

AUGUST 13, 2024

PORTRAITS, PRINTS, DRAWINGS & CARICATURES

30 Items



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LTD.



**A Notable Nineteenth-Century
Philadelphia Lawyer and Democratic Politician**

1. [American School, 19th Century].

[Portrait of William Lucas Hirst]. 31-1/4" x 39-1/2" (image size).

Oil on canvas in ornate nineteenth-century gilded wood frame. Some minor nicks and chips to frame, gilding slightly dulled, otherwise fine. \$3,500.

* Hirst [1804-1876] had a thriving private law practice and was active in Democratic politics. In 1853, Hirst was elected President of the Democratic State Convention. He was an early proponent of the City of Philadelphia consolidation.

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.

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**Fine Portrait of Chief Justice Read,
The Great Nineteenth-Century Pennsylvania Jurist**

2. [American School, 19th Century].

[*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 [1797-1874] 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.

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An Important Nineteenth-Century Pennsylvania Jurist

3. [American School, 19th Century].

[Portrait of Francis Joseph Troubat]. Philadelphia?, c.1837. 29" x 24-1/4" (image size).

Oil on canvas in ornate nineteenth-century gilded wood frame, small plaque reading "Francis J. Troubat/ Born 1802-Died 1868" to head of frame. Some minor nicks and chips to frame, gilding slightly dulled, otherwise fine. \$4,500.

* A prolific writer of legal texts, Troubat [1802-1868] is best known as the co-author, with William W. Haly, of *The Practice in Civil Actions and Proceedings in the Supreme Court of Pennsylvania, in the District Court and Court of Common Pleas for the City and County of Philadelphia, and in the Courts of the United States* (1837).

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.

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A Final Destination for Executed Convicts

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

The Surgeon's Theatre in the Old Bailey. [London: Printed for T. Osborne and J. Shipton, 1756].

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 plate was removed from a copy of William Maitland's *The History of London* (London, 1756). 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.

Adams, *London Illustrated 1604-1850: A Survey and Index of Topographical Books and Their Plates* 38.34.

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Unfortunate "Brothers in Law"

5. Dighton, Robert [1752-1814].

John Doe & Rich.d Roe. Brothers in Law. [London]: Robert Dighton, November 6, 1796.

10" x 8" hand-colored etching, image size, including caption, 8" x 6." Moderate toning light soiling, crease to lower-right corner, colors vivid. \$500.

* The nature of this scene is well-summarized in *BM Satires*: "Two men, wearing patched and ragged clothes, stand together. One (left) stands full-face, arms folded, shoulders hunched, staring to the right with fierce despair. From his pocket issues a bulky document: 'By Law I'm Ruin'd quite'. The other (right) stands in profile to the left, his left hand in his coat-pocket from which hang papers inscribed: 'Spent all my Money & Lost my Cause'; 'Mortgage'; 'Officer's Fees'. He looks down with an expression of angry melancholy."

BM Satires 8912.

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The Rotten Boroughs

6. 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.

