

# Little Boney AND John Bull

Napoleon and his Era in Caricatures and Prints



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*Illustrations:*

*Front cover:* adapted from James Gillray's 'The King of Brobdingnag and Gulliver' (item 17).

*Rear cover:* adapted from James Gillray's 'Ci devant Occupations – or – Madame Talian and the Empress Josephine dancing Naked before Barras in the Winter of 1797. – A Fact! –' (item 20).

*Following page:* adapted from 'Magical Print of the Destroyer!!!' (item 33).

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#### IMPORTANT NOTE

The prices in the catalogue do not include VAT, which will be payable by EU nationals on items 1-46 (books are zero rated). Unless prior arrangements are made, these items (1-46) will not be available for collection until 16 December 2015.

## LIST 2015/10



# Little Boney AND John Bull

## Napoleon and his Era in Caricatures and Prints

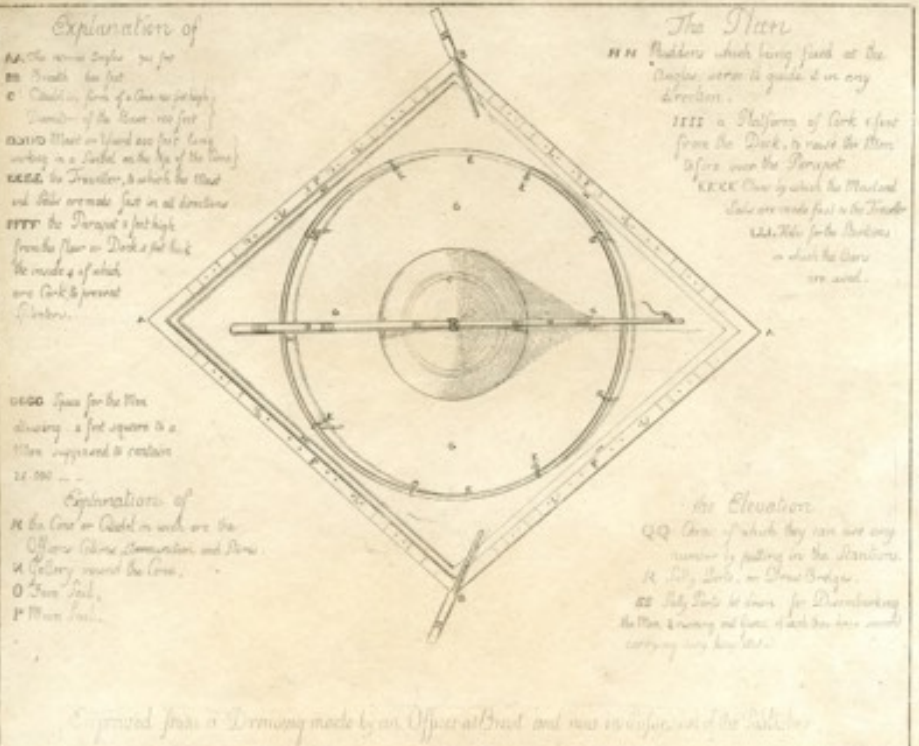


The catalogue is arranged in chronological order of the events depicted in the prints: it opens with an engraving published on 1 February 1798 (which shows a fantastical raft apparently intended to transport an invasion force of 30,000 men across the Channel) and concludes with an image of Napoleon on his deathbed on 6 May 1821, drawn by a British lieutenant stationed on St Helena. Between these two points, Napoleon's life is documented – and frequently mocked – in a broad range of works by Gillray, Rowlandson, Williams, and others. The British caricatures are complemented by French satires and portraits, and a drawing which contrasts Louis XVIII's successful ascent of the 'greasy pole' through the efforts of the allies with Napoleon's remarkable rise to power by force of his own talents.

The titles of the prints are transcribed as they appear, and the orthographic eccentricities of the dialogue (frequently exacerbated by the heavy accents ascribed to Napoleon and his compatriots) are similarly retained. The descriptions of the prints give the height and width of the platemark first, followed by the dimensions of the sheet (the two sets of measurements are preceded by the letters 'P' and 'S' respectively). All of the prints are in acid-free mounts, with the exception of item 32, which is framed and glazed, and conservation has been undertaken where necessary by Claire Gaskell (fuller details are provided in the physical descriptions of the individual items).

The catalogue closes with an index of engravers, artists, authors, and publishers; an index of the characters who appear in the images (with the exception of Napoleon); and a bibliography of the references cited.





**1. FORES, S.W., publisher.** 'A Correct Plan and Elevation of the Famous French Raft. constructed on purpose for the Invasion of England and intended to carry 30,000 men, Ammunition Stores &c'. London: S.W. Fores, 1 February 1798.

P: 377 x 250mm; S: 390 x 252mm. Hand-coloured engraving; mounted. **£500**

The upper part of the engraving is the plan view of the raft 'Engraved from a Drawing made by an Officer at Brest and now in Possession of the Publisher' showing the dimensions and detailing the fittings such as mast, oars, etc., while the lower, coloured part shows the raft in full sail, flying a French flag above the central conical citadel (180 feet high and 180 feet in diameter at the base), which houses the officers and men, stores, and ammunition.

The Directory instructed Napoleon to make preparations for the invasion of England in early 1798. He began to assemble troops and *matériel* on the French coast, but soon realised that the plans were unrealistic and therefore turned his attentions to the invasion of Egypt, which he led in the summer of that year. Nonetheless, the invasion plans had caused a flurry of rumours in England, and engravings such as this were complemented by reports of fantastical French vessels, which began to appear in the press shortly after the preparations for invasion began. In *Broadsides: Caricatures and the Navy 1756-1815* (London: 2012), J. Davey and R. Johns suggest that this engraving stems from the same source as a story published in *The Star* newspaper on 10 February 1798:

'A Master of a neutral vessel arrived at one of the out-ports, declares that he was in Saint Maloes eight days ago, and that a Raft, one quarter of a mile long, proportioned breadth, and seven balks deep, mounting a citadel in the centre, covered with hides, was nearly finished; and that a second upon a much larger scale, being nearly three quarters of a mile long, was constructing with unremitting activity' (p. [3]).



*A Correct Plan and Elevation of the FAMOUS FRENCH RAFT.*  
 constructed on purpose for the Invasion of England and intended to carry 30,000 Men, Ammunition Stores &c.  
 Sold and printed by S.W. Fores at a Bookish Corner of St. Pauls Church-yard.



**2. CAWSE, John, artist.** 'The Grand-Consul of the Great Nation!!! Perusing John Bulls Dispatches!!!'. London: S.W. Fores, 30 January 1800.

*P: 345 x 240mm; S: 345 x 240mm. Hand-coloured etching by and after Cawse; trimmed to platemark; mounted.* **£950**

Napoleon, flanked by Cambacérès and Lebrun (the second and third consuls respectively), is shown in a dramatic posture reading a dispatch which a messenger has just given him: 'Mounseer – Beau · Naperty I read your Parly Vouse & have only to say I was not born yesterDay, take that as you Like it, I am not easily humm'd [i.e. humbugged], – Look before you Leap is a Good old Proverb, take two bites at a Cherry, old Birds are not Easily Caught by Chaff, Yours as you Behave yourself – Bull'. A sheet of paper with the words, 'The Conquest of ye Chouans an Old Song to a New tune' falls to the floor from Napoleon's left hand.

'Bonaparte's letter to George III proposing peace was received on 31 Dec. 1799; it was haughtily and scornfully answered by Grenville to Talleyrand, thereby playing into the First Consul's hands and alienating England's allies; this is considered the gravest defect of Pitt's diplomatic career [...]. On 22 Jan. the papers, with the King's Message, were laid before Parliament, and debated 28 Jan. in the Lords, 3 Feb. in the Commons [...]. General Brune was sent in January to the west with an army of 60,000 men against the Chouans; the leaders surrendered (Cadoudal on 14 Feb.) and organized Chouannerie was at an end' (BM *Satires*).

As a young artist John Cawse (c. 1779-1862) designed a number of caricatures, most of which were published by Fores, before turning to portraiture and then history painting as he grew older.

BM *Satires* 9512; Clayton and O'Connell 36.



The Grand-Consul of the Great Nation!!! Perusing John Bulls Dispatches!!!



3. [GILLRAY, James, *artist.*] 'Buonaparté Leaving Egypt'. London: Hannah Humphrey, 8 March 1800.

P: 360 x 261mm; S: 368 x 272mm. Hand-coloured etching by and after Gillray; silked on verso, traces of mounting on verso; mounted.

£1250

Napoleon is shown on the shore of Egypt, ready to embark onto a small boat, which will take him to a French ship (the *Muiron*) off the coast. He points towards the sky, where a sceptre and crown appear set over the revolutionary fasces and enclosed by clouds, while the winged figure of Fame laughs and points down to Napoleon. Before a much larger Turkish camp a small French encampment can be seen, from which ragged soldiers flee towards the boat, while on the boat two well-dressed French soldiers clasp money bags to their breasts.

The British succeeded on three occasions in intercepting documents from Napoleon's army in Egypt, and these were published in three parts under the title *Copies of Original Letters from the Army of General Bonaparte in Egypt* between 1798 and 1800. The letters demonstrated the discontent of the officers and '[t]hey had a wide circulation, French and German editions were published, and they are still an important authority for the Egyptian campaigns' (BM *Satires* 9355). This caricature relates to the capture of the third group of letters in 1800, which 'contained Bonaparte's instructions to Kleber on his departure, and official dispatches from Kleber and others to the Directory, and covered the period from 23 Aug. to 17 Sept. 1799. Kleber wrote: "... Bonaparte quitted this country for France ... without saying a word of his intention to any person whatever. He had appointed me to meet him at Rosetta on the subsequent day!" [...]. General Dugua wrote to Barras: "I confess to you ... that I could never have believed General Bonaparte would have abandoned us in the condition in which we were; without money, without powder, without ball ... more



BUONAPARTÉ leaving EGYPT.

For an illustration of the above, see the Intercepted Letters from the Republican General Kleber to the French Directory respecting the Courage Honor & Patriotic Views of the Deserters of the Army of Egypt.



than a third of the army destroyed by the plague, the dysentery, by ophthalmia, and by the war; that which remains almost naked, and the enemy but eight days march from us!" [...]. The publication of the letters caused a great sensation' (BM *Satires*).

BM *Satires* 9523; De Vinck 7389; Grand-Carteret *Napoléon* 20; Wright and Evans 254.

**4. [WILLIAMS, Charles, engraver.]** 'The Balance of Power'. London: S.W. Fores, 1 December 1801.

*P: 374 x 270mm; S: 374 x 270mm. Hand-coloured etching by and after Williams; silked on verso, torn with small losses skilfully supplied in facsimile, trimmed to platemark; mounted.*

£700

The caricature shows an enormous balance with two scales suspended from the beam; on the lower one, which rests on the ground, stands Napoleon in military uniform, wearing a bicorne hat and holding a sheathed sabre. On the other stands Pitt, with Addington (in the Speaker's robes) crouching beside him. Looking down at Napoleon, Pitt exclaims, 'So this is the Balance of Power – We have been makeing such a fuss about – – a pretty piece of Business we have made of it, Curse that Sword of his, t'is that has made us kick the Beam'.

Napoleon's skill in negotiating from a position of weakness is contrasted with the unsatisfactory performance of the ministries of Pitt and his successor Addington, who became Prime Minister in early 1801. Many felt that the government had failed to capitalise on Britain's military successes during the preliminary peace negotiations of late 1801, and that Napoleon's military might and strategic skill gave him a great advantage in determining the balance of power within Europe.

BM *Satires* 9738; Grand-Carteret *Napoléon* 25; Van Stolk 5953.



THE BALANCE OF POWER

5. [?WOODWARD, George Moutard, *artist.*] 'Negociation See Saw'. London: Percy Roberts, [watermarked 1801].

P: 242 x 348mm; S: 255 x 360mm. Hand-coloured etching by Roberts [?after Woodward]; a few short, skilfully-repaired marginal tears; mounted.

£425

Napoleon and John Bull are depicted seated at either end of a plank captioned 'Peace or War', which balances on the fulcrum of the 'Negociation Rock' in the English Channel. A smiling Napoleon – who is dressed in military uniform and wearing a bicorne hat – exclaims, 'There Johnny – now I'm down and you are up – then I go up and you go down Johnny – so we go on', to which the scowling Bull replies, 'I wish you would settle it one way or other – for if you keep bumping me up and down in this manner I shall be ruined in Diachilem Plaister'. *BM Satires* comments that this engraving 'may relate to the negotiations before the signing of the Preliminaries [...], to the crisis of 1802-3, over the interpretation of the Treaty [...], or to the discussions of May-June [1803]', and tentatively dates the British Museum copy, which is watermarked 1804, to March 1803 (but notes that it may be a reissue). Since our example is watermarked 1801, it seems most likely that the negotiations referred to are the peace negotiations of 1801-1802 (which resulted in the Preliminaries and, in turn, the Treaty of Amiens in 1802); certainly, Ashton – who considers this a 'very good etching' – connects it to the peace negotiations of 1801 (p. 112).

The etcher Roberts had worked as a printmaker for William Holland and other publishers for most of his career, 'but the boom in satirical prints of the Napoleonic period must have encouraged him to set up on his own account' (Clayton and O'Connell, p. 101) and his publishing business operated from Middle Row (the address on this print) between 1801 and 1806, when his stock was taken over by the leading print-publisher Thomas Tegg. For examples of prints by Roberts re-issued by Tegg, see items 7, 'A Stoppage to a Stride over the Globe', and 16, 'Conversation across the Water'.

BM *Satires* 9974 (later issue).







THE GOVERNOR OF EUROPE, Stopped in HIS CAREER.  
 or Little B\_\_n to much for Great B\_\_te. 16<sup>th</sup> April 1803.

6. [WILLIAMS, Charles, engraver]. 'The Governor of Europe, Stopped in his Career. Or Little B\_\_n to much for Great B\_\_te'. London: S.W. Fores, 16 April 1803.

P: 349 x 247mm; S: 377 x 265mm. Hand-coloured etching by and after Williams; watermarked 1801; a few short, skilfully-repaired tears, small, skilfully-repaired marginal losses; mounted. £600

Napoleon, who stands across Europe, is shown in military uniform with a large bicorne hat recoiling in shock and dropping his sword, while John Bull (who stands astride the British Isles) brandishes the sword with which he has just cut off half of Napoleon's left foot. Napoleon exclaims, 'Ah you tam John Bull!! You have spoil my Dance!! You have ruin all my Projets!!', to which John replies, 'I ax pardon Master Boney, but as we says Paws off Pompey, we keep this little spot to Ourselves you must not dance here Master Boney'.

