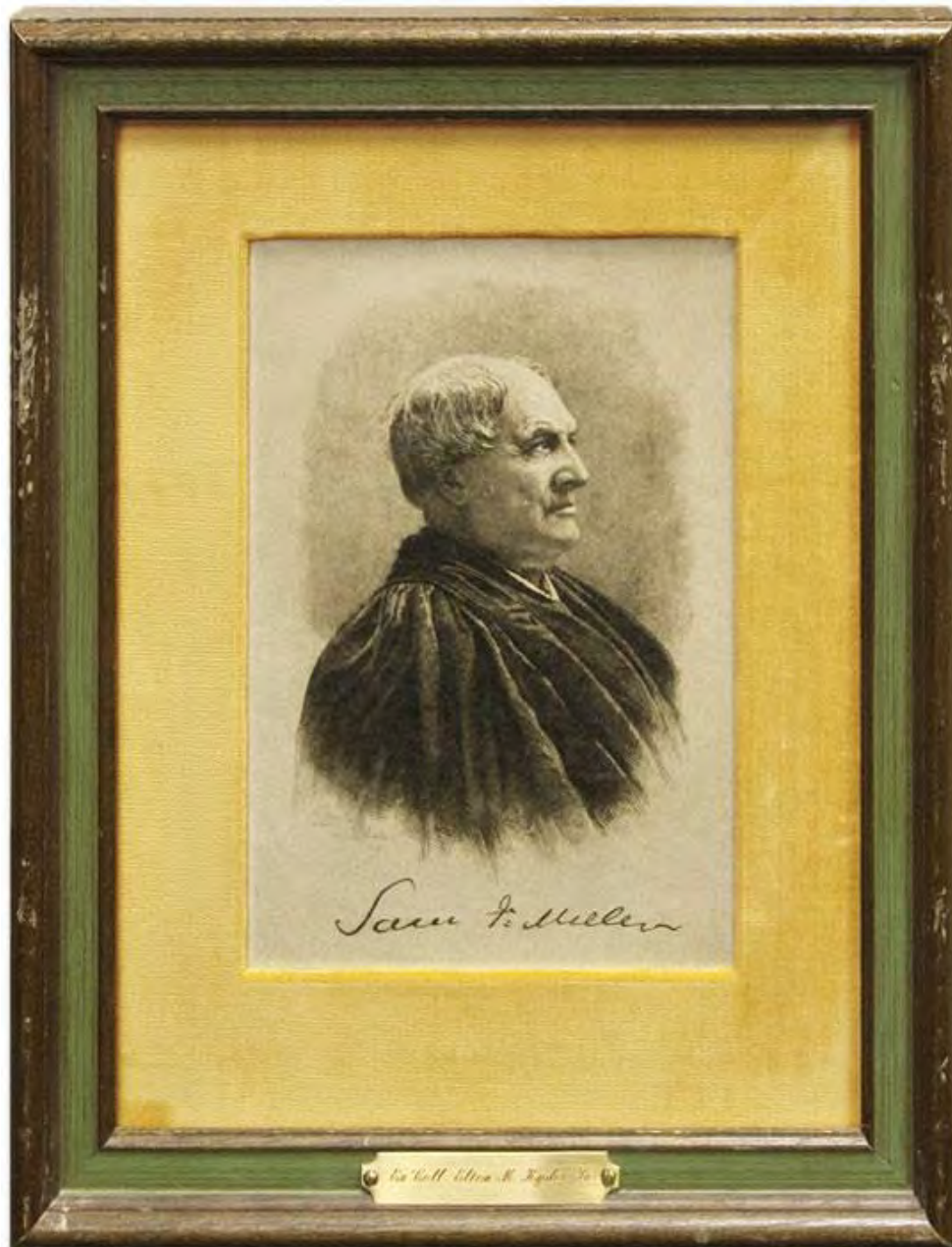


### Handsome Portrait of Chief Justice Ellsworth

**20. 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. [Order This Item](#)



### Handsome Portrait of Justice Samuel Miller

**21. Rosenthal, Max [1833-1939].**

[*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. Born in Poland and trained in Paris and Philadelphia, Rosenthal was a respected artist who specialized in portraits of notable individuals and historical figures. [Order This Item](#)





A Fine View of the Royal Excise Office from 1810

22. 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. [Order This Item](#)



### "Everything to My Wife"

23. 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 matte, image vivid. \$1,250.

\* 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? Is the husband a dying man?

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**"Spy" Portrays a Group of Influential MPs at Rest**

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

"On The Terrace: A Political Spectacle—"The Ayes Have It—The Noes Have It." *Supplement to Vanity Fair*, November 30, 1893. 18-1/2" x 12-1/2" (image size) color lithograph, matted and glazed in attractive 26" x 21-1/4" wooden frame. Reproduction of original one-page *Vanity Fair* text that accompanied this image (final paragraph lacking) in pocket affixed to rear. A few minor nicks to frame, otherwise fine. A well-preserved, vivid copy. \$350.