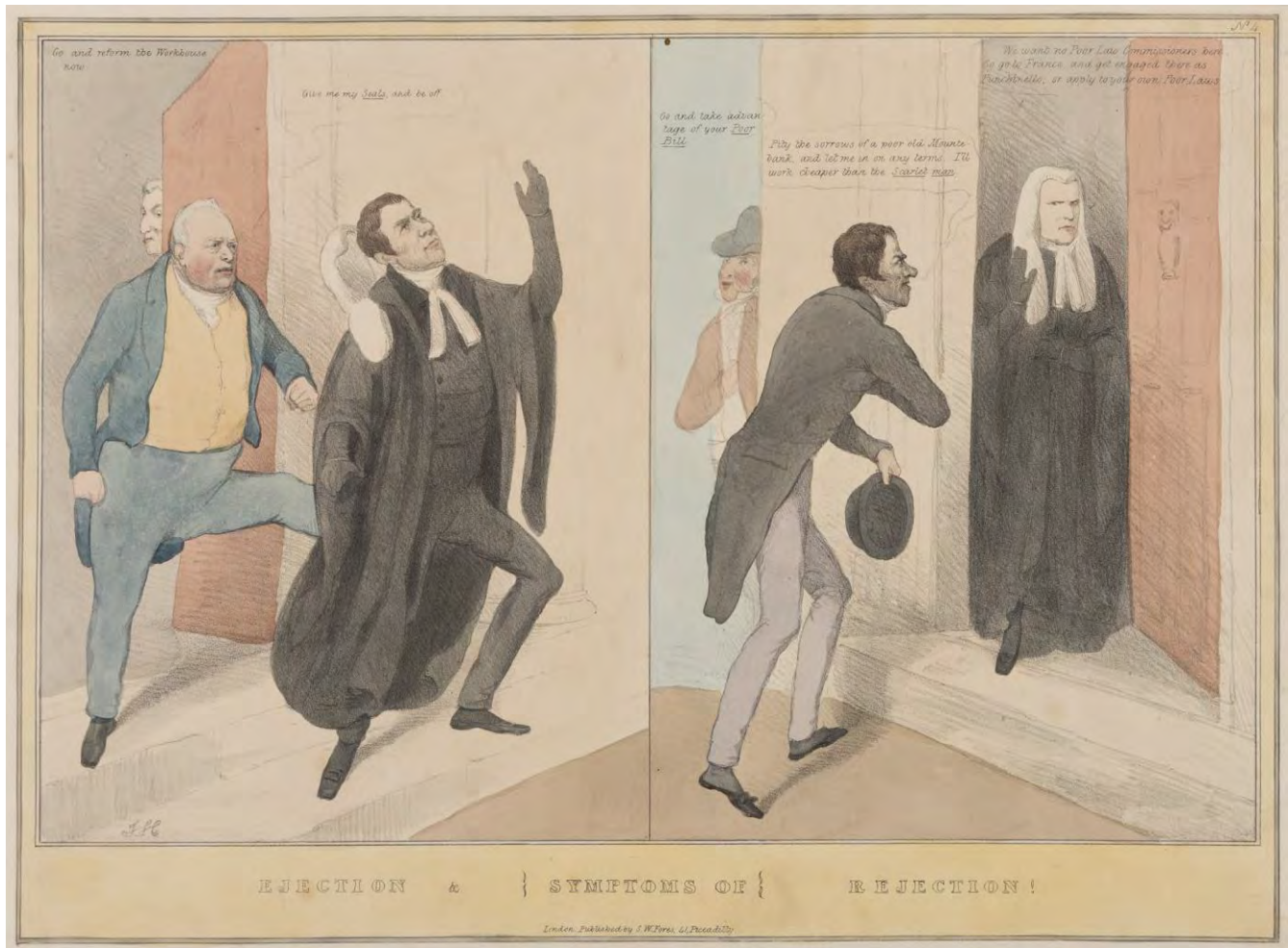
* Doyle moved English caricature from the ridiculous, grotesque and sometimes bawdy style of Thomas Rowlandson and James Gillray to the more witty and genteel manner developed further by later cartoonists, such as those associated with *Vanity Fair*. Doyle's pictures appeared anonymously in the *London 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 one of the goals of the First and Second Reform Bills (1830, 1831): the elimination of Parliamentary seats from the "rotten boroughs." Also called "pocket boroughs," these were small towns with tiny (and easily manipulated) electorates that were used by a patron to gain undue influence in the House of Commons. Most of these boroughs were eliminated when the Third Reform Bill was passed and enacted as the Representation of the People Act 1832. Depicted as in invalid in an armchair is Sir Charles Wetherell, who represented the rotten borough of Boroughbridge. Approaching him are two men who opposed reform: the Earl of Eldon and the Duke of Cumberland, who covers his face with a handkerchief.

BM Satires 16602.

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An Apparently Unrecorded Print Satirizing the Poor Laws Commission of 1832

7. [Doyle, John (1797-1868), Manner of].

Ejection & Symptoms of Rejection! London: Published by S.W. Fores, 41 Piccadilly, c. 1832-1834.

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.

* Signed "J.H." (possibly "T.H." or "I.H."), this print is in the style of John Doyle, the leading English caricaturist of the 1830s to 1850s. It is a 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.

Samuel William Fores [1761-1838] was the most prolific publisher of satirical prints in England and the founder of one of London's longest running firms of printsellers. He was charged with libel on several occasions.

This print appears to be unrecorded. No copies located on OCLC or Library Hub. Not in *BM Satires*.

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Satirical French Courtroom Image

8. [France].

L'Incident. N.p.: De L'Editrice P.V., c.1900-1910.

Attractively glazed and matted 13" x 8-1/2" colored lithograph in handsome 21-1/4" x 16-3/4" wooden frame, small brass plaque to center of bottom. Light toning to margins, vivid image. \$650.

* A rather grotesque, and rather funny, image of a trial in a French court.

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

9. 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 nature of this scene is well-summarized in *BM Satires*: "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?'"

Humphrey [c.1745-1818] was an important printseller. As the Oxford *DNB* notes: her shop offered "high quality portrait and history plates as well as caricatures, and the shop presumably stocked a mixed range of fashionable prints. Increasingly, however, she specialized in caricature, and in 1791 the best graphic satirist, James Gillray...began to work for her exclusively. From then on she was the leading caricature printseller."

Oxford Dictionary of National Biography (DNB) (accessed online). *BM Satires* 8616.