The European countries shown under Napoleon's domination are Germany, Italy, Switzerland, France, and Holland, and the print reflects the recent expansion of the French Empire and the perceived fragility of the Peace of Amiens, which had been concluded in 1802 and would be ended by the outbreak of war in May 1803 – a month after this caricature was published. The phrase 'Paws off Pompey' is probably a reference to Francis Coventry's popular novel *The History of Pompey the Little: or, The Life and Adventures of a Lap-Dog* which was first published in London in 1751 and remained in print until 1820.

This caricature was also transfer-printed onto earthenware mugs (see Clayton and O'Connell 56) and ceramic jugs (see Clayton and O'Connell 57 and F. Freeth, 'The English Potters and Napoleon Bonaparte' in *The Connoisseur* 8 (January-April 1904), pp. 175-177, at p. 176).

BM *Satires* 9980; Clayton and O'Connell 55; De Vinck 7644; Grand-Carteret *Napoléon* 51.



7. [ROBERTS, Piercy, engraver.] 'A Stoppage to a Stride over the Globe'. London: Thomas Tegg, 1 January 1807.

P: 346 x 243mm; S: 384 x 272mm. Hand-coloured etching by and after Roberts; skilfully-repaired tears and small losses; mounted. £600

The caricature depicts Napoleon, holding a sword and dressed in military uniform and a bicorne hat, astride the globe with one boot on Switzerland and the other on Italy, which enclose France between them. Napoleon looks down on John Bull, who is brandishing a sword at him while holding onto 'Old England' with his other hand, and asks 'Ah – who is it dares interrupt me in my Progress', to which John replies, 'Why 'tis I little Johnny Bull Protecting a little spot I clap my hand on, and d-n. me if you come any Farther that's all'. This engraving, which was first published by the printmaker-turned-publisher Roberts (who was active between 1801 and 1806), is dated by Ashton to 16 April 1803 (p. 131), when the fragile peace established by Treaty of Amiens in 1802 was beginning to disintegrate. Napoleon had taken advantage of the cessation of hostilities to consolidate his authority over the areas that he had conquered, which gave rise to renewed British concerns about the scale of Napoleon's imperialist designs; in the month after this print was published, the British ambassador would leave Paris and diplomacy would cease. Broadley notes that, '[t]his plate evidently excited considerable attention and enjoyed a large share of popularity' (I, p. 161), and the continuing popularity of its theme of John Bull's resistance to Napoleon's overarching ambitions ensured that it was used in other media; for example, Spode transfer-printed the design onto a bone china jug in circa 1803 (cf. Clayton and O'Connell 59).

After Roberts' business closed the plate appears to have been acquired by Blacklock of Royal Exchange, who burnished out Roberts' imprint and replaced it with their own, before re-issuing the print in May 1806. The plate then seems to have passed to Tegg, who



heavily scored through Blacklock's imprint, added his own to the left of the globe, and issued the plate on 1 January 1807; Tegg's issue is known in two states: one has the number '12' at the top right-hand corner (e.g. the example held by Brown University, RI under accession no. Bullard E-827); the other (as here) has the number 252 in the top right-hand corner, which is presumably its number in the series 'Tegg's Caricatures'.

Van Stolk 5983B; for the Roberts 1803 issue, *cf.* BM *Satires* 9981; Grand-Carteret *Napoléon* 50.

**8. [ROWLANDSON, Thomas, artist.]** 'A Great Man on his Hobby Horse. A Design for an Intended Statue on the Place La Liberté at Paris'. [London: ?Thomas Williamson, ?April 1803].

*P: 451 x 178mm; S: 453 x 188mm. Hand-coloured etching by and after Rowlandson; trimmed close to platemark, some spotting, creased, some tears causing small, skilfully-repaired losses; mounted.* **£400**

An elongated Napoleon is shown in military uniform wearing a bicorne hat and holding a sword with the motto 'Vive la Republique' on its blade. He is seated upon a rearing horse, which wears a crown, a collar bearing the word 'Power', and a tail-strap with the word 'Libertas'. The horse's rear hooves stand on the globe, upon which Germany, Austria, and Switzerland are identified.

Broadley (I, pp. 215-216) and Ashton (p. 236) both suggest that this caricature dates from the period after Napoleon's assumption of imperial status (18 May 1804), but BM *Satires*, which tentatively dates the engraving to April 1803, believes that it is 'more in the spirit of prints during the Consulate, and especially early in 1803'. This print is known in both coloured examples (as here) and uncoloured examples (British Museum); The Metropolitan Museum of Art, New York holds copies of the print both coloured and uncoloured.

BM *Satires* 9983 (uncoloured); Grand-Carteret *Napoléon* 135; Van Stolk 5986.



**9. GILLRAY, James, artist.** 'Armed-Heroes; vide; Military Appearances at St. Stephens & at St. Cloud's, on ye day of Defiance'. [Weimar: Verlag des Landes-Industrie-Comptoirs], 1803.

P: 173 x 222; S: 205 x 251mm. Hand-coloured etching by Carl Starcke after Gillray; old folds; mounted. **£850**

The caricature depicts the Prime Minister, John Hiley Addington, standing in military uniform astride a plate of 'the Roast Beef of Old England', with Lord Hawkesbury (the Foreign Secretary) sitting behind him. Addington faces Napoleon across the Channel, beneath a caption 'Throughout the World, Heroes but Two wee see, / Great Doctor A —, and Little Bouncing B —'. *BM Satires* describes it as, '[a] satire on the inadequacy of the Government, dated on the day of the declaration of war, with special application to the scene in the Commons on 16 May, when the King's message on the termination of discussions with France was laid before Parliament. Grey wrote, 17 May, "Hawkesbury ... was absolutely convulsed with fear, and could hardly articulate from the violence of his agitation; and, to make the thing quite ridiculous, Addington appeared in the full dress of the Windsor uniform ... ." [...] According to the *Morning Chronicle* (17 May) he wore "the uniform of the Reading Volunteers"'. Forty-eight hours after Addington's declaration, Gillray's caricature was published by Hannah Humphrey (18 May 1803), and it was then amended with the addition of a small, reversed copy of 'Pâté Damiens' (a caricature published by Martinet in c. April 1803), which is placed beneath Napoleon's left foot. This second state (the present example) was published later in 1803 as plate VIII in issue xi of the journal *London und Paris* (Weimar: 1803), to illustrate the article 'Englische Caricaturen' (pp. 249-281).



BM *Satires* 9996a; Van Stolk 5978; for the Humphrey issue, cf. Grand-Carteret *Napoléon* 63; Wright and Evans 276.





**10. CRUIKSHANK, Isaac, artist.** 'How to Invade England'. London: Thomas Williamson, 6 June 1803.

P: 247 x 350mm; S: 247 x 350. Hand-coloured etching by and after Cruikshank; trimmed to platemark, some minor tears causing small losses, silked on verso; mounted. **£850**

A crowned Napoleon brandishes a sword while pointing a pistol at the head of a shackled John Bull, who is guarded by a French soldier in tattered, ill-fitting clothes, while a guillotine and coffin can be seen in the background. Napoleon threatens John with the words, 'I tell you John Bull – if you don't instantly inform me whereabouts in England my army would meet with the best reception, I'll blow your Brains out, and cut you to Pieces; – but if you tell me right, I'll set you at liberty!!' The defiant John answers, 'Mounsheer Bunny Party, you should send over your armies in

Brandy Casks; you may smuggle in a million every night – that is the only way in which they will be welcome; for if you shew them in any other shape, men, women, & children will all join to tear them to pieces. So take good advice, & keep your Raggamuffins at home to prevent your own Subjects from asking how you became King – your Heroes will soon have enough to do in their own country. Kill me if you please: I shall never alter my opinion'.

Published shortly after Britain had declared war on France and as the threat of a French invasion became stronger, Cruikshank's caricature contrasts the liberty enjoyed by John Bull with the tyranny exercised by Napoleon over the French by means of death (represented by the guillotine and coffin). This has simply reduced the populace to penury (characterised by the tattered French soldier guarding John), while elevating Napoleon to First Consul for life.

11. [WILLIAMS, Charles, engraver.] 'The Bone of Contention or the English Bull Dog and the Corsican Monkey'. London: S.W. Fores, 14 June 1803.

P: 246 x 350mm; S: 251 x 354mm.  
Hand-coloured etching by and after Williams; some creases, traces of earlier mounting on verso, trimmed close to platemark; mounted. **£800**

This engraving shows Napoleon as a monkey dressed in military uniform, with a bicorne hat and sword, who stands upon a large 'Plan for Invading England', which lists a series of divisions of flat-bottomed boats, that can be seen in the Channel. A bull dog wearing a collar titled '[Jo]hn Bull' and holding a bone captioned 'Malta' in its mouth stands on England and cocks its leg over the French fleet, exclaiming 'There Monkey, that for you'.

Napoleon reaches out to John Bull with the words 'Eh you Bull Dog, vat you carry off dat Bone for, I vas come to take dat myself, I vas good mind to lick you, but for dem Dam Toothy's'.

The popular themes of Napoleon's plans to invade England and John Bull's insouciant determination to defeat any French threat are both found in this caricature. The image also refers to Britain's refusal to surrender Malta – Britain had agreed to do so under the terms of the Treaty of Amiens concluded in 1802, but the failure of the French to satisfy their obligations under the Treaty made the British reluctant to fulfil theirs. The disagreements between the two sides were concentrated upon Malta, which became a significant *causis belli* and led to the resumption of war on 18 May 1803.

BM *Satires* 10015; Grand-Carteret *Napoléon* 71.





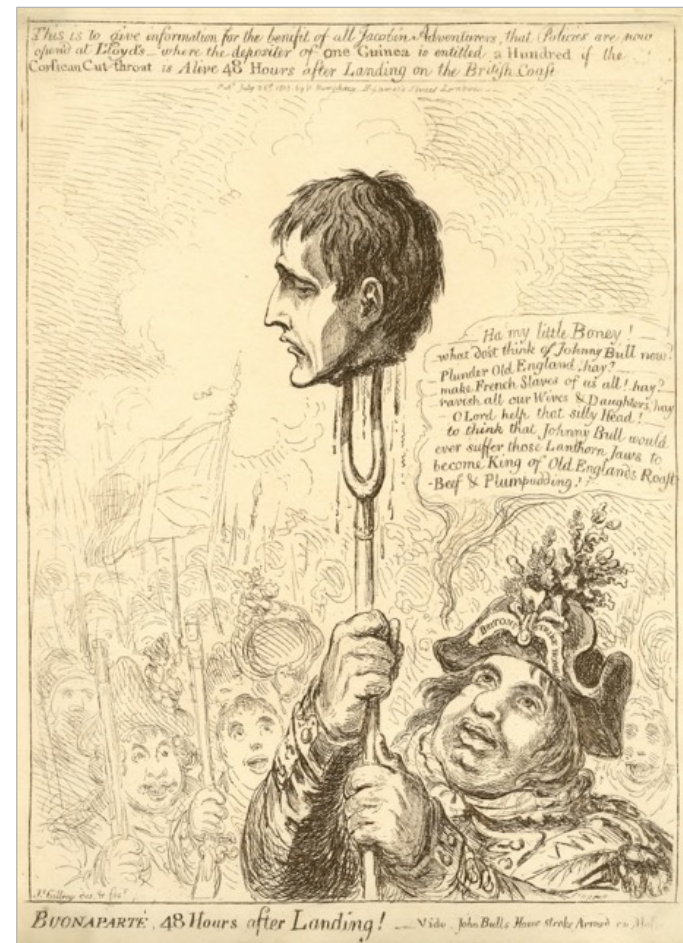
**12. GILLRAY, James, artist.** ‘Buonaparte, 48 Hours after Landing! – Vide, John Bull’s Home stroke, Armed en Masse’. ‘London: Hannah Humphrey, 26 July 1803’ [?but London: Thomas M’Lean, 1830].

*P: 352 x 250mm; S: 355 x 260mm. Etching by and after Gillray; mounted.*

**£350**

Napoleon’s severed head is held aloft on a pitchfork by John Bull, who is dressed as a volunteer and wears a hat with a favour inscribed ‘Britons strike home’ and a sprig of oak leaves, while a crowd of volunteers behind him wave their hats and bayoneted muskets, and a large union flag is held above them. Bull addresses the head with the words, ‘Ha! my little Boney! – what do’st think of Johnny Bull now? – Plunder Old England! hay? – make French slaves of us all! hay? – ravish all our Wives & Daughters! hay – O Lord help that silly Head! – to think that Johnny Bull would ever suffer those Lanthorn Jaws to become King of Old England’s Roast-Beef & Plumpudding!’. At the head of the image is the text, ‘This is to give information for the benefit of all Jacobin Adventurers, that Policies are now open’d at Lloyd’s – where the depositer of One Guinea is entitled a Hundred if the Corsican Cut-throat is Alive 48 Hours after Landing on the British Coast’.

This print was first published the day before the Levy en Masse Act was passed on 27 July 1803, and Clayton and O’Connell comment that, ‘[w]hereas conscription in the militia was most unpopular, volunteering, introduced in 1798, proved very acceptable’. Nonetheless, the 100,000 volunteers raised seemed insufficient to combat the threat and the Levy en Masse Bill was introduced to create a ‘home guard’ to repel an invasion; however, following the enactment of the Bill, ‘so many volunteers were coming forward – 300,000 in Britain and 70,000 in Ireland – that it was soon dropped as unnecessary. [...] Prints played an important part in encouraging volunteer recruitment, as publishers took advantage of the situation to sell pictures of them in their camps and sets of their uniforms’, and ‘[t]he large numbers of volunteers themselves constituted a substantial market’. BM *Satires* notes that ‘Cobbett (12 Oct.) pilloried invasion prints of this character: “There was and yet is, to be seen the head of Buonaparté, severed from his body and exhibited upon the pike of a Volunteer with the blood dripping down upon the exulting crowd.” [...] There is, however, a refinement in Napoleon’s haggard head contrasting with the coarse features of the yokels, which tempers the naïveté of the patriotism’. Gillray’s design referred back to the French prints of the revolutionary period, which showed the heads of aristocrats on pikes, and his image inspired other similar engravings (for example, see the following item). This print was originally issued coloured, and this uncoloured example has probably been extracted from *The Genuine Works of James Gillray*, which was published by M’Lean in 1830 and illustrated with uncoloured engravings pulled from the original plates.