\* This image features a group of influential Members of the House of Commons: Sir (Joseph) Austen Chamberlain [1863-1937], Joseph ("Joe") Chamberlain [1836-1914], Sir John Eldon Gorst [1835-1916], Sir William Vernon Harcourt [1827-1904], Justin McCarthy [1830-1912], Anthony John Mundella [1825-1897], Arthur Balfour [1873-1957] and Sir Richard Temple [1826-1902]. *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. Ward was the magazine's dominant artist. Approximately 2,400 caricatures were published in all, mostly as single pages. "On the Terrace" is one of the double-page prints issued in the special "Supplement" numbers. [Order This Item](#)



### 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" wood frame. Light toning to margins, image vivid. An attractive piece. \$950.

\* 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. [Order This Item](#)





### 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. The other men are, from left to right, Sir Richard Webster, Henry Labouchère, Sir William Harcourt and Joseph Chamberlain. 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. [Order This Item](#)



**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. \$1,250.

\* 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. [Order This Item](#)





Image of Furnival's Inn by a Notable Engraver

**28. Sutton, Nicholas.**

*Furnival's Inn*, c. 1725. 13" x 18" copperplate engraving, handsomely matted and glazed. Image notably fresh. \$400.

\* 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*. [Order This Item](#)



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

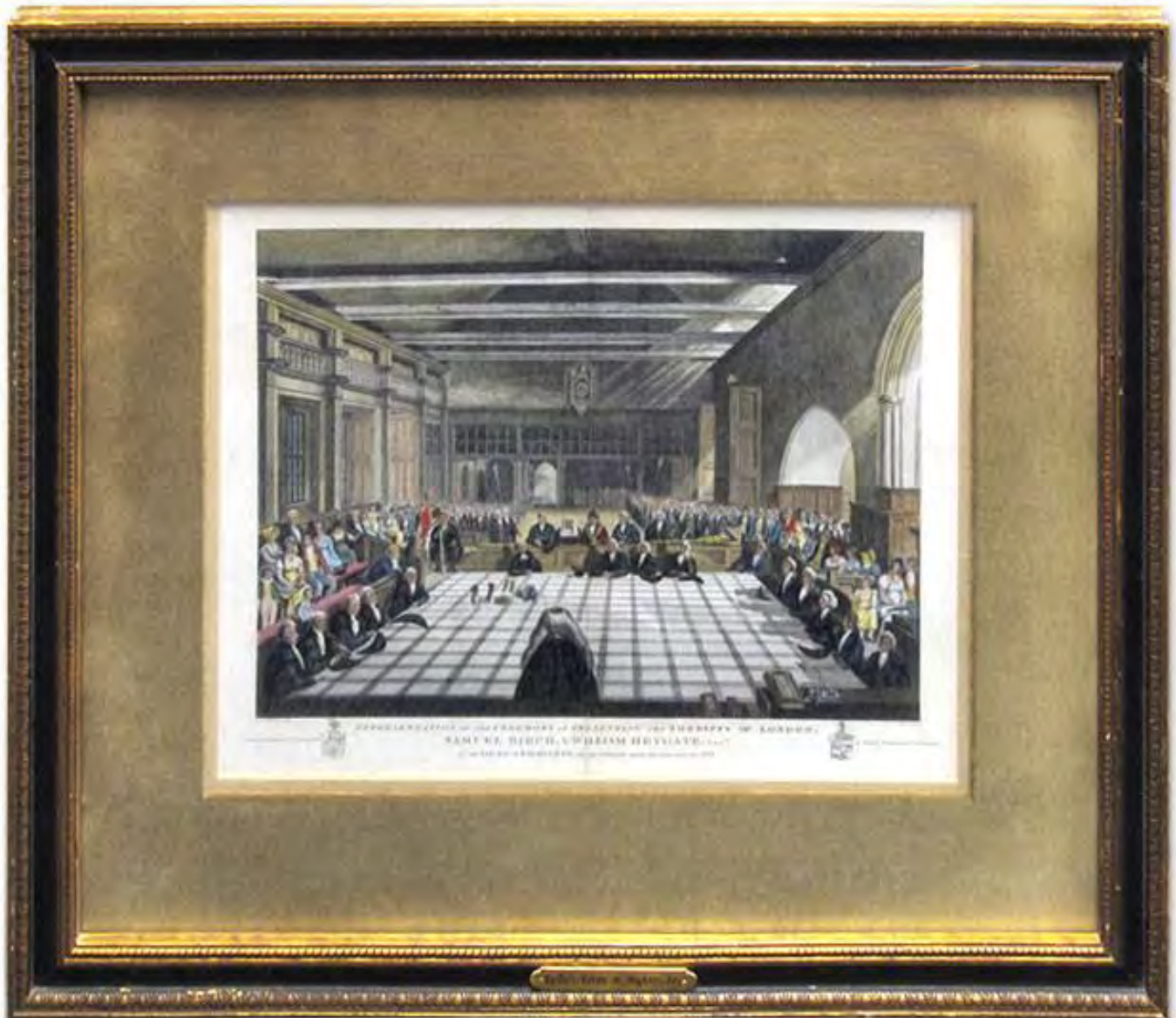
**29. Vertue, George [1684-1756].**

*Lincoln's-Inn Chappel, Being Erected at the Expence of the Hon.ble Gentlemen of this Inn by a Plan of Mr. Inigo Jones* [London]: S.n., 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. \$250.

\* 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.

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### Presenting the Sheriffs of London

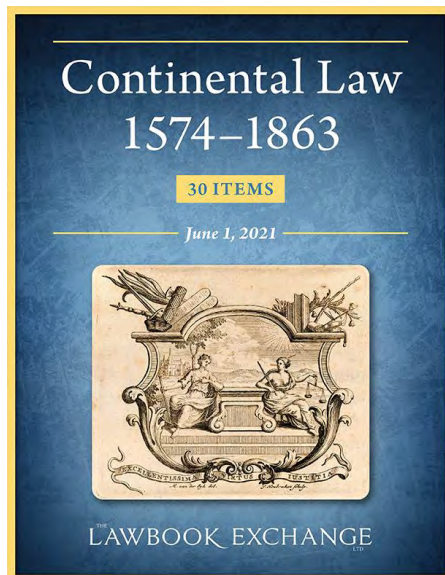
30. Whichels, G.J.M., After.

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

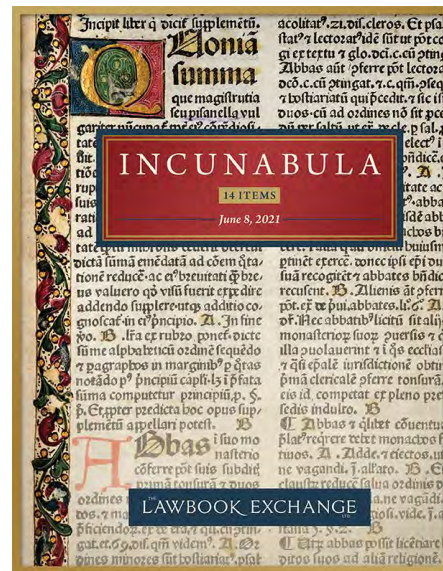
*Representation Of The Ceremony Of Presenting The Sheriffs Of London Samuel Birch, & William Heygate, Esqrs. in the Court of Exchequer, On the Morrow After Michaelmas Day 1811.* London: Robert Wilkinson, 1 January 1813. Attractively glazed and matted 16-1/4" x 12-1/2" colored copperplate in handsome 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. [Order This Item](#)

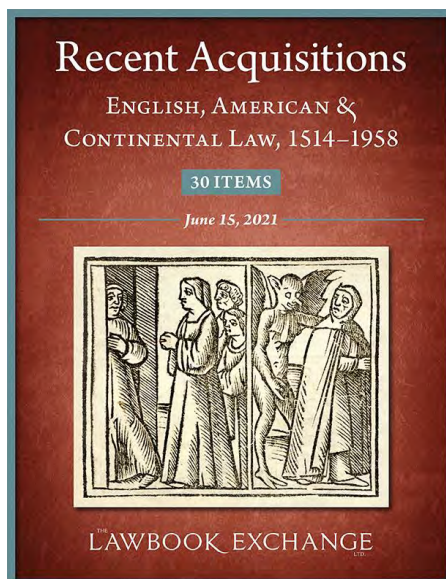
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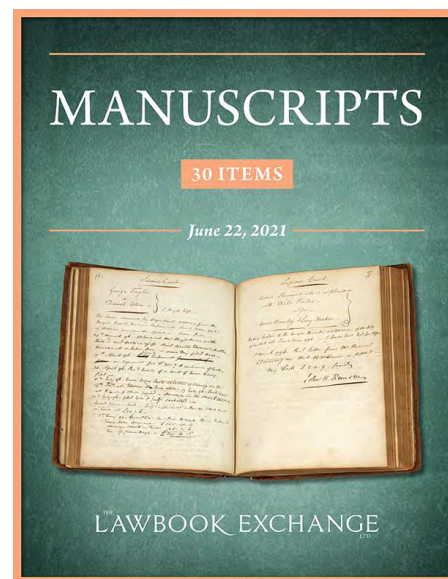
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