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"Swamped in the Flood of New-Taxes"

10. 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.

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Print Commemorating an Event that Led to the Glorious Revolution

11. Gole, Jacob [1660-1724], Engraver.

De Seven Bisschoppen van Engeland. Amsterdam: [Published by P. Savoret and Jacob Gole], 1689.

18-3/4" x 14-1/2" Mezzotint broadside, image size 14-3/4" x 11." Faint horizontal crease through center, light soiling to lower-right corner. \$750.

* This broadside commemorates an event that led to the Glorious Revolution: the imprisonment of the Seven Bishops of the Church of England who defied the Declaration of Indulgence. Above the bishops are images of a mire, a circular medal depicting the Tower of London, where the bishops were held, and a circular medal depicting the scales of justice. The image is captioned below the image in Dutch and French. Gole was an early mezzotint engraver and publisher of playing-cards. A French-born Huguenot, he moved to Holland around 1684, shortly before the revocation of the Edict of Nantes.

A victory for Catholics and non-conforming Protestants, the Declaration of Indulgence issued by the Catholic King James II in 1688 granted religious freedom in England by suspending the laws that required membership in the Church of England. It allowed people to worship according to their conscience in their homes or private chapels and, more important, removed the requirement of affirming conformity to the Church of England by oath in order to hold a government job or teaching position. Seven bishops who preached against these reforms were imprisoned and tried for seditious libel. Immediately famous as defenders of Protestantism, they were acquitted at trial.

O'Donoghue, *Catalogue of Engraved British Portraits Preserved in the Department of Prints and Drawings in the British Museum* 6.

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A Passionate Prosecutor

12. Gropper, William [1897-1977].

Prosecutor. c.1950s-1960s (1968?).

14" x 10" lithographic print (image size 12" x 7-1/2") with typed caption and additional penciled signature of William Gropper, professionally shrink-wrapped onto 14-1/2" x 10-1/2" foamcore board with hang tag. Light toning to margins, image vivid. \$250.

* This image of a gesticulating prosecutor is one of several depictions of courtroom scenes by the American artist William Gropper. A lifelong radical and the son of Jewish immigrants from Romania and Ukraine, he is best known for his cartoons for left-wing magazines and his work as a WPA artist, though he dealt with a variety of subjects.

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An Imposing Portrait of Chief Justice Taney

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

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

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. On rear canvas inscription "Painted by Miss Strong/ Daughter of Mr. Justice Strong/ After Original in Supreme Court Room/ L.E.H. Librarian April 21, 1914." An impressive portrait. \$3,500.

* Taney [1777-1864] 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 an enslaved person who had resided in a free state or territory was not entitled to 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.'

We have not been able to determine the identity of "Miss Strong," one of the four daughters of William Strong [1808-1895], a Philadelphia lawyer and judge who served as an associate justice of the U.S. Supreme Court from 1870 to 1880. 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.

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"That Scar Was Won by a Slave"