For the first issue, cf.: BM *Satires* 10041; Clayton and O’Connell 76; Grand-Carteret *Napoléon* 83; Van Stolk 5980; Wright and Evans 292.

### 13. [WILLIAMS, Charles, engraver.]

'After the Invasion – the Levée en Masse – or Britons Strike Home'. London: S.W. Fores, 6 August 1803.

P: 250 x 353mm; S: 255 x 357mm. Hand-coloured etching by and after Williams; trimmed close to the platemark, a few small, skilfully-repaired holes; mounted. **£700**

Three militiamen or volunteers cluster around Napoleon's severed head, which is held high on a pitchfork by one of them, who says, 'Here he is Exalted my Lads 24 Hours after Landing', while another, dressed in a smock beneath the crossed straps of a cartridge box, exclaims, 'Why Harkee, d'ye zee, I never liked Soldiering afore, but some how or other when I thought of our Sal the bearns, the poor pigs, the Cows and the Geese, why I could have killed the whole Army my own Self', and the third, in uniform, adds, 'Dang my Buttons if that beant the Head of that Rogue Boney – I told our Squire this Morning, what do you think say's I the Lads of our Village can't cut up a Regiment of them French Mounsheers, and as soon as the Lasses had given us a Kiss for good luck I could have sworn we should do it and so we have'.

The three all have favours with oak-sprigs in their hats, which are inscribed 'We'll fight and We'll Conquer again and again', 'Britons never will be Slaves', and 'Hearts of Oak', respectively. In the background, British troops chase the invaders back into the sea, while two women pick over the corpses of French soldiers, one complaining to the other, 'why this is poor finding I have emtied the pocketts of a score and only found one head of garlic 9 onions & a parcel of pill Boxes'.

BM *Satires* comments that, '[t]he Levy en Masse Act [...] passed 27 July [1803], was to amend the Defence Act of 11 June, and was "to enable His Majesty more speedily and effectually to exercise his ancient and undoubted prerogative in requiring the military service of his liege subjects in case of invasion ...". It provided for the compulsory training of the community between the ages of 17 and 55, divided into four classes according to age and dependents, at the direction of Lords-Lieutenants. In case of invasion or expected invasion the King was to order the men so enrolled to be embodied and placed in existing regiments of Regulars, Militia, and Fencibles, or formed into new corps. It was to be







OBSERVATIONS UPON STILTS.

suspended when volunteer corps were formed. Offers of voluntary service were so numerous that training was suspended on 18 Aug., though enrolment was maintained’.

BM *Satires* 10052; Van Stolk 5981.

**14. [?WOODWARD, George Moutard, *artist.*] ‘Observations upon Stilts’.** [London]: Piercy Roberts, [?1804].

*P: 349 x 244mm; S: 361 x 255mm. Hand-coloured etching [?by Roberts after Woodward]; watermarked 1804; some skilfully-repaired tears causing minor marginal losses, some restoration of colour; mounted. £450*

Raised high above the ground on a pair of stilts, Napoleon, wearing military uniform and a bicorne hat, looks across the Channel at England and John Bull through a spyglass, exclaiming, ‘How very diminutive every thing appears from this astonishing elevation who is that little man I wonder on the Island the other side the ditch – he seems to be watching my motions’. In turn, John Bull looks through his telescope at Napoleon, asking, ‘Why surely that can’t be Bonny Perch’d up in that manner Rabbit him if he Puts one of his Poles across here – I’ll soon lighten his timbers’.

BM *Satires* dates the engraving to August 1803 and the Museum’s example has the name ‘Bounaparte’ below the feet of the stilts; our example does not bear the name ‘Buonaparte’ and has a watermark dated ‘1804’, suggesting that it is a later issue of the print. The publisher Roberts had worked as a printmaker for William Holland and other publishers for most of his career, but established his own publishing business in Middle Row in 1801, which remained there until 1806, when the stock was taken over by the print-publisher Tegg.

BM *Satires* 10067; Grand-Carteret *Napoléon* 92.

**15. WEST, Temple, artist.** 'The Three Plagues of Europe'. [?London: Piercy Roberts, August 1803].

*P: 253 x 332mm; S: 275 x 365mm. Hand-coloured etching [?by Roberts] after West; cropped with loss to title (supplied in facsimile) and imprint line, inlaid to size; mounted.* **£500**

Three figures are shown standing on isolated pieces of land: the first, Napoleon in military uniform, wearing a bicorne hat and brandishing a sword, is captioned 'The Turbulent Mr. Fight-all'; the second, Pitt standing with his left hand by his side and his right (which is holding a piece of paper) on his hip, is titled 'The Hon[oura]ble Mr. Tax-all'; the third, a black devil with horns, cloven hooves, and a tail, who reaches out towards the other two with his claws, has the legend 'The Worshipfull Mr. Take-all'.



This caricature plays upon the 'Five [or Four] Alls', which were traditionally found on inn-signs from the seventeenth century onwards (especially in the West Country); these signs frequently show 'a king with the caption "I rule (for) all", a parson with "I pray for all", a lawyer with "I plead for all", a soldier with "I fight for all" and a labourer with "I work for all" [...] There was a popular jingle in the late seventeenth century which ran: "King William thinks all, / Queen Mary talks all, / Prince George drinks all, / Princess Anne eats all" (*Wordsworth Dictionary of Pub Names* (Ware, Hertfordshire: 2006), p. 142). West's design was based upon one titled 'The Three Plagues of Europe!!', published by Holland on 1 June 1803, which represents Napoleon as 'General Fight-All', Addington as 'The Honble Mr. Tax-all', and the Devil as 'The Revd Mr Take-all'.



**16. TEGG, Thomas, publisher.** 'Conversation across the Water'. London: Thomas Tegg, 1 January 1807.

*P: 244 x 352mm; S: 256 x 360mm. Hand-coloured etching [?by Piercy Roberts and others]; some skilfully-repaired tears, causing minor losses; mounted. £500*

In 'Conversation across the Water' a diminutive Napoleon in oversize bicorne hat and boots shouts across the Channel (where a fleet is visible) to John Bull: 'Hallo you Jean Bull - take notice I have got on my seven League Corsican Boots that never fails me depend on it Ill step across the Water one of these days and Pay you a visit master Bull'. John, sitting beneath a tree and puffing on a churchwarden pipe, replies 'D-n your boots and your shoes too - where I sit is my own little



land in the ocean - and if you attempt to stir a foot - there's a few of my wooden walls in the offing shall give you a Pretty Peppering'.

This caricature dates from the period when Napoleon was assembling a fleet in the Channel to transport an invading army to England, and it was first published by the printmaker-turned-publisher Piercy Roberts in *circa* 1803-1804. This example is a later edition, issued after Roberts' business had been acquired by Tegg in 1806. The plate has been reworked to reflect the change of ownership: Roberts' imprint has been heavily scratched over, Tegg's imprint has been inserted above the title, and the number '17' in the top right-hand corner has been added (the engraving was issued as no. 17 in the series 'Tegg's Caricatures').

**17. GILLRAY, James, engraver.** ‘The King of Brobdingnag and Gulliver. (Plate 2d.) – Scene. “Gulliver manoeuvring with his little Boat in the Cistern” – Vide. Swift’s Gulliver’. London: Hannah Humphrey, 10 February 1804.

*P: 345 x 452mm; S: 357 x 476mm. Hand-coloured etching by Gillray after ‘an Amateur’ [?Thomas Richmond-Gale-Braddyll]; silked on verso, remargined at sides, tears and missing upper section of image (c. 17mm deep) skilfully repaired; mounted. £1500*

Gillray recreates a scene from Swift’s novel, depicting George III and Queen Charlotte seated before a rectangular wooden tank, watching a diminutive Napoleon as he sails a miniature boat, which is propelled by two pages at the side of the tank, blowing into the sail. Like the Queen, the two princesses seated beside the tank fan themselves, while two younger princesses stand behind them. Behind the King and Queen stands the Marquess of Salisbury, who bears the white staff and gold key of his office as Lord Chamberlain, while two beefeaters in the background laugh. Beneath the title of the caricature is a quotation from Swift’s novel: ‘I often used to Row for my own diversion, as well as that of the Queen & her Ladies, who thought themselves well entertained with my skill & agility. Sometimes I would put up my Sail and shew my art, by steering starboard & larboard, – However, my attempts produced nothing else besides a loud laughter, which all the respect due to his Majesty from those about him could not make them contain. – This made me reflect, how vain an attempt it is for a man to endeavour to do himself honour among those, who are out of all degree of equality or comparison with him!!! – See, Voyage to Brobdingnag’.



Wright and Evans attribute the original design to Thomas Richmond-Gale-Braddyll (1776-1862), who was educated at Eton College and commissioned into the army in 1798; he served in the Peninsular and reached the rank of lieutenant-colonel in the Coldstream Guards before retiring in 1811. Richmond-Gale-Bradyll was presumably also responsible for a companion engraving, ‘The King of Brobdingnag, and Gulliver’, which was also etched by Gillray, and issued by Hannah Humphrey on 26 June 1803.

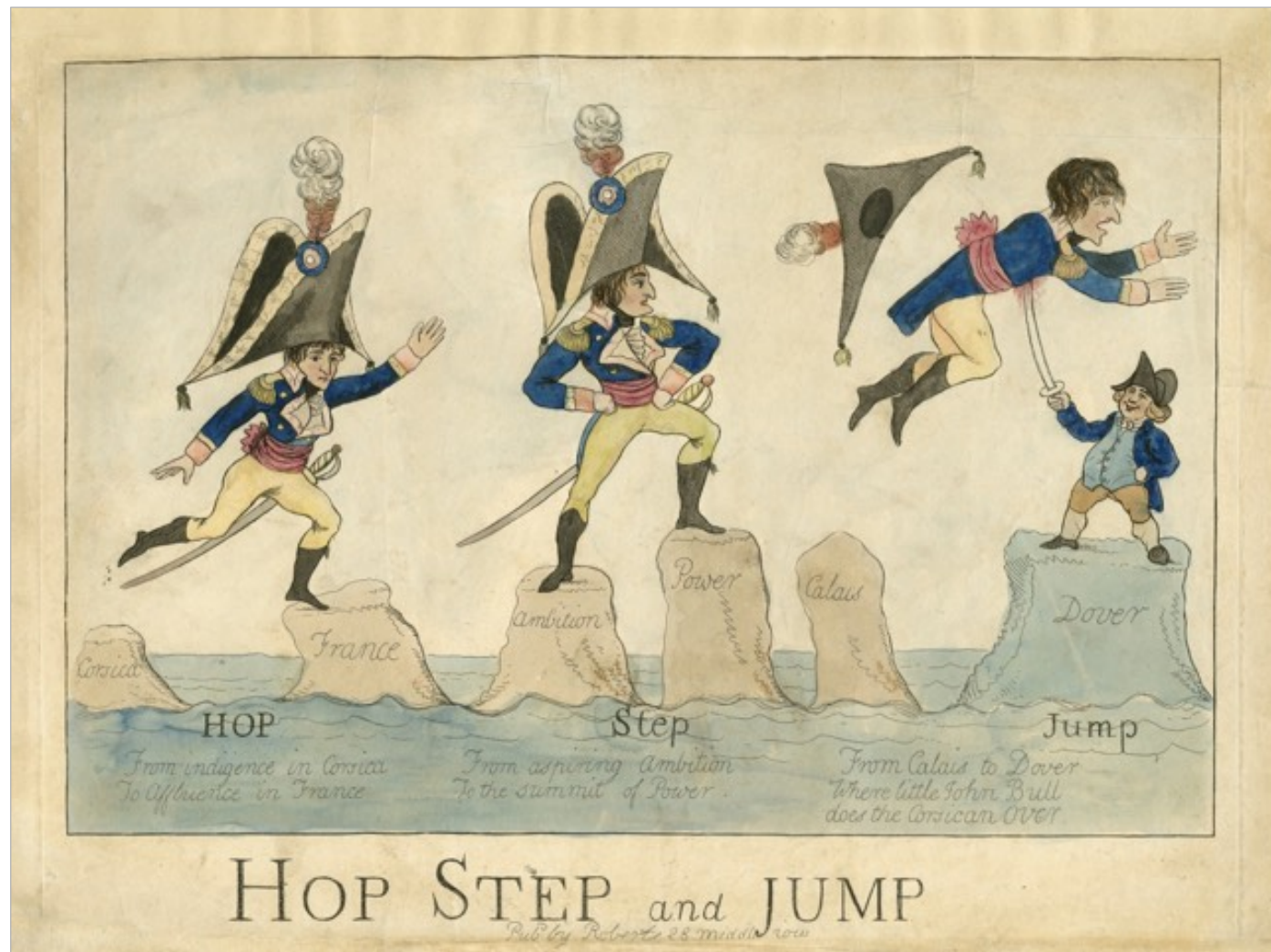
BM *Satires* 10227; Grand-Carteret *Napoléon* 133; Wright and Evans 288.



**18. ROBERTS, Piercy, engraver.** 'Hop Step and Jump'. London: Roberts, [c. 1804].

*P: 250 x 342mm. S: 270 x 362mm. Hand-coloured etching by Roberts; a few small repairs, skilfully remargined at upper and lower edges; mounted. £450*

Roberts' caricature depicts a diminutive Napoleon in full military uniform and an outsized bicorne hat traversing the seas from Corsica to Dover in three stages, via a series of rocks: the 'Hop' sees him jump 'From indigence in Corsica To Affluence in France'; the 'Step' sees him stand across two rocks, one labelled 'Ambition', the second 'Power', marking his progress 'From aspiring Ambition To the summit of Power'; and the 'Jump' shows him leaping off a rock labelled 'Calais' towards one titled 'Dover', where John Bull stands holding a sword upon which Napoleon is impaled as he falls.



This engraving most probably relates to Napoleon's invasion plans of 1803-1804, when he assembled a fleet and army on the French coast, in preparation for an assault on England. Although it is dated to 'c. July 1803' by *BM Satires*, our example is watermarked 1804, suggesting that it may have been issued in that year. The printmaker-turned-publisher Roberts established his business in 1801, and it closed in 1806, when most of his stock and his plates were taken over by Tegg, who reissued this image in 1807 with his imprint added above the title; *BM Satires* notes that a further impression was published in 1815.

*BM Satires* 10044; for the Tegg 1807 issue, cf. De Vinck 7643; Van Stolk 5983C.

19. **M'CLEARY, William, publisher.** 'The Corsican Chicken Butcher and the Drake!'. [Dublin]: William M'Cleary, [c. 1804].