14. 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

15. Neagle, John [1796-1865]

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

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

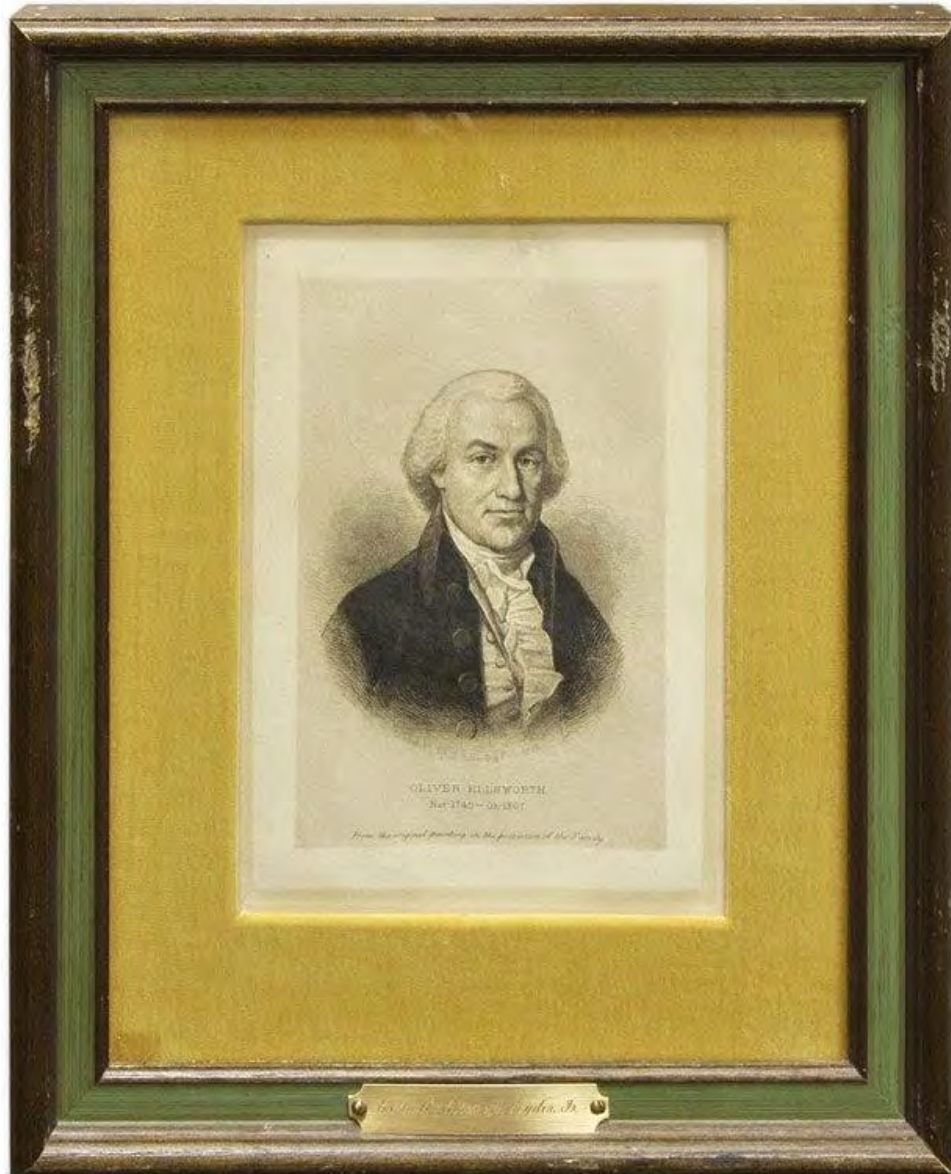
Oil on canvas in ornate nineteenth-century gilded wood frame, small plaque reading "William Tilghman/ Chief Justice of Penna. 1806-1827/ Obiit April 30th, 1827" to head of frame. Some minor nicks and chips to frame, gilding slightly dulled, otherwise fine. \$6,000.

* William Tilghman [1756-1827] 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.

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Handsome Portrait of Chief Justice Ellsworth

16. Rosenthal, Max [1833-1918].

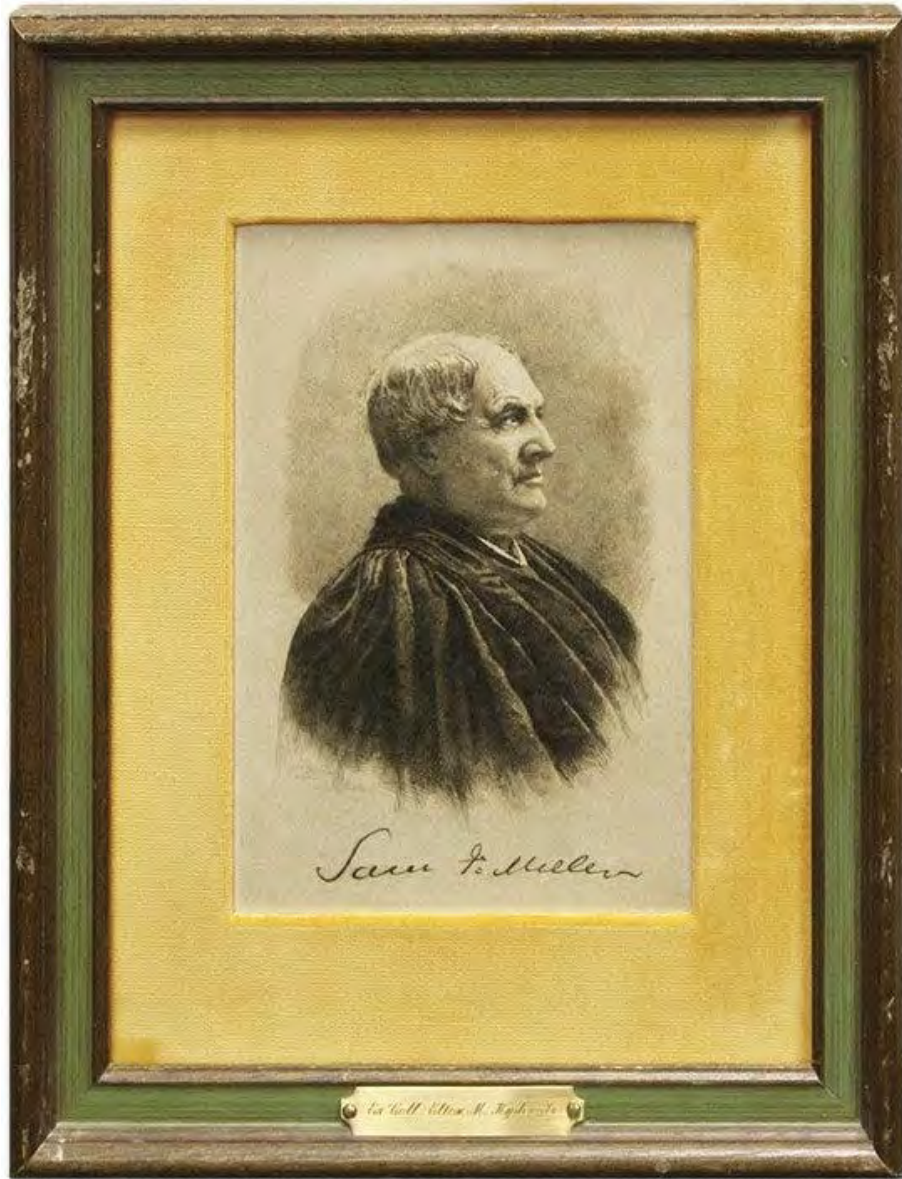
[*Etched Portrait of Oliver Ellsworth*]. [N.p.: S.n., 1888].