P: 235 x 336mm; S: 253 x 365mm.  
Hand-coloured etching; watermarked 1804;  
skilfully remargined; mounted. **£500**

Napoleon is depicted in front of a shop with a signboard 'Chicken Butcher from Corsica', wearing a bicorne hat and military uniform beneath a butcher's apron and oversleeves, and brandishing a butcher's knife at a drake, which is fleeing towards the Channel and thence to Dover Castle. Napoleon shouts 'I'll Quack you with a vengeance if I once overtake you before you cross the little pond but there I don't like to venture', while the drake cries 'Quack! Quack! Quack!', and an Englishman standing on a boat off Dover cries 'Rumbold and Liberty down with the Corsican'.



This engraving refers to the dramatic hoodwinking of Sir Francis Drake, the British Minister Plenipotentiary to the Elector of Bavaria, by a French *agent provocateur* known as comte Mehée de la Touche. Drake was engaged in covert intrigues with *émigrés* and Jacobins, and the French acquired letters written by him; copies of these letters were then circulated to foreign ministers in Paris by Talleyrand, and the originals were sent to Munich, which resulted in Drake's ignominious departure on 31 March 1804. The caricature was originally published in London by William Holland in April 1804 and – like a number of Holland's prints – was one of a number of 'unblushing piracies of the works of George Cruikshank and others' issued by M'Cleary (Broadley I, p. 78). Broadley notes that M'Cleary was at 21 Nassau Street (the address on this print) between 1800 and 1810 (or earlier), and this re-engraving of Holland's original print is watermarked 1804, indicating a publication date of c. 1804.

For Holland's edition, cf. BM *Satires* 10236.



**20. GILLRAY, James, artist.** 'Ci devant Occupations – or – Madame Talian and the Empress Josephine dancing Naked before Barras in the Winter of 1797. – A Fact! –'. London: Hannah Humphrey, 20 February 1805.

*P: 308 x 458mm; S: 328 x 490mm. Hand-coloured etching by and after Gillray; silked, cropped to lower platemark, skilfully-repaired short tears and marginal losses on 3 sides; mounted. £4500*

Like Bacchus observing Maenads, the famously dissolute *directeur* Barras is shown reclining drunkenly, while watching Josephine de Beauharnais and Teresa Tallien (both former mistresses) dance naked. Napoleon hides behind a curtain and watches the two women through a gap between the curtain and a folding screen, which is decorated with skulls, a crown, and a view of the pyramids. On the table before Barras lies a document headed 'Egypt' with the words 'Commission pour Buonaparte' and the signature 'Barras' below. The engraving is explained by the text beneath the title: 'Barras (then in Power) being tired of Josephine, promised Buonaparte a promotion, on condition that he would take her off his hands; – Barras had, as usual, drank freely, & placed Buonaparte behind a Screen, while he amused himself with these two Ladies, who were then his humble dependents, – Madame Talian is a beautiful Woman, tall & elegant; – Josephine is smaller & thin, with bad Teeth, something like Cloves, – it is needless to add that Buonaparte accepted the Promotion & the Lady, – now, – Empress of France!'



Published shortly after Napoleon's coronation as Emperor on 2 December 1804, this is described by BM *Satires* as, '[a] grossly libellous satire based on the facts of Napoleon's infatuation with Josephine in 1796 when she and Mme Tallien were protégées of Barras, and the command of the Army of Italy, which he obtained through Barras as a result of his marriage in 1796' (and not 1797, the date that Gillray gives).

BM *Satires* 10369; Clayton and O'Connell 86; Grand-Carteret *Napoléon* 151.



**21. GILLRAY, James, artist.** ‘Tiddy-Doll, the great French-Gingerbread-Baker, drawing out a new Batch of Kings. – his Man, Hopping Talley, mixing up the Dough’. London: Hannah Humphrey, 23 January 1806.

*P: 254 x 376mm; S: 300 x 423mm. Hand-coloured etching by and after Gillray; silked on verso, a few skilfully-repaired tears, one causing small marginal loss; mounted.* **£2500**

‘A brilliant satire on Napoleonic imperialism after Austerlitz, remarkable also for its prophetic character’ (BM *Satires*). Napoleon is shown wearing a bicorne and military uniform beneath a baker’s apron; he stands before an oven titled ‘New-French Oven for Imperial Gingerbread’ from which he draws out a paddle with the figures of three kings captioned ‘Bavaria’, ‘Wirtemb[er]g’, and ‘Baden’. To the left is a pile of cannon balls and a shovel marked ‘fuel’, and at the base of the oven is an opening marked ‘Ash-hole for broken Gingerbread’, into which the ‘Corsican Besom of Destruction’ has swept various *disjecta membra*



representing Venice, Spain, Italy, the Papal States, Holland, Switzerland, etc., together with ‘Liberty’ and the French Republic. A small basket in the foreground contains ‘True Corsican Kinglings for Home Consumption & Exportation’, while beside it lies a fool’s cap labelled ‘Hot Spiced Gingerbread! all hot – come who dips in my luckey bag’, from which spill crowns, coronets, and other marks of rank, and three documents headed ‘Principality’, ‘Pension’, ‘Dukedom’. To the right is a chest with three drawers labelled ‘Kings & Queens’, ‘Crowns & Sceptres’, and ‘Suns & Moons’, on top of which stand a series of figures beneath a sign ‘Little Dough Viceroy, intended for the next new Batch!’; BM *Satires* identifies Sheridan, Fox, Moira, and Derby in the front row and (probably) Burdett and Tierney behind them. On the left, behind Napoleon, can be seen Talleyrand dressed in clerical robes with a mitre perched upon a tricolour cap and a bag-wig, bending over a ‘Political Kneading Trough’ containing dough marked variously ‘Hungary’, ‘Poland’, ‘Turkey’, and ‘Hanover’ (this last attacked by a crowned eagle with a collar titled ‘Prussia’); as usual, he is shown wearing an orthopaedic shoe, but (presumably for reasons of composition) this is shown on his left foot, rather than his right foot.

‘Tiddy Doll’ was a gingerbread-seller and well-known London character named Ford (d. 1752), who would have been familiar to Gillray’s audience from Hogarth’s depiction of him in plate XI of the ‘Industry and Idleness’ series (1747).

BM *Satires* 10518; Clayton and O’Connell 101; Grand-Carteret *Napoléon* 159; Van Stolk 6007; Wright and Evans 309.



**22. [WILLIAMS, Charles, engraver.]** ‘The Continental Shaveing Shop “Boney beats Jemmy Wright. Who shaved as well as any Man, almost not quite”’. London: Walker, September 1806.

*P: 245 x 347mm; S: 280 x 382mm. Hand-coloured etching [by Williams] after ‘Argus’; watermarked 1805; a few small, skilfully-repaired marginal tears causing small losses; mounted; provenance: ‘Leighton’ (early inscription on verso; initials ‘J.L.’ and [?inventory] number ‘118’ on left margin of recto).* **£800**

The caricature depicts the interior of a barber’s shop, with a sign on the wall reading, ‘Nap. Boney shaver general to most of the Sovereigns on the Continent. shaves expeditiously and clean a few Gashes excepted, is ready to undertake any new Customer who is willing to submit to the above’. Napoleon (who brandishes a razor inscribed ‘Corsican Steel’ on the blade and has a second razor marked ‘for John Bull’ at his feet) and Talleyrand (wearing a bishop’s robes and holding a shaving brush) prepare to shave off the Sultan of Turkey’s beard. Napoleon exclaims ‘Lather away Tally I’ll soon ease him of his Superfluties and make him look like my Christian Customers’, while the Sultan cries out, ‘By the Holy Prophet I must not part with my beard. Why my people will not acknowledge me for the grand Signor again! at Constantinople!!’, and Talleyrand reassures him with the words, ‘Come Come dont make such a fuss, my Master will cut away when he catches anybody in his shop –’. The King of Prussia is seated in an arm-chair with lather on his chin and a document titled ‘Plan of Hanover’ in his hand, and asks the Dutchman beside him, ‘I hope he don’t mean to shave me as bare as he has you, and my neighbour Austria there? I should not sit here so quietly with my face lathered!!’ The Dutchman – whose shaved head and face are covered with cuts – replies, ‘Yaw Mynheer very close shaver, its Nix my doll when you are used to it’. Behind him stands Francis I, Emperor of Austria (whose shaved head and face are similarly gashed), holding a document headed ‘Division of Germany’ and addressing John Bull through the open window, ‘Come Johnny, come in and be shaved. don’t be frighten’d at the size of the Razor, it cuts very clean I assure you!’. Bull answers: ‘By Goles so it seems and leaves a dom’d sight of gashes behoind, as you and Mynheer can testify!!’.



The conceit of the barber’s shop provides a conspectus of the European political situation in late 1806, following the dissolution of the Holy Roman Empire and the political reconstruction of its German possessions, the installation of Napoleon’s brother Louis Bonaparte on the throne of Holland, and Napoleon’s longstanding desire to partition the Ottoman Empire.

BM *Satires* 10601; Grand-Carteret *Napoléon* 171; Van Stolk 6045.

**23. [WILLIAMS, Charles, engraver.]** 'Boney and his Army in Winter Quarters'. London: Walker, March 1807.

*P: 247 x 346mm; S: 258 x 367mm. Hand-coloured etching by and after Williams; a few light marginal marks, some tears causing small, skilfully-repaired losses; mounted.* **£900**

Napoleon (whose bicorne hat and sword lie on the ground) is shown in the grasp of the Russian bear, who has carried him to the banks of the Bug, from which Talleyrand emerges, wearing clerical robes and an orthopaedic shoe, stepping onto the opposite bank. The bear admonishes Napoleon, 'Hush a bye! Hush a bye! take it all quietly – you'll soon find yourself as Snug as a Bug in a Rugg', while Napoleon turns to Talleyrand and shouts 'Oh D—n the Bug. I wish I had never seen it. My Dear Talley – dont tell my faithfull subjects the true state of my Situation – any thing but the truth my Dear Tally. Oh this cursed Russian Bear how close he hug me'. Talleyrand answers Napoleon, 'Leave me alone for a Bulletin', while blowing a trumpet from which two clouds issue: the smaller, darker cloud conceals within it the statistics '7,000 Prisoners, 3000 drowned, 12 Eagles taken, 6,000 Killed' and a lighter, larger one bears Talleyrand's freshly-written words, 'For Paris Grand Bulletin The august Emperor of the great Nation, informs his faithfull and beloved Subjects, that having performed Wonders on the banks of the Bug. he has now closed a glorious campaign for the season, and retired with Ease and Comfort into Winter Quarters'. Behind the Russian bear stands the 'State Prison' filled with French prisoners-of-war and by the river is a sign reading, 'Hic Jacet – Snug – in the Bug – several thousand of the Great Nation', while a large military encampment can be seen in the distance.



Following the indecisive Battle of Eylau on 7 February 1807, the Russians retreated, but the French army were unable to pursue them, as their losses – which included some twelve standards – were so heavy. Nonetheless, Napoleon's official bulletins represented these setbacks as successes, as Sir Walter Scott wrote some twenty years after this caricature was issued: '[i]n his public capacity, he had so completely prostituted the liberty of the press, that France could know nothing whatever but through Napoleon's own bulletins. The battle of Trafalgar was not hinted at till several months after it had been fought, and then it was totally misrepresented [...]. The hiding the truth is only one step to the invention of falsehood, and, as a periodical publisher of news, Napoleon became so eminent for both, that, to "lie like a bulletin," became an adopted expression, not likely soon to lose ground in the French language' (*The Life of Napoleon Buonaparte* (Edinburgh: 1827), IX, pp. 323-324).

BM *Satires* 10710; De Vinck 8303; Grand-Carteret *Napoléon* 178.



**24. GILLRAY, James, artist.** ‘The New Dynasty; – or – the Little Corsican Gardiner planting a Royal Pippin Tree. — ‘All the Talents’, busy, in Clearing the Ground of old Timber. –Vide. the Berlin Telegraph, of May 21st 1807 – Article, the Genealogy of the Royal Race of the King of Ballynahinch – See Mor[nin]g Post June 17th’. London: Hannah Humphrey, 25 June 1807.

*P: 245 x 350mm; S: 280 x 389mm; hand-coloured etching by and after Gillray; mounted.* **£1250**

On the right of the image is ‘The Royal-Oak’ with a British royal crown and four large acorns titled ‘Protestant Faith’, ‘Integrity of the Lords’, ‘Independence of the Commons’, and ‘Liberty of the Press’ nestling in its branches. Around the oak are the figures of Baron Grenville, the Marquess of Buckingham, and Viscount Howick, all of whom wield axes, labelled ‘Catholic Cleaver’, ‘Broad-Bottom Hatchet’, and ‘Whig Cleaver’ respectively. In the centre, Talleyrand (who has a document headed ‘Projet pour Agrandisser les



Jardins Imperial’ protruding from his pocket) places his orthopaedic shoe upon a spade to dig a hole, while Napoleon (who carries a sword captioned ‘Corsican Grafting Knife’, and wears a bicorne and a gardener’s apron), holds a sapling labelled ‘Royal Pippin’, which represents Lord Moira’s family tree. At the base of the tree is ‘William the Norman Robber’; it ascends through a ‘Plantagenet beheaded in 1415’ and ‘Henry de la Pole beheaded in 1538’ (with collateral branches for ‘Duchess of Clarence put to death in 1453’, ‘Hungerford Beheaded 1406’, ‘Crookback Richard killd at Bosworth’, ‘Edmund 4th Son of Henry 3d Beheaded’, and ‘Countess Salisbury Beheaded in 1505’) to the head of Moira, which wears a royal crown. In the foreground lies a basket with a label ‘Grafts of King-Pippins for Brentford, Wimbleton, & Botley’ from which three grafts fall, terminating in the crowned heads of John Horne Tooke, Sir Francis Burdett Bt, and William Cobbett. In the distance a nursery garden can be seen, with rows of crowned heads grafted onto stocks and joined with blobs of ‘Corsican Clay’; the front row bear the labels ‘Eutrurian Pippin’, ‘Wirtemberg Pippin’, ‘Saxon Pippin’, ‘Holland Pippin’, and ‘Itaian Pippin’.

This caricature addresses two aspects of the same subject: it contrasts Napoleon’s ‘king-making’ on the Continent and the ‘saplings’ which were created following his conquests and the dissolution of the Holy Roman Empire in 1806, with the deep-rooted and sturdy British monarchy and the protection it offered its subjects – despite the assaults of Whiggery, Catholicism, and other enemies.