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.

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Handsome Portrait of Justice Samuel Miller

17. Rosenthal, Max [1833-1918].

[*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.

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"Everything to My Wife"

**18. Sadler, Walter Dendy [1854-1923], After.
James Dobie [1849-1911], 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. \$850.

* This piece depicts a presumably newlywed couple reviewing the terms of the husband's will with a barrister in his office. 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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1820 Engraving of Furnival's Inn

19. [Schnebbelie, Robert Blemmell (1781-1847)].

[Dale, Thomas (fl. 1819-1831)], Engraver.

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.

* This print is from a series of plates titled *Londina Illustrata*. 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 from 1834 to 1837, the time when he was writing the *Pickwick Papers*.

Adams, *London Illustrated 1604-1850: A Survey and Index of Topographical Books and Their Plates* 131.115.

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"Spy" Portrays a Prominent Conservative

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

"A Chief Secretary." *Vanity Fair*, December 10, 1896.

12-1/4" x 7-1/2" (image size) color lithograph, matted and glazed in attractive 20-1/2" x 14-3/4" wooden frame. A few minor nicks to frame, light toning to margins with slight fading to caption, image vivid. \$400.

* This charming lithograph depicts Gerald William Balfour, 2nd Earl of Balfour [1853-1945], a prominent Conservative politician Balfour [1853-1945], a prominent Conservative politician (and younger brother of Arthur James Balfour [1848-1930], Prime Minister from 1902-1905). (*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. Ward was the magazine's dominant artist.

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"Spy" Portrays a Group of Influential MPs at Rest

21. 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.

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"Vicar General"

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

"Vicar General." *Vanity Fair*, April 10, 1902.

12-1/4" x 7-1/2" (image size) color lithograph, matted and glazed in attractive 20-1/2" x 14-3/4" wooden frame. A few minor nicks to frame, light toning to margins with slight fading to caption, image vivid. \$450.

* This charming lithograph, number 750 from the "Statesmen" series, depicts Charles Alfred Cripps, 1st Baron Parmour [1852-1941], a jurist and politician known for his strong support of the Church of England and the League of Nations. *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. Ward was the magazine's dominant artist.

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A View of the Court of Claims in the Early Nineteenth Century

23. Stephanoff, James [1788-1874], After.

Reynolds, S.W.[1773-1835], Engraver.

The Court of Claims, In the Painted Room of the Palace of Westminster. London: Published by Sir George Naylor, [1839].