BM *Satires* 10744; Grand-Carteret *Napoléon* 180; Wright and Evans 338.

25. [?WILLIAMS, Charles, engraver.] 'Boney and his Horse Talley Returning to Paris with a Spanish Cargo'. London: Thomas Tegg, 14 June 1808.

P: 242 x 348mm. S: 260 x 375mm. Hand-coloured etching [?by Williams]; a few light marks, 2 skilfully-repaired tears, a few small marginal repairs; mounted. **£800**

The engraving depicts Napoleon driving a triumphal car drawn by a horse with the head of Talleyrand, across Spain towards France. Beneath the wheel is a document 'Profession of Friendship for the Royal Family of Spain'. In the car with Napoleon are the King and Queen of Spain, their son Ferdinand (the Prince of the Asturias and the heir-apparent), and the deposed Prime Minister, Manuel Godoy, together with three trunks and one sack containing their valuables; Napoleon (whose foot rests upon the crown of the King) exclaims, 'Depend upon it I do it all for your Goods'.



'Napoleon, after the Spanish revolt in March which led to the dismissal of Godoy and the abdication of Charles IV in favour of his son, lured all four to Bayonne, helped by the abject behaviour of Ferdinand and the diplomacy of Murat. By threats he induced Ferdinand to restore the crown to his father (6 May) a day after the old king had resigned all his rights in Spain and the Indies to himself. Ferdinand formally ceded his rights on 10 May. He was interned in Talleyrand's manor of Valençay; the other three were contemptuously given estates in France and lived in obscurity and luxury' (BM *Satires*).

'Boney and his Horse Talley' was issued as no. 47 in the series 'Tegg's Caricatures', and bears the series number at the top right-hand corner.

BM *Satires* 10990.



26. **WOODWARD, George Moutard, artist.** 'The Fox and the Grapes.' London: R. Ackermann, 15 September 1808.

P: 255 x 344mm; S: 262 x 353mm.  
Hand-coloured etching by Thomas Rowlandson after Woodward; slightly creased, skilfully-repaired short tears; mounted. **£700**

The title of this etching alludes to Aesop's fable of the same name, which gives English the phrase 'sour grapes'. It depicts a crestfallen 'Corsican Fox', with Napoleon's head and wearing a beplumed bicorne, and a 'Gallic Cock', in a landscape, with a large vine bearing bunches of Spanish grapes and a Portuguese plum tree laden with fruit behind the fox. The cock addresses the fox with the words, 'But my good Friend you promised to bring me home some Spanish Grapes, and Portugal Plums, where are they', to which the fox replies, 'Believe me my dear Doodle-doo – you would not like them – I found them so *sour* that I absolutely could not *touch* them'.



The caricature mocks the collapse of French ambitions in the Peninsula, following a series of defeats and humiliations: after the surrender of the French at Baylen on 19 July 1808, Napoleon's brother Joseph Bonaparte (who had been installed on the Spanish throne) fled Madrid, and the Portuguese and British forces commanded by Sir Arthur Wellesley then defeated Junot at Vimeiro on 21 August 1808, leading to the surrender of Junot's army.

BM *Satires* 11027; Grand-Carteret *Napoléon* 209; Grego *Rowlandson II*, pp. 97-98.





**27. CRUIKSHANK, George, artist.** 'Quadrupeds or Little Boneys Last Kick'. London: W.N. Jones, 1 January 1813.

*P: 201 x 540mm; S: 231 x 578mm. Hand-coloured etching by and after George Cruikshank; old folds, torn with skilfully-repaired losses affecting margins and also image at lower right-hand corner; mounted.*

**£700**

In the centre of the print Alexander I, in the form of the Russian bear, who stands on a French eagle and laurel wreath, and holds Napoleon upside-down by his ankle and beats him, while Jack Frost tweaks Napoleon's nose and Napoleon cries, 'Save me, Save me from de big bore'. A French officer whose head emerges from a hole exclaims, 'By gar de Bears have caught us in our own Traps'. On the right, before a sign marked 'Bait for Monkeys' with a suspended bag labelled 'Provisions & good Winter Quarters', General Kutuzov cooks French soldiers in a frying-pan marked 'Moscow', spearing one with a fork and brandishing a knife, while they cry 'don't Cut us off'. Behind Kutuzov stands General Platov, the Hetman of the Cossacks, with his daughter, a pile of money-bags, and a sign reading '100,000 Rubles and my Daughter to the Man who will bring Buonaparte Dead or Alive'. Above Platov mounted Cossacks captioned 'Clouds of Cossacks' descend from the skies to reinforce a group of armed bears, who are chasing an army of monkeys in French uniforms towards a river marked 'The Sea of Troubles'. On the far bank, the monkeys halt before a shop front with a sign 'The Kalouga Larder Russian Fare' from which a bear points a blunderbuss at a monkey with its foot in a trap and shouts 'No Admittence here', to which the monkey replies 'Ah de Barbare: dey have not de pity'. In the distance





(DETAIL)

is a sign 'Steel Traps & Spring guns set in this gro...'. In the foreground, at Jack Frost's feet, lies a document '28th Bulletin This is Autum fine weather easy marches — Invincible General'.

Cruikshank sardonically contrasts the misfortunes of the French army at the hands of the Russians with the false propaganda of Napoleon's notoriously deceptive bulletins: '[t]he 28th Bulletin [...] was from Smolensk, dated 11 Nov., received in England 4 Dec. [...]; it recorded fine weather up to 6 Nov., but the beginning of winter on 9 Nov. It referred to "a cloud of cossacks" [...] which covered 12,000 Russian infantry and intercepted communications, but stated that this force had been routed. In a dispatch from the British Ambassador in Petersburg, published in the *Extraordinary Gazette* of 16 Dec. it was reported that a French corps marching from Smolensk towards Kalouga had been routed. Kutuzov, commander-in-chief of the Russian army, by his slowness in pursuit missed the opportunity of capturing the Grand Army' (BM *Satires*). According to popular rumours, Matvei Ivanovitch, Count Platov had offered his daughter and a dowry of 200,000 roubles to anyone who brought him Napoleon's head.

This example of 'Quadrupeds or Little Boney's Last Kick' was published as a folding plate in satirical journal *The Scourge* (no. 25, 1 January 1813), and thus has traces of folding, but it was also issued as a loose sheet.

BM *Satires* 11992; Cohn 732 (*The Scourge*).



**28. [WILLIAMS, Charles, engraver.]** 'Gasconaders or the Grand Army Retreating from Moscow. Plate 6 of Russian Campaign'. London: Thomas Tegg, May 1813.

*P: 235 x 345mm; S: 241 x 368mm. Hand-coloured etching by Williams; a few skilfully-repaired small tears causing losses; mounted.*

**£950**

Weary French soldiers march across a snowy Russian landscape strewn with the corpses of horses, abandoned weapons, and the bodies of their dying or dead comrades, as huts burn in the background. At the left an officer attempts to rally his soldiers with the words 'Allons Marche! de Great Napoleon commande we burn, plunder and ravish evr'y ting Allons Courage, Marche Vite', to which one of them replies, 'Ah Hah! I try vat wot I will do!'.



In the centre an officer attempts to mount a horse, assisted by two soldiers in ragged uniforms, one of whom asks, 'Mais General ou est l'Empereur. Ver is de great Napoleon', to which the officer responds: 'Ah! he be gone to clear de way we overtake him a Paris'. In the foreground, a soldier carrying a bayonet addresses a dead soldier with the words, 'Holla Camrade why you no wake we go plunder burn & ravish! diable he gone to de other world!', while in the distance some French soldiers watch a small group of mounted Cossacks, and one cries out 'Ah Diable! les Cossak les Cossak!'.

This was one of a series of eight caricatures by Williams titled 'Russian Campaign', which were issued by Tegg between April and June 1813, after the news of Napoleon's disastrous defeat by the Russians had reached London (for plates 7 and 8, see the two following items). This plate was also no. 200 in the series 'Tegg's Caricatures' and bears this series number at the top right-hand corner.

BM *Satires* 12050; Van Stolk 6159.



29. [WILLIAMS, Charles, engraver.] 'Nap nearly Nab'd or a Retreating Jump Just in Time ... Plate 7. Vide Boney's Russian Campaign'. London: Thomas Tegg, June 1813.

P: 247 x 350mm; S: 255 x 372mm. Hand-coloured etching by Williams; small, skilfully-repaired marginal tear; mounted.

£950

Napoleon is shown leaping out of the first floor window of a house and looking back over his shoulder as his bicorne hat falls from his head, unaware that he is about to land in a washing tub. A French officer follows him through the window, shouting 'Vite courez Mon Empereur ce diable de Cossack dey spoil our dinner!!!', while flower-pots tumble from the window-sill; a woman looks out from a ground-floor window in alarm, and animals flee the yard. Over the fence can be seen a mounted Cossack walking around the house to the door, while a small band of mounted Cossacks is visible in the distance.



This caricature refers to an unfounded but widely reported story that Napoleon had fled from Oschmiana in disguise and had stopped at an inn in Syzemska on the road to Vilna, where he was surprised by Cossacks and only narrowly evaded capture by leaping from a first floor window. While untrue, the story inspired not only caricatures such as this and George Cruikshank's 'The Narrow Escape, or, Boney's Grand Leap' (published in London by S. Knight in January 1813), but also literary works, such as the anonymous *Russia; or, The Crisis of Europe, a Poem* (London: 1813). This was the seventh caricature in Williams' series 'Russian Campaign', which were issued by Tegg between April and June 1813 (for plates 6 and 8 in the series, see the previous and following items); it was also no. 203 in the series 'Tegg's Caricatures' and bears this series number at the top right-hand corner.

BM Satires 12058.



**30. [WILLIAMS, Charles, engraver.]**

'Nap's Glorious Return or the Conclusion of the Russian Campaign. Pl. 8 Boney's Russian Campaign'. London: Thomas Tegg, June 1813.

*P: 245 x 351mm; S: 260 x 363mm. Hand-coloured etching by Williams; mounted. £950*

Napoleon is shown entering Marie-Louise's bed-chamber in a tattered uniform, his broken sword protruding from its split scabbard and his toes showing through his worn boots; as he runs towards her, he exclaims 'Me Voici! your poor Nap – escape from de Cossack – by gar I jump out of de window for my life Ah I now jump in de bed vid my Wife'. The figures in her richly-decorated chamber, which has a portrait of Napoleon in his coronation finery on the wall, fall away with shock – Marie-Louise throws up her arms and screams 'Jesu Maria What is this so woe begone it can't be my husband he promised to return in triumph, it must be his Ghost –' while the infant King of Rome (who wears a crown over his nightcap) flees shouting, 'That e'nt my Papa!! he said he would bring me some Russians to cut up. I think they have cut him up'. The three maids all fall to the ground, one shrieking 'Ah de Ghost!! de Ghost of Mon' Nap', another overturns a chamber-pot as she collapses, while a third drops a warming-pan onto the bed, setting it on fire. Beneath is a quotation from Dryden's 'The Tenth Satire of Juvenal': 'A [*recte* 'For'] few usurpers to the Shades descend, / By a dry death, or with a quiet end'.



This caricature was the eighth and last of Williams' series 'Russian Campaign', which was issued by Tegg between April and June 1813 (for plates 6 and 7 in the series see the previous two items); the line 'by gar I jump out of de window for my life' in this caricature refers to a fictitious but widely-reported escape from a tavern window depicted in plate 7 of the series, 'Nap nearly Nab'd'. 'Nap's Glorious Return' was no. 204 in the series 'Tegg's Caricatures' and bears this series number at the top right-hand corner.



**31. [ROWLANDSON, Thomas, artist].** 'A Long Pull a Strong Pull and a Pull Altogether'. London: Thomas Tegg, 25 November 1813.

*P: 240 x 338mm; S: 251 x 360mm. Hand-coloured etching by and after Rowlandson; lower edge torn with small, skilfully-repaired losses, other 3 edges remargined, silked on verso; mounted.* **£1000**

On the horizon a sun captioned 'Sunset of Tyranny' is setting, while John Bull and his Spanish, Austrian, Russian, Prussian, and Portuguese comrades are hauling the Texel Fleet towards the allied fleet, and Dutch sailors on the shore push the ships out to sea. In the background, Napoleon runs toward the ships in a frenzy, waving his sword and exclaiming, 'Oh Brother Joe – I'm all Fire. My Passion eats me up Such unlooked for Storms of ills fall on me It beats down all my cunning, I cannot bear it. My ears are fill'd with Noise my Eyes grow dim And feeble shakings seize every Limb' while Joseph Bonaparte (the King of Spain) runs past his fallen crown and cries, 'Oh Brother Nap Brother Nap we shant be left with half a Crown apiece'.



This caricature refers to the revolt in Amsterdam on 16 November 1813, which forced the French to evacuate the city. The revolt was marked by the publication of a proclamation dated 17 November and issued on 21 November, which declared that Holland had been liberated and (erroneously) that the fleet at Texel had revolted against the French. The collapse of Napoleon's empire in Holland is echoed by the allied victories in Spain, which hastened the deposition of the King of Spain. As *BM Satires* observes, '[t]he many prints on the liberation of Holland reflect the enthusiasm occasioned in England: on 22 Nov. almost everyone in London was wearing orange' and Scott described 'the wild delight in Edinburgh' when the news reached the city. This print was no. 233 in the series 'Tegg's Caricatures' and bears the series number at the top right-hand corner.

*BM Satires* 12102; *Grand-Carteret Napoléon* 263; *Grego Rowlandson II*, pp. 258-259; *Van Stolk* 6194.



**32. SMEETON, George, publisher.** 'Memoirs of Buonaparte, His Imperial Family, Great Officers of State, and Great Military Officers'. London: George Smeeton, [1814].

Broadside (375 x 272mm). Hand-coloured engraving (P: 130 x 90mm), letterpress text in 3 columns, type-ornament greek-key border; old creases from folding, short, skilfully-repaired tear; 19th-century glazed frame. **£750**

These scurrilous 'Memoirs' comprise three series of extremely derogatory character-sketches of individuals in Napoleon's family, the French government, and the French army, which are, as Broadley notes, 'a tissue of atrocious libels' (II, p. 248). For example, the sketch of Napoleon casts doubt upon his paternity, and then characterises him as, '[t]he greatest vagabond, and the worst public and private character, in ancient or modern history. According to General Dupont's statement, he commenced his career of murder at the age of sixteen, by poisoning a young woman [...], who was with child by him'.