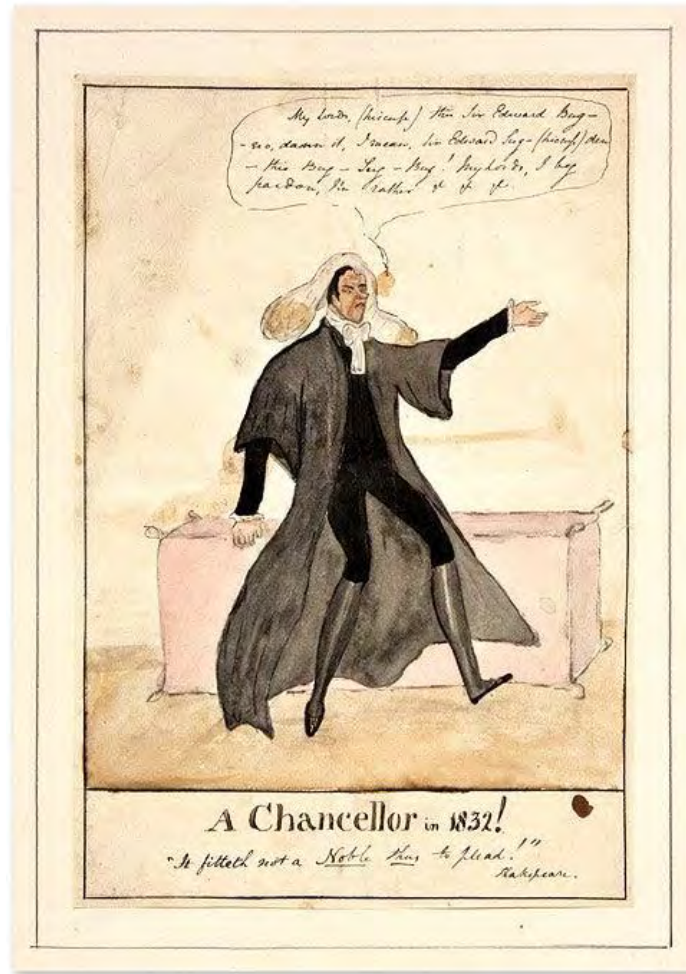
Attractively glazed and matted 16" x 13-1/2" aquatint in handsome 27-1/2" x 15" wood frame. Light toning to margins, image vivid. An attractive piece. \$950.

* A plate from Sir George Naylor's *The Coronation of His Most Sacred Majesty King George the Fourth* (London, 1839). 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.

Whitman, *Samuel William Reynolds* 449.

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Watercolor Caricature of Sir Edward Sugden

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

A Chancellor in 1832! [London]: S.n., 1832?

7-1/2" x 11" watercolor on board, attractively matted. Great Britain, possibly Ireland, 1835?. Toning, a few minor dampstains, small inkstain near bottom right corner, otherwise fine. \$1,250.

* Possibly a model 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.

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Image of Furnival's Inn by a Notable Engraver

25. Sutton, Nicholas.

Furnival's Inn. [London: Printed for W. Innys and J. Richardson, 1754]. 13" x 18" copperplate engraving, handsomely matted and glazed. Image notably fresh. \$400.

* A plate from Volume I of the sixth edition of John Stow's *A Survey of the Cities of London and Westminster* (John Strype, ed. two volumes, London, 1754-1755). 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. 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 first part of the *Picknick Papers*.

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Thou Shalt Steal

26. [Swift, Richard (fl.1765)].

Dick Swift Thieftaker of the City of London. Teaching His Son the Commandments. [London]: S.n., 1765.

15-1/2" x 10" (image size 12-1/2" x 9") copperplate etching. Toning, light foxing and soiling, light edgewear and chipping not affecting image, small faint dampstain to lower right corner of caption. \$1,850.

* "Swift is sitting at a table teaching his young son the Ten Commandments from a damaged volume in which the word 'not' has been torn from the page so that Commandment VIII reads "Thou shalt steal". A print of Beardmore teaching his son [Magna Carta] is pinned to the wall behind Swift; a burglar's mask and pair of pistols protrude from his coat on the back of his chair; a key and pick-locks and an execution broadside hang from the drawer of his table. The boy holds a horn book, from his pocket protrudes a paper reading, "Get you gone / raw Head & / Bloody Bones / Here is a Child / dont fear you"; he picks a robe from his father's pocket and a hangman's noose is suspended above his head" (*BM Satires*).

The composition and caption parody Robert Edgar Pine's *Arthur Beardmore, Common-Council Man of the City of London, Teaching his Son Magna Carta* (1765). Beardmore, who had been arrested for seditious libel in 1762, sued the government for unlawful arrest and won his case in 1765. Pine's engraving of Beardmore with his son at the moment of his arrest was released to commemorate the ruling.

BM Satires 4120.

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

27. 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, 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 is the lower section of a two-section sheet with upper and lower images. It 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 and engravings 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

28. 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.

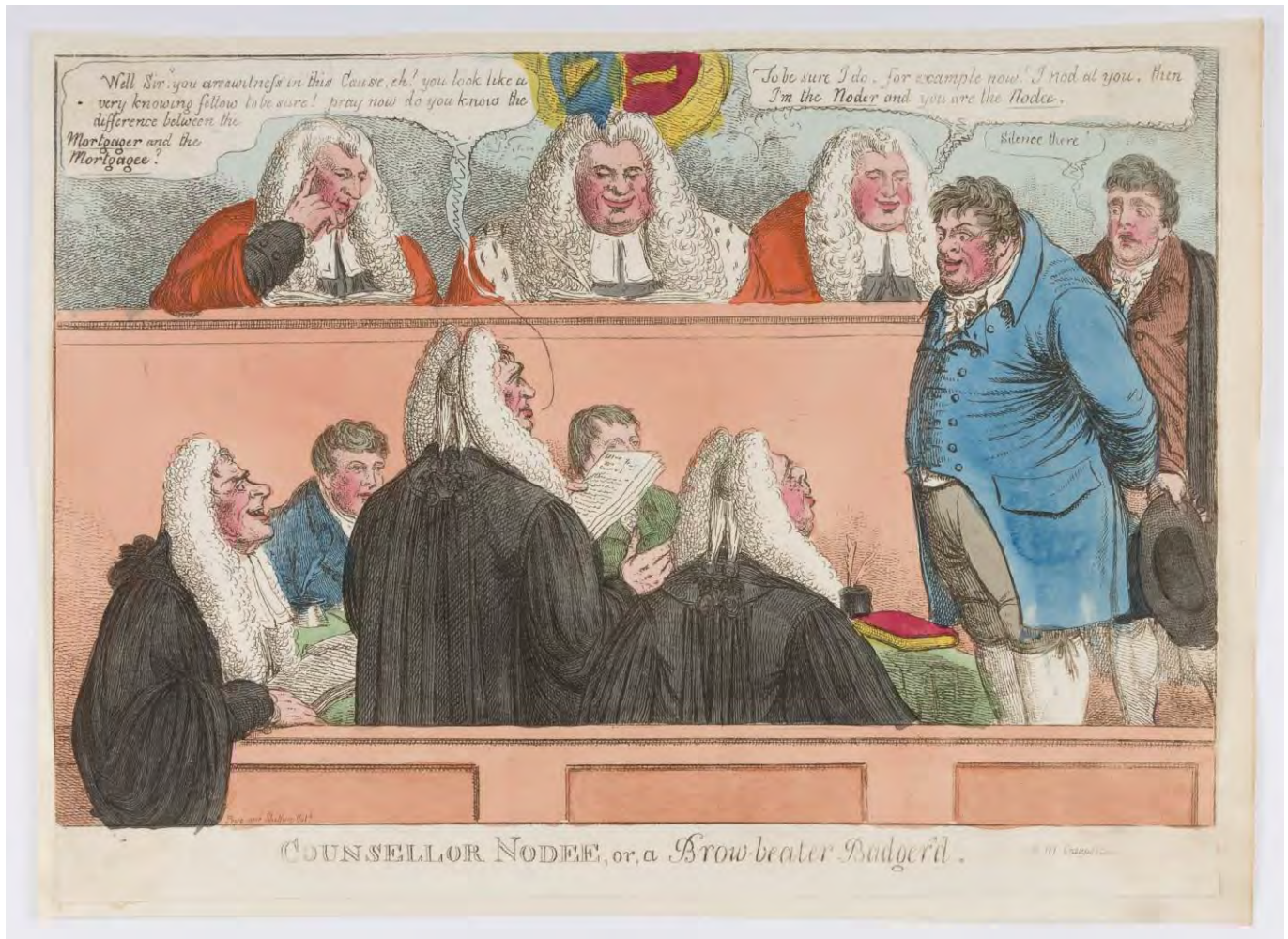
Attractively glazed and matted 16-1/4" x 12-1/2" colored copperplate in handsome 25-1/2" x 22" wooden frame. Light rubbing to frame, light toning to margins, faint vertical crease through center of image, small tear to upper right corner just touching image, colors vivid. \$750.

* This print is from a series of plates titled *Londina Illustrata*. It depicts the annual ceremonial presentation of sheriffs to the barons of the Exchequer, who would formally bestow the approval of the Crown.

Adams, *London Illustrated 1604-1850: A Survey and Index of Topographical Books and Their Plates* 1983.

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"A Brow-Beater Badger'd"

29. [Williams, Charles (d.1830)].

Counsellor Nodee, Or, A Brow-Beater Badger'd. [London]: [Thomas Tegg], No. 111 Cheapside, [c.1812].

9-1/2" x 13" hand-colored etching backed onto 10" x 13" sheet. Light soiling to margins of sheet, margins of etching trimmed to edges of image, colors vivid. \$750.

* "A scene in court, with the Chief Justice (Ellenborough) seated between two other judges. In front and below are three counsel and two clients. A barrister stands to examine a witness, a stout man, well dressed but countrified (right): "Well Sir, you are a witness in this Cause, eh? You look like a very knowing fellow to be sure! pray now do you know the difference between the Mortgager and the Mortgagee?" The man answers: "To be sure I do, for example now! I nod at you, then I am the Noder and you are the Nodee." All except the questioner smile; a distressed usher (right) exclaims "Silence there!"

BM Satires 11980.

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

30. Wüst, Théodore [1853-1915].
[Evarts, William M. (1818-1901)].
[Caricature of Evarts]. [New York Daily Graphic, 1874].