In the centre is a portrait of Napoleon based upon a print by the brothers Moritz, August, Friedrich, and Wilhelm Henschel, which was published in Berlin in early 1814. This portrait is interpreted for the reader by the 'Description of the hieroglyphic Portrait of Napoleon' at the foot of the broadside thus: '[t]he French Eagle, crouching, forms the *chapeau en militaire*: the Red Sea represents his *throat*, illustrative of his drowning armies: the *visage*, is formed of carcasses of the unhappy victims to his cruel ambition: the *hand* is judiciously placed as the epaulet, drawing the Rhenish Confederacy, under the flimsy symbol of the cob-web; and the *spider* is a symbolic emblem of the vigilance of the Allies!'.  
 London: Printed and Published by G. Smeeton, 17, St. Martin's Lane, Chancery Cross. PRICE SIXPENCE

The latest date mentioned in the text is August 1813, and Broadley states that this was first published 'in the early months of 1814' (*loc. cit.*), while *BM Satires* suggests a date of '?March 1814'. This broadside appears to have enjoyed great popularity, and second and third editions, revised and 'with additions', were published later in 1814.

*BM Satires* 12204.

**MEMOIRS of BUONAPARTE,**  
*His Imperial Family, Great Officers of State, and Great Military Officers.*

**THE IMPERIAL FAMILY.**  
**NAPOLEON BUONAPARTE,** Emperor of France, and son of Carlo Buonaparte, a noble, an inhabitant of Ajaccio in Corsica. (The real father supposed to be Count Maratton, Governor of Corsica.) An ardent patriot, and the worst public and private character, in ancient or modern history. According to General Dupont's statement, he commenced his career of murder at the age of sixteen, by poisoning a young woman (with child) by him.

**JACQUIN MURAT,** King of Naples, eldest son of Carlo Buonaparte, and clerk to an attorney's office at Genoa, afterwards a politician, a man of a humane disposition, but of a weak, indolent, and dissipated mind.

**LEON BUONAPARTE,** eldest son of Carlo Buonaparte, his real father supposed to be Count Maratton, for exactly resembling Napoleon, as well in person as in disposition.

**LEON BUONAPARTE,** eldest son of Carlo Buonaparte, his real father supposed to be Count Maratton, and married an indolent's daughter, who he is supposed to have poisoned, married, secondly, Mathias Jacotot, master of an exchange bank, which occasioned the quarrel between the emperor and him, and obliged him to take up arms against his own father.

**LOUIS BUONAPARTE,** late King of Holland, fourth son of Carlo Buonaparte, a young man of very humane good disposition, which has caused the disgust of his late Emperor's Associates, by whom he has the same name which is supposed to be Napoleon's.

**JACQUES BUONAPARTE,** King of Westphalia, fifth son of Carlo Buonaparte, a dissipated French young man, but of a cruel disposition, who, when Napoleon made his descent, married the Princess Frederica, eldest daughter of the King of Westphalia.

**LEONIE BENVENUTE,** Mother of the Imperial Family, a most virtuous prostitute. At fifteen years of age, she had a child by a fisher, after her marriage with Carlo Buonaparte, she was seduced by Count Maratton, by whom she had Napoleon and Lucien. She afterwards left a noble brand in the Memoirs.

**PAULINE BUONAPARTE,** Princess Borghese, eldest sister of the Emperor, with whom she has had numerous children.



**THE IMPERIAL FAMILY.**  
**NAPOLEON BUONAPARTE,** Emperor of France, and son of Carlo Buonaparte, a noble, an inhabitant of Ajaccio in Corsica. (The real father supposed to be Count Maratton, Governor of Corsica.) An ardent patriot, and the worst public and private character, in ancient or modern history. According to General Dupont's statement, he commenced his career of murder at the age of sixteen, by poisoning a young woman (with child) by him.

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**PAULINE BUONAPARTE,** Princess Borghese, eldest sister of the Emperor, with whom she has had numerous children.

**GREAT OFFICERS OF STATE.**

**CAMBRONNE,** Duke of Parma, Arch-chancellor of the Empire, a dissipated politician during the early period of the revolution, and the person who first proposed the oath of hatred to equality, after the capture of the Bastille.

**LA BETHU,** Duke of Orleans, Arch-treasurer of the Empire, distinguished politician, but a man of good character.

**TALLEYRAND DE PERIGORD,** Prince of Benevento, Vice-arch-chancellor of the Empire, formerly Bishop of Autun, a man of a very ancient and noble family, and of the most distinguished talents, but excessively rich and ambitious.

**FRANCIS,** Duke of Orleans, Governor of Rome, late Minister of police, a man of very considerable abilities, but lately distinguished by Buonaparte, for realising some of his absurd and cruel projects, particularly for the arrest of General Beresford.

**CHATEAUBRIANT,** Duke of Cahors, Minister for Foreign Affairs, formerly Ambassador to the Pope's, a man of good disposition, but of slender abilities.

**MARTELL,** Duke of Bassano, Secretary of State, was of a very aristocratic and of an excellent mind.

**CADORETTI,** Duke of Vicenza, general minister of the War, descended from an Italian noble family in France. He is the officer who seduced the Duke of Enghien, and conducted him to be executed at Vincennes. His brother, Count Cadoretti, was killed at Borsdon, September 7, 1812.

**GREAT MILITARY OFFICERS.**

particular, but has the reputation of an excellent officer. The Duke of Enghien was seduced by Louis Buonaparte, and was killed at the battle of the Clouds.

**MARSHAL BERRISER,** Duke of Istrie, Commander of the Imperial Guard, was of an ancient family, and before the French war, had an excellent character. Killed at the battle of Lutzen, May 2, 1813.

**MARSHAL VICTOR,** Duke of Belluno, formerly a drummer in the old French service. Had the reputation of a good officer, but ready for any kind of villainy.

**MARSHAL LEYVAUD,** Duke of Brantion, formerly a private soldier in the old French service, afterwards a most notorious scoundrel. He has some of the talents and some French notions, but a good officer. The Duke of Brantion was originally undertaken to be the Emperor's Secretary.

**MARSHAL KELLERMAN,** Duke of Tolly, formerly an officer in the old French service, a man of very little military reputation, and of an indolent character.

**MARSHAL MARENGO,** Duke of Rapallo, a quarrelsome of a very ancient family, one of the best officers in France, and has an excellent character. Married the daughter of M. Perregaux, the great banker of Paris.

**MARSHAL OUBERT,** Duke of Bagno, was originally the husband of an Italian's little daughter on the Boulevard de Paris; he has the reputation of an unscrupulous selfish officer, but is very craft and rapacious.

**MARSHAL MAISONNEUVE,** is of Scotch descent, and was an officer in the Irish Legion before the Revolution. He was a very able officer, and bears an excellent character.

**MARSHAL NEY,** a quarrelsome of an ancient family, an excellent officer of rank in the old French service.

**MARSHAL MURAT,** an officer of rank in the old French service.

**MARSHAL SERRIER,** Duke of Alton, formerly a private soldier in the old French service, afterwards a most notorious scoundrel. He has some of the talents and some French notions, but a good officer. The Duke of Brantion was originally undertaken to be the Emperor's Secretary.

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**DESCRIPTION OF THE HIEROGLYPHIC PORTRAIT OF BUONAPARTE.**

The French Eagle, crouching, forms the *chapeau en militaire*: the Red Sea represents his *throat*, illustrative of his drowning armies: the *visage*, is formed of carcasses of the unhappy victims to his cruel ambition: the *hand* is judiciously placed as the epaulet, drawing the Rhenish Confederacy, under the flimsy symbol of the cob-web; and the *spider* is a symbolic emblem of the vigilance of the Allies!





**33. ACKERMANN, Rudolph, publisher.** 'Magical Print of the Destroyer!!!'. London: R. Ackermann, [1814].

*P: 243 x 148mm; S: 255 x 204mm. Hand-coloured etching with silhouette printed in black ink on verso; a few small marginal repairs, slightly creased; mounted.*

**£850**

An ingenious print, the recto of which depicts the devil dressed in ragged attire and carrying a cudgel while his tail winds around his right leg, which, furthermore, terminates in a cloven hoof. On the verso is a silhouette printed in black within the devil's outline, which depicts Napoleon dressed in military uniform with a sword and bicorne hat. A French version of the print is also known, published under the title 'MAGICAL PRIINT. Portrait Magique', which is illustrated on p. 32 of Grand-Carteret's *Napoléon*. Grand-Carteret comments that, 'la gravure eut un succès considérable, à cause surtout du rapprochement entre le Diable et l'Empereur qui avait toujours le don de charmer la masse', and this was apparently also true of the English edition.

De Vinck 10388.

**34. [ANONYMOUS.]**

'Autant en emporte le vent'. [?

Paris: s.n., ?March 1814].

*P: 210 x 313mm; S: 255 x 354mm. Hand-coloured etching with stipple; some skilfully-repaired marginal tears causing minor loss; mounted.*

**£600**

This engraving shows the north wind (which Clerc suggests may represent England), depicted as a putto blowing Napoleon off his horse Marengo, with winds titled 'Russe', 'Prusse', and 'Autriche'. Marengo falls to the ground while Napoleon is thrown upwards as his bicorne hat, crown, orb, and the Hand of Justice fall away, together with documents headed 'Moscow', 'Vienne', '[M]adrid', 'Berlin', '[Alex]andrie', 'Marengo', 'Levée en mas[se]', 'conscription de 1815', and 'decret du Sénat', which he attempts to catch.



BM *Satires*, which records an uncoloured copy, notes that this was '[o]ne of many prints on the consequences of Leipzig [...], with the loss of the fruits of victory, indicated by Marengo [...] and places formerly occupied by the French. Conscripts of 1814 and 1815 were called up before Leipzig; after it there were much heavier levies, and after the invasion of France, a levée en masse [...] for the Eastern Departments and an order for the enrolment of National Guards'.

BM *Satires* 12201 (uncoloured); Clerc 74 (coloured); De Vinck 8986 (coloured).



35. [ROWLANDSON, Thomas, *artist.*] 'Head Runner of Runaways from Leipzig Fair'. London: Ackermann, 2 March 1814.

*P: 340 x 242mm; S: 353 x 252mm. Hand-coloured etching by and after Rowlandson; slightly creased and marked, some skilfully-repaired tears and small holes; mounted.*

£750

This caricature shows Napoleon in uniform carrying a pole with a mounted statue of Charlemagne captioned 'Carolus Magnus' and a rucksack on his back, from which fall two prints of French soldiers titled 'Alte Garde' and 'Junge Garde', and a series of maps titled 'Poland', 'Rhein Bund', 'Hanstat Departement', 'Sewitszerla[nd]', 'Holland', 'Italy', while rolled maps of 'Brabant' and 'Bheisufer' are visible within. Napoleon, who has a hare at his feet, runs towards the Rhine, across which the city of Mainz can be seen.

BM *Satires* notes that this was, '[o]ne of many prints on the consequences of Leipzig [...]. Napoleon crossed the Rhine at Mainz on 2 Nov. The Confederation of the Rhine began to crumble before the battle by the treaty of Ried between Bavaria and Austria on 1 Oct. [...]. Switzerland abrogated the Act of Mediation on 29 Dec. [...]. The *Bouches du Rhin* [i.e. 'Bheisufer'] was one of two Dutch departments added to France by the *Sénatus-consulte* of 24 Apr. 1810. The *département Hanséatique* was annexed at the expense of the Confederation of the Rhine on 13 Dec. 1810'. Rowlandson's caricature is a close copy of a much smaller German engraving 'Der rheinische Courier verliehrt auf der Heimreise von der Leipziger Messe alles' (1813). In turn, this appears to have copied the figure of Napoleon from an engraving of him in Berlin in 1806, executed by the German artist Heinrich Dähling, which was also copied by British engravers (e.g. John Wallis' 'Napoleon. Taken on the Parade', published in London on 2 May 1808). Comparison with 'Der rheinische Courier' shows that Rowlandson has fattened Napoleon's stomach a little, removed a small bush from the foreground, and added a running hare at Napoleon's feet, which Grego describes as 'a frightened hare, suggestive of the imperial courage'. The German engraving also inspired a French version, which was published under the title 'Le courier du Rhin' (cf. BM *Satires* 12192A, Clerc 14, De Vinck 8849, and Van Stolk 6189), and Italian versions titled 'Il corriere del Reno' and 'Il corriere piu ricco' (recorded under BM *Satires* 12192A).



BM *Satires* 12192; De Vinck 8848; Grand-Carteret *Napoléon* 284; Grego *Rowlandson II*, p. 276-278.

**36. ELMES, William, engraver.**

'Blucherion Discipline – or a Game at Layon'. London: [s.n.], 22 March [1814].

P: 230 x 335mm; S: 246 x 354mm. Hand-coloured etching by Elmes; watermarked 1813; trimmed to platemark and inlaid; mounted. **£500**

The caricature depicts a half-naked Napoleon in a bicorne hat running after his troops as they flee from Laon to Paris, while the Prussian general Blücher pursues him with a whip, shouting 'There he goes-'. As he runs past a broken French standard lying across an abandoned canon, Napoleon exclaims, 'What man dare, I dare, Approach though like the rugged Russian bear A Cloud of Cossacks The arm'd rhinoceros or Hyrcanian tiger, Take any shape but that and my firm Nerves shall never tremble! –'.



In the final months of the War of the Sixth Coalition, Napoleon and an army of some 37,000 attacked Blücher at Laon, despite the numerical superiority of the allied force, which numbered some 85,000 men. The battle began on 9 March 1814 and ended on the following day with an allied victory at the expense of about 3,000 men (French casualties are believed to have been c. 6,000), and Napoleon was forced back towards Paris. On 6 April 1814, a few weeks after this print was published, Napoleon abdicated and was exiled to Elba.



37. [ROWLANDSON, Thomas, *artist*]. 'The Affectionate Farewell or Kick for Kick'. London: Rudolph Ackermann, 17 April 1814.

P: 240 x 348mm; S: 272 x 398mm.  
Hand-coloured etching by and after Rowlandson; a few small, skilfully-repaired marginal tears causing small losses; mounted. **£1200**

Napoleon is depicted being chased by Talleyrand, who holds a document reading 'Abdication or the last dying speech of a murderer ...', and kicks the fleeing Emperor with his orthopaedic shoe while brandishing a crutch at him and shouting 'Va ten Cocquin I'll crack your Crown you pitiful Vagabond'. As he follows the direction of a fingerpost in the form of a gibbet marked 'to the Isle of Elba', a frightened Napoleon turns back, with his bicorne hat in hand and declares himself 'Votre tres humble Serviteur Monsieur Talley'.