14-1/4" x 11-1/4" caricature clipped the front page of an 1874 issue of the *New York Daily Graphic* 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.

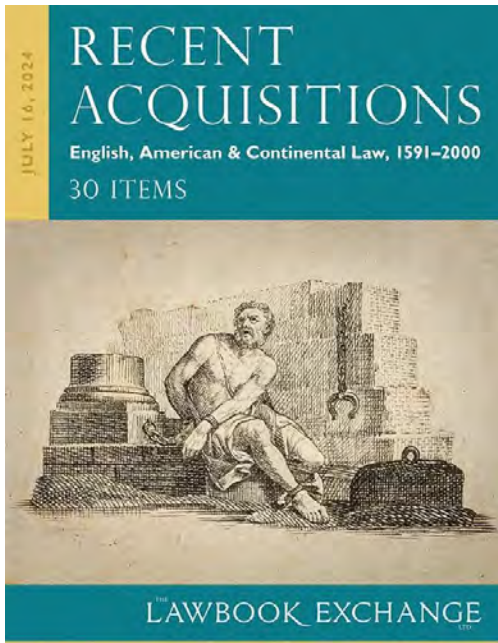
* This impressive caricature depicts one of the most important American lawyer-statesmen of the nineteenth century. Renowned for skills as a litigator, Evarts played leading roles in three of the most important causes of his day: the impeachment of President Johnson, the Alabama Claims (Geneva Arbitration) 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.

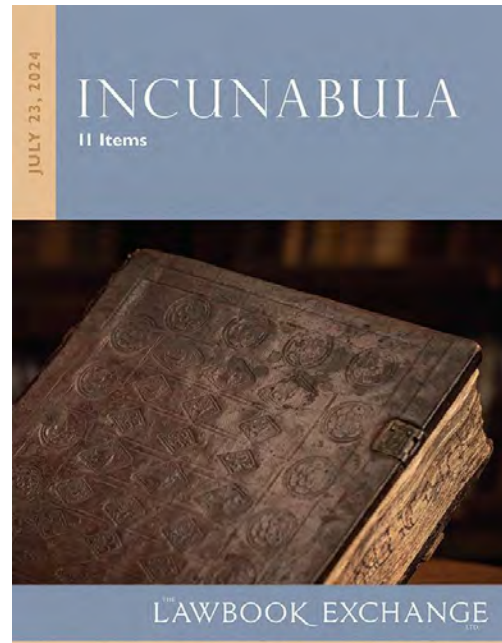
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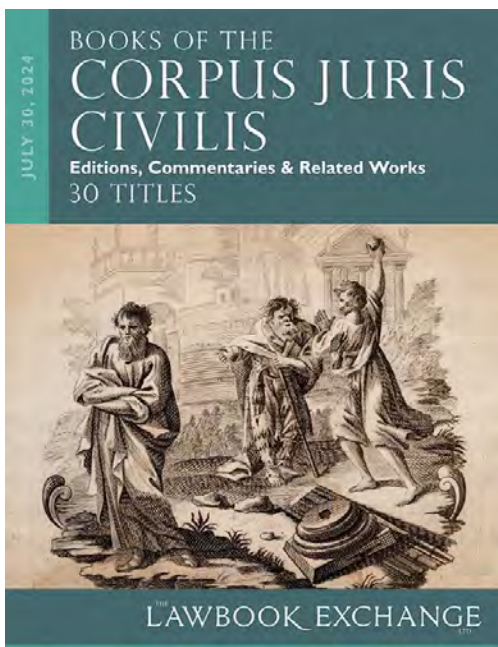
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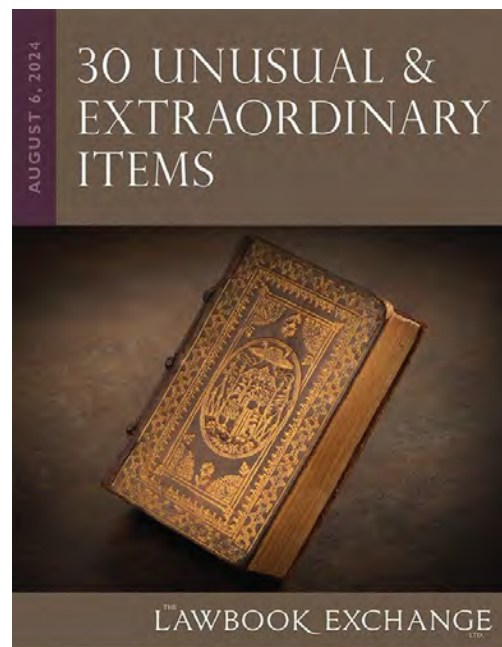
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