In the background a group of maimed French soldiers on crutches chase him away, shouting 'Bone him my tight little Tally', while a British sailor in the distance waves a cudgel and cries 'What let him sneak of without a Mark or a Scratch No No I'll darken his Daylights for him'. At the left-hand edge, Elba can be seen, with a gallows from which hangs six bodies; a caption above it reads 'The Boney Family exalted in the Island of Elba'.

As the allies of Sixth Coalition entered Paris on 31 March 1814, Talleyrand took the lead in negotiating with the allies and invited Tsar Alexander I to stay at his mansion (the two had been communicating covertly for some years already). Talleyrand enlisted Alexander's support for his scheme to restore the Bourbons to the throne of France and persuaded the Sénat to establish a provisional government of five (which included Talleyrand) and to depose Napoleon, who abdicated on 6 April – less than two weeks before this caricature was published.



38. [?WEST, Temple, engraver]. 'The Corsican Locust'. London: William Holland, 1 May 1814.

P: 247 x 350; S: 284 x 382mm. Hand-coloured etching [?by West]; skilfully-repaired tears on lower margin touching image; mounted. **£500**

Three figures in typical costume representing England (John Bull), Ireland (Paddy), and Scotland (Sandy) dine together beneath a tree, while a locust with Napoleon's bicorne-hatted head flies above them, commenting 'Bless me how comfortable these people live', and looking enviously upon the picnic spread out on the grass. Regardless of his gaze, the three figures scorn Napoleon with the respective comments 'As sure as I'm alive, that Corsican Locust, smells my Roast Beef, and plum pudding'; 'Or perhaps, my Jewel, t'is a pittatic or two you want – but the divil a halfpeth do you get from me –!'; and 'Or perhaps the Cheel'd would like a little o my scotch Broth – but Sandy is too cunning for that'.



This design first appeared in an engraving published by William Holland in September 1803, and it was then re-engraved for this issue with a slightly different composition – for example, the tobacco pouch and pipe beside John Bull have been added and the tankard is now on his right side rather than the left – and different wording in the captions (e.g. 'Or perhaps, my Jewel, tis a potatoe' becomes 'Or perhaps, my Jewel, t'is a pittatic'). The first state appeared at a time when Napoleon was threatening to invade England and there was a powerful political motive to encourage a strong sense of unity between the countries of England, Ireland and Scotland (historically both Ireland and Scotland had allied themselves with Catholic France and were thus perceived as politically unreliable). This second state was published shortly after Napoleon abdicated and a few days before he arrived on Elba.

Although there is no signature in the plates of the 1803 and 1814 engravings, the artist is identified as Temple West by both Ashton (p. 214) and Broadley (I, p. 194).

BM *Satires* 10092; for the Holland 1803 issue, cf. Grand-Carteret *Napoléon* 105.



**39. WALLIS, John, publisher.** 'The Sorrows of Boney, or Meditations in the island of Elba!!!'. London: John Wallis, 15 April 1814.

*P: 192 x 211mm; S: 192 x 211mm. Hand-coloured etching; trimmed, old fold; mounted.*

**£500**

Described by J.R. Moores as 'one of the most famous' images of Napoleon in exile on Elba (*Representations of France in English Satirical Prints 1740-1832* (London: 2015), p. 97), this caricature depicts a dejected and lachrymose Napoleon seated on Elba, with bats and birds circling above him, as he looks towards a distant citadel titled 'Europe'. This engraving was first published by Wallis in 1803 as an uncoloured etching titled 'Crocodile's Tears: or, Bonaparte's Lamentation. A New Song', which showed Napoleon looking at a heavily-defended England, and illustrated a broadside bearing a ten-stanza song. Following Napoleon's defeat and exile to Elba in 1814, the plate was reworked to add the captions 'Elba' and 'Continent of Europe' and issued in this coloured form. A reversed copy was then published by McCleary in 1815, with the legend 'Elba' in the title altered to read 'St. Helena'.



BM *Satires* 12223; Grand-Carteret *Napoléon* 299.

40. [CHARON, Louis François, *publisher.*] 'Nicolas Coeur de Tigre'. [Paris: Charon, August 1815].

P: 320 x 225mm; S: 355 x 250mm. Hand-coloured etching by Charon;  
mounted. **£1000**

Published after Waterloo, this French engraving shows a realistically drawn Napoleon incarcerated on Elba, looking towards the figures of 'Ambition' and 'Death', while a putto-like figure above bears a banner reading 'Il est un dieu vengeur'. Ambition addresses Napoleon with the words, 'Ils sont passés ces jours de fêtes Ils sont passés il ne reviendront plus', while Death, who stands over an hourglass and a scythe, plays a barrel organ and sings, 'Nicolas ô mon roi, L'Univers t'abandonne Sur la terre il n'est que moi Qui s'intéresse à ta personne'. Napoleon cries at them through an iron fence, 'Pour que je règne encore achève mon ouvrage, fait périr le reste des humains excepté moi'.

The engraving – which bears the subtitle 'Pièce féerie avec changemens à vue, évolutions militaires, marches, contre-marches, fuite, emprisonnement &c &c' – plays upon the legend of the minstrel Blondel discovering Richard Coeur de Lion's whereabouts by singing a line of a song that the two men had composed jointly, and waiting for Richard's response from the prison where he was held. *BM Satires* notes that the belief that Napoleon's fore-name was in fact Nicolas stemmed from the *Journal de Paris* of 7 April 1814: 'Il est bon de savoir que Buonaparte ne s'appelait point "Napoléon", mais "Nicolas", ni "Bonaparte", mais "Buonaparte"', and therefore 'the appellation "Nicolas" was much used by French caricaturists' (12256); for example, cf. Clerc 139 (published July 1815).

*BM Satires* 12572; Clerc 164; De Vinck 9803.



NICOLAS CŒUR DE TIGRE,

*Pièce féerie avec changemens à vue; évolutions militaires, marches, contre-marches, fuite, emprisonnement &c &c.*

*Reproduit de la Revue*



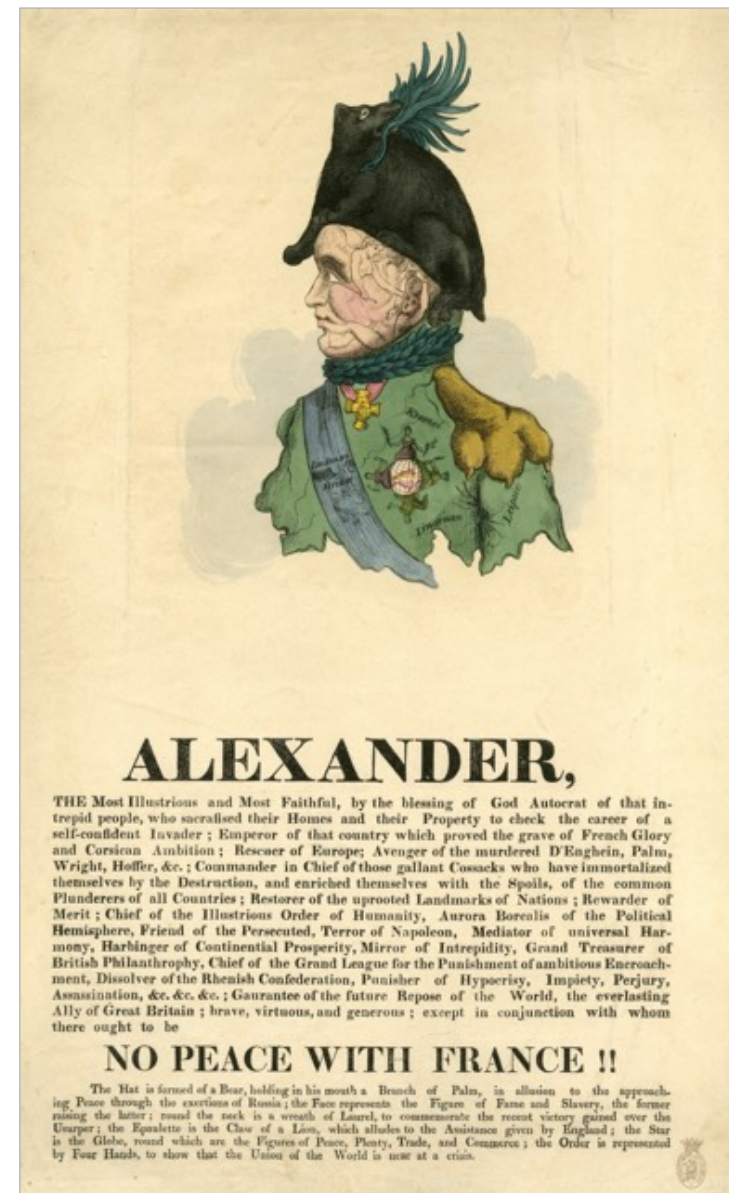
41. [?JOHNSTON, John, *publisher.*] 'Alexander, The Most Illustrious and Most Faithful ...'. [?London: Hamblin and Seyfang for J. Johnston, June 1814].

*Broadside (435 x 261mm). Hand-coloured etching (P: 243 x 174mm), letterpress text below; minimal light marking and creasing, small marginal repair; mounted; provenance: JAMES LUDOVIC LINDSAY, 26th Earl of Crawford and 9th Earl of Balcarres (1847-1913, Bibliotheca Lindesiana inkstamp on lower margin (Lugt 1685c); by descent to his son.) – David Alexander Edward Lindsay, 27th Earl of Crawford and 10th Earl of Balcarres (1871-1940). £1250*

The etching illustrating this broadside is derived from a print of Napoleon by the brothers Moritz, August, Friedrich, and Wilhelm Henschel, which was published in Berlin in early 1814 and is an image of Napoleon formed from symbolic pictorial elements; e.g., his head is composed of corpses, an eagle forms his hat, etc. The ingenuity of the design ensured that it was widely copied throughout Europe (for an English version see item 32), and this broadside inverts the conception to present Britain's ally Tsar Alexander I in a positive light. The letterpress at the bottom of the sheet explains that his face is formed of the figure of Fame raising that of Slavery, and Alexander's hat is the Russian bear, which holds a palm branch 'in allusion to the approaching Peace through the exertions of Russia'. His jacket is a map of Eastern Europe and Russia, showing the battles of Lindenau Bridge, Krasnoi, Lindenau, and Leipzig, a laurel wreath forms the collar, and a lion's claw the epaulette, 'which alludes to the Assistance given by England'. On the Tsar's breast is a star shown as 'a Globe, round which are the figures of Peace, Plenty, Trade, and Commerce' and at his neck hangs an order 'represented by Four Hands, to show that the Union of the World is near at a crisis'. *BM Satires* describes this broadside in the note to Voltz' original, and suggests that it was probably produced during Alexander's visit to England in June 1814, following Napoleon's defeat and abdication.

This example is from the renowned Bibliotheca Lindesiana, which included an important collection of prints relating to French history of the revolutionary and republican periods assembled by the 26th Earl of Crawford. Comparison with the British Museum's example (1990,1109.74) suggests that this may be a proof state of the broadside, since this copy does not have the imprint 'Pubd by J. Johnston, 98 Cheapside, London' etched within the plate, nor the letterpress imprint 'Publised [sic] by J. Johnston, 98, Cheapside. Printed by Hamblin and Seyfang, Garlick Hill, Thames-street, London' below the letterpress, both of which are found in the British Museum's copy.

*Cf. BM Satires 12177.*



42. [ANONYMOUS.] 'Napoléon Buonaparte, Ex Empereur des Français'. [S.l.: s.n., ?1814-21].

P: 140 x 80mm; S: 220 x 140mm. Hand-coloured stipple engraving; mounted; provenance: numbered in an early hand on the verso. **£500**

A half-length portrait of Napoleon in uniform, presumably issued by a French publisher. Engraved beneath the title is an epigraph reading:

Passants ne plaignez pas son sort,  
Car s'il vivait vous seriez morts

This couplet on Napoleon (which apparently had also been used to refer to Robespierre) was recorded in a slightly different form during the Emperor's lifetime in the journal *L'Ambigu: ou Variétés littéraires, et politiques* (London: 1814): 'On a fait aussi à Napoléon un épitaphe qui n'est qu'une parodie d'un ancien distique pour un médecin: "Passant ne pleure pas mon sort, / Si je vivais tu serais mort"' (vol. XLV, p. 141).



*Napoléon Buonaparte,  
Ex Empereur des Français.  
Passants ne plaignez pas son sort,  
Car s'il vivait vous seriez morts.*



### 43. CRUIKSHANK, George, artist.

'Complements & Congées or Little Boney's Surrender to the Tars of Old England'. London: J. Johnston, 24 July 1815.

P: 230 x 333mm; S: 250 x 360mm. Hand-coloured etching by and after Cruikshank, with publisher's name and address added in a contemporary hand [?by the publisher]; trimmed to platemark and inlaid; mounted. **£1200**

This caricature records Napoleon's ignominious surrender to the British, following his failed attempts to escape to America after Waterloo: on the deck of HMS *Bellerophon*, Napoleon bows to Captain Frederick Lewis Maitland and addresses him: 'O: Mr Bull I am so happy to see you I always had a great regard for the British sailors, they are such noble fellows so brave: so generous!! you see I am in a great deal of trouble, but I hope you will take pity on me & my suite, namely my Barber, my Cook & my Washer woman together with a few of my brave generals who ran away with me from the Battle of Waterloo, and I do assure you we all feel great pleasure in surrendering to the good English – I should feel extremely Obligated if you wo[ul]d take us to America – but if you will not I beg you will take us to England for I hate those Bears & cursed Cossacks, and as for the French Nation now: why they may be D-d – Old England for ever I say'.



Napoleon's ragged and pusillanimous suite cry 'Vivent les Anglais' while one British tar asks another, 'I say Jack do you think they'll clap him in Exeter 'Change amongst Wild Beasts?!', which receives the reply: 'No. I suppose as how he'll be put in the Monkeys den in the Tower or else they'll send him about with the Dancing Bear!'. Maitland bows graciously and answers the Emperor, 'Indeed Mr Boney I am greatly Obligated to you for your Complements & I assure you we are as happy to receive you as you are to surrender I'm afraid they would not take that care of you in America that they will in England therefore I shall conduct you to the latter place as quick as possible', while a third sailor exclaims 'my eyes! what a sneaking hound he is!!!'.

Following his defeat at Waterloo on 16 June 1815, Napoleon was forced to abdicate on 22 June. He determined to flee to America and had reached Rochefort by 3 July, but his attempts to embark were frustrated by the British blockade. Eventually, Napoleon decided to throw himself upon the mercy of the British, who agreed to take him into their protection, and he surrendered to Maitland on the *Bellerophon* on 15 July 1815,

some nine days before this engraving was published. The caricature is known in two states: one (possibly the earlier) simply has the imprint 'Pub[lished] July 24 1815' (e.g. the British Museum's copy 1868,0808.8248), while the second, possibly later, state has the words 'by J. Johnston Cheapside' added by hand after the publication date (as here or the British Museum's copy 1865,1111.2083). Interestingly, the additional text on the British Museum's second copy appears to be in the same hand as here, suggesting that it was added by the publisher in both instances.

BM *Satires* 12579; Cohn 1009; Grand-Carteret *Napoléon* 254.

**44. JENKINS, James, publisher.** 'The Ex-Emperor in a Bottle'. London: James Jenkins, 25 August 1815.

S: 240 x 305mm. Hand-coloured etching; watermarked [?]1813; trimmed, minor restoration; mounted. **£900**



A satirical group portrait depicting Napoleon (with his hand thrust in his waistcoat, as in Isabey's Malmaison painting, but with no hat or sword) trapped inside a corked fly-bottle. Around him stand the allied sovereigns and generals, including the Prince Regent (who holds up a tablet inscribed 'Martial Achievements'), Louis XVIII (who kneels in profile in the foreground, offering 'thanks to heaven'), Wellington, Platov, Blücher, and Schwarzenberg. An engraved poem in four stanzas below the image identifies the various figures.

This etching was issued by Jenkins as an advertisement or prospectus for his 1814-1815 publication 'The Martial Achievements of Great Britain & her Allies', a splendid graphical work, illustrative of the most renowned battles & sieges in which those powers have been engaged during the late wars'.

Abbey *Life* 366; BM *Satires* 12594; De Vinck 9587.

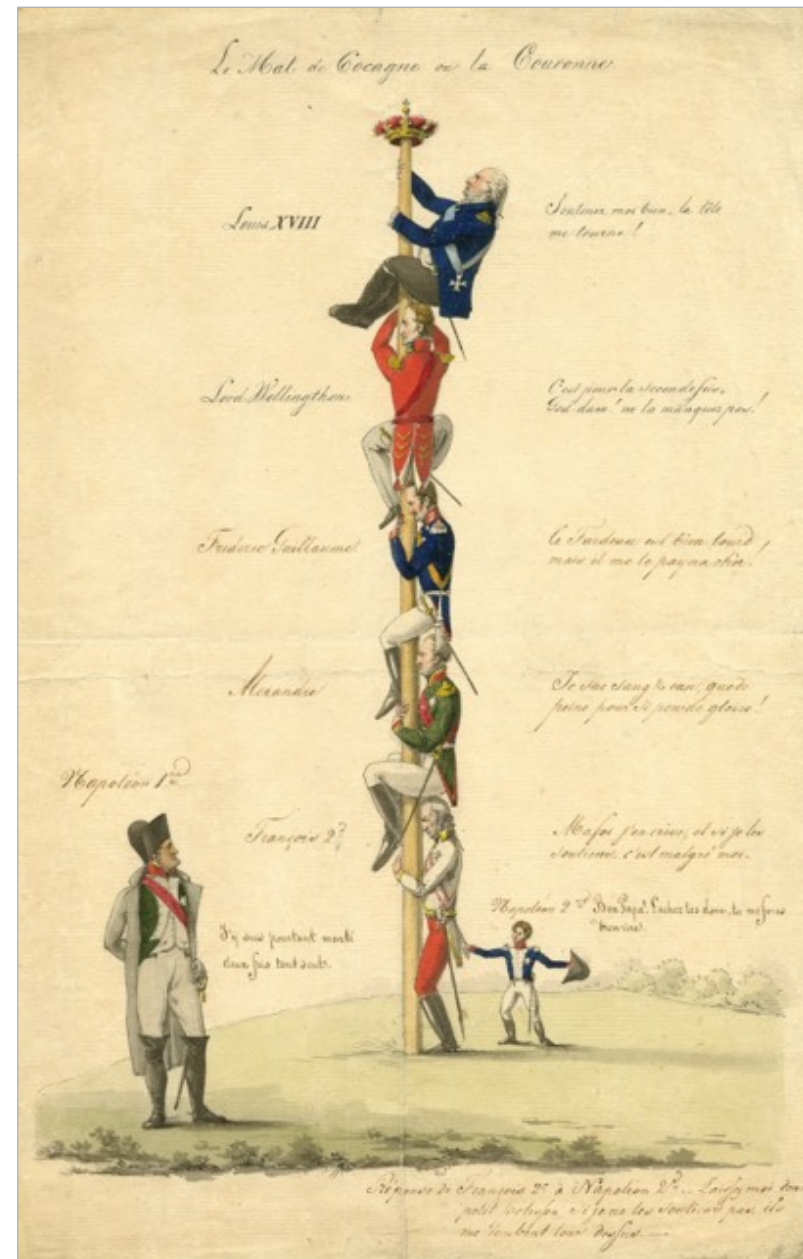


45. [ANONYMOUS.] 'Le Mat de Cocagne ou la Couronne'. [?France: ?1815.]

S: 311 x 198mm. Pen-and-ink and bodycolour drawing on laid paper with 'Pro Patria' watermark; light marginal dust-marking, old folds, short marginal tears with some skilful repairs; mounted. **£1950**

This drawing depicts a 'Mât de Cocagne' – a tall, smooth pole, frequently larded with grease or soap (known in English as 'the greasy pole'), at the top of which prizes were suspended to be won by whoever managed to climb up the pole and reach them first. In this caricature, a crown is perched at the top of the pole above Louis XVIII, who reaches for it. Louis is propped up by the four men beneath him, and he cries down to them, 'Soutenez moi bien, la tête me tourne!', while Wellington, below him, replies, 'C'est pour la seconde fois, God-dam! Ne la manquez pas!'. Beneath Wellington is Frederick William III of Prussia, who complains 'Ce Fardeau est bien lourd mais il me le payera chère!', while below him Tsar Alexander I of Russia exclaims, 'Je sue sang & eau, que de peine pour si peu de gloire!'. Alexander sits on the head of Francis I of Austria (labelled 'François 2<sup>d</sup>', using his title as Holy Roman Emperor), who stands on the ground, at the foot of the pole, and comments, 'Ma foi j'en crève, et si je les soutiens, c'est malgré moi!'. In the foreground stands Napoleon, who looks up at the pole and exclaims, 'J'y suis pourtant monté deux fois tout seul', while his son (identified here as 'Napoléon 2<sup>nd</sup>') tugs at the coat-tails of his grandfather Francis I and replies, 'Bon Papa! Lacher les donc, tu me feras bien rire'. Beneath the image is inscribed Francis I's response to Napoleon II: 'Laissez moi donc petit polisson si je ne les soutiens pas, ils me tombent tous dessus'.

This design is known in a number of variants, including George Cruikshank's engraving 'Louis XVIII Climbing the Mât de Cocagne', published by H. Hone on 6 October 1815 (which includes elements not present here), and an anonymous pen-and-ink and bodycolour drawing held in the Dutch National Military Museum, Soesterberg (accession no. 00121981). The present drawing, which is competently executed, is very similar in its composition to the somewhat cruder Soesterberg drawing, and may have been a source for it; alternatively, both drawings could have been copied from an ur-design. Certainly, the same wording is used in the manuscript captions on both drawings (the only variations are the use of numbers for words in the Soesterberg drawing) and the disposition of the figures on the pole and around it is the same in both.



*Sic transit Gloria Mundi.*



*Bourgeois lying on State May 6 1688.*

*From the original taken on the spot by an officer of H. M. S. Vigo*

*London. Pub. by Wilkinson 104 New Bond St.*



**46. [WELSH, George, Lieutenant, artist.]** ‘Sic transit Gloria Mundi. Buonaparte Lying in State May 6. 1821. From the original taken on the spot by an Officer of H.M.S. *Vigo*’. London: J. Dickinson, [1822].

*P: 223 x 296mm; S: 223 x 296mm. Hand-coloured lithograph by Dickinson after Welsh; watermarked 1818; slightly creased, upper margin cut off and skilfully rejoined; mounted.* **£1250**

A contemporary print from a drawing executed the day after Napoleon’s death by George Welsh, a lieutenant on HMS *Vigo*, which had arrived at St Helena on 14 July 1820 and would depart on 11 September 1821. Chaplin records that, following Napoleon’s death on 5 May 1821, a post-mortem took place on Sunday 6 May between 2 and 3.30pm, attended by various physicians, including the *Vigo*’s surgeon, Charles Mitchell: ‘[a]fter completion of the post-mortem examination, the body was washed and dressed in the uniform of a Colonel of the Chasseurs de la Garde, with the cocked hat on, and a crucifix on the breast’ (*A St. Helena Who’s Who* (London: 1919), p. 154). Between 5pm on Sunday 6 May and 7.30pm on Monday 7 May, Napoleon’s body lay in state, and ‘[p]eople were admitted to see the body, marshalled by Captain Crokot. During this period the portraits by Ensign Ward, Rubidge, and Welsh were sketched’ (*loc. cit.*).

The drawing is dated to 6 May in the caption, so was presumably made by Welsh the day after Napoleon’s death, and it depicts Napoleon lying in state in full uniform with a crucifix on his breast, recumbent upon a velvet-covered bed, decorated with a frieze of laurel leaves and supported by a crowned imperial eagle at the head, with his hands at his side and his head resting upon a pillow. Although this lithograph is often dated to 1821, Chaplin dates it to 1822, which is supported by a report in *The Times* of 7 January 1822 that the *Vigo* did not reach Portsmouth until 1 January 1822 (p. 2).

**47. GILLRAY, James – Thomas WRIGHT and Robert Harding EVANS.** Historical and Descriptive Account of the Caricatures of James Gillray, Comprising a Political and Humorous History of the Latter Part of the Reign of George the Third. London: G. Norman for Bernard Quaritch, ‘1851’ [but circa 1865].

8vo (212 x 135mm), pp. xv, [1 (blank)], 496; retaining half-title; a few light spots, heavier in the last 3 quires; contemporary [possibly original] British half hard-grained morocco gilt over marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one, others richly decorated, all edges gilt, marbled endpapers; a little rubbed and scuffed causing small surface losses, corners a little bumped, otherwise a very good copy; *provenance*: Arthur L. Briggs (early ownership inscription at head of title) – later, indecipherable signature on title. **£200**

**First edition**, later issue with Quaritch imprint. The *Historical and Descriptive Account* was originally published by Quaritch’s former employer and mentor Henry G. Bohn, and (as the half-title states) it was intended to be ‘an accompaniment to [Gillray’s] collected works published in a single volume by H.G. Bohn’. Bohn’s preface to the present work explains that the publisher Hannah Humphrey owned many of the original copper plates for Gillray’s etchings, and had raised a loan of £1,000 against them (previously, at the height of Gillray’s popularity, they had been valued at ‘several thousand pounds’, p. [xiii]); and that she had later offered them to Bohn at £800 and refused his counter-offer of £500.

After her death, '[t]he executors, probably not aware of what had passed, and unable to meet with a purchaser at the value of engravings, sold them for old copper, that is, for about as many shillings as Mrs. Humphrey had once refused pounds. By mere accident the Publisher heard of this transaction just in time to rescue them from the melting pot, and the public in consequence are now presented, for a few guineas, with a volume, which, under ordinary circumstances, would have cost four or five times as much' (pp. [xiii]-xiv). Bohn then acquired the remaining coppers from the publisher Fores and other sources, used the set that he had assembled to publish *The Works of James Gillray, from the Original Plates: with the Addition of Many Subjects not before Collected* (c. 1849), and commissioned Wright and the bookseller Evans to write a catalogue of the engravings to accompany the plates. The catalogue, which follows the sequence used to structure the volumes of engravings, is preceded by a biography 'extracted from the sketch given in Stanley's new edition of Bryan's *Dictionary of the Painters*' and Bohn's preface, and the work concludes with an index.

The sheets of the *Historical and Descriptive Account* were presumably acquired by Quaritch after Bohn's retirement from publishing in the early 1860s. Quaritch issued the book under his own name with a reset title bearing the address 15 Piccadilly (the company's address from 1860 to 1907). The title was offered together with the volumes of engraving in Quaritch's 1868 *General Catalogue of Books* as item 10786, bound in 'half red morocco extra, gilt edges', suggesting that this copy retains its original binding and that it was issued by Quaritch in c. 1865.

**48. ASHTON, John.** English Caricature and Satire on Napoleon I ... a New Edition. *London: Spottiswoode & Co. for Chatto & Windus, '1888' [but c. 1908].*

8vo (190 x 125mm), pp. [i]-xvi, [1]-454, [2 (publisher's device, verso blank)], [1]-32 (publisher's advertisements dated 1908); frontispiece and illustrations in the text, some full-page; a few light spots and marks; original pictorial blue cloth, upper board blocked in gilt with caricature of Napoleon, enclosed by 4 cornerpieces and a double-rule border in red, spine lettered and decorated in gilt and red, lower board blocked in blind; spine faded, extremities a little rubbed and bumped, offsetting on endpapers, some cracking on bookblock, otherwise a very good copy; *provenance*: James Younger Collie, Aberdeen (1859-1939, booklabel on upper pastedown [?and shelfmark label on front free endpaper]; gift to his niece) – Joan L. Collie, 10 October 1921 (inscription on front free endpaper) – E. Toeman (ownership signature on front free endpaper). **£85**

'New' (i.e. second) edition, later issue with advertisements dated 1908. Ashton (1834-1911) was the author of a number of works on historical portraiture, bibliographical subjects, and popular print culture. His *English Caricature and Satire on Napoleon I* was first published in 1884 (and then reprinted in this edition), and the preface states that, '[t]his book is not intended to be a History of Napoleon the First, but simply to reproduce the bulk of the Caricatures and Satires published in England on our great enemy, with as much of history as may help to elucidate them. The majority of the caricatures are humorous; others are silly, or spiteful – as will occasionally happen nowadays; and some are too coarse for reproduction – so that a careful selection has had to be made. Gillray and Rowlandson generally signed their names in the work of their hands; but, wherever a caricature occurs unsigned by the artist, I have attributed it, on the authority of the late Edward Hawkins [...] to whatever artist he has assigned it. I have personally inspected every engraving herein described, and the description is entirely my own' (p. [ix]).

Kircheisen 4397; cf. Horward VII.17 (1st ed.).